

TATE REPORT  
2015/16



Cover: The Tate Britain Commission 2016, supported by Sotheby's, was by Pablo Bronstein. For *Historical Dances in an Antique Setting* he took inspiration from the neo-classical surroundings of the Duveens and Baroque dance to create a continuous live performance. As part of the backdrop, Bronstein recreated the postmodern façade of the Duveen Galleries

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## TATE'S VISION

Tate is a champion of art and its value to society. It believes that an understanding of the visual can enrich all our lives and that artists make a special contribution to the community. Tate therefore has the ambition to make us all aware of the significance of the visual in contemporary life and how artists help us to see and interpret the world.

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17 June 2016 was a landmark moment for Tate. After seven years of planning, fundraising and construction we opened the new Tate Modern to the public.

With its global reach, the new Tate Modern sets a new standard for museums of modern art. It is now a gallery where visitors can reflect on and understand the world and their place in it through the experience of great art from around the world. 2015/16 was a year of intense preparation for that moment. The pressure and demands of delivering a project on the scale of the new Tate Modern are many. They have been borne – and met – by the organisation as a whole.

All have played their part. The project team worked tirelessly to complete the construction of the new building by the end of March, ready for the curators and collection care teams to install the displays that had been in discussion for many years.

On behalf of the Trustees, I want to thank all the Tate staff for a job very well done and our individual and organisational donors for their unstinting support and commitment to the project. The public response has already exceeded expectations. Tate, and the world, has a spectacular and worthy new addition to the world's most popular modern art gallery.

## OUR GALLERIES

Meanwhile, the task of running the most visited set of museums in the UK continued seamlessly and successfully.

Exhibitions of the calibre of *Barbara Hepworth: Sculpture for a Modern World* at Tate Britain and *Jackson Pollock: Blind Spots* at Tate Liverpool have set new standards in curatorial scholarship. They have provided growing audiences with new experiences of familiar artists. Shows such as *The EY Exhibition: The World Goes Pop* at Tate Modern and the display of the work of Romanian artist Geta Brătescu at Tate Liverpool have demonstrated Tate's ambition to show a more global and diverse range of art across all of its galleries.

Developments at Tate Liverpool and Tate St Ives also show Tate's commitment to playing a more significant part in public life. Sir Peter Blake's *Everybody Razzle Dazzle* saw the famous Mersey Ferry emblazoned in colour: art not just on the Mersey, but as a daily part of the city's commuting life. In St Ives the galleries have taken shape within the hillside at Barnoon, as have the foundations of a new public terrace.

Artistic spaces are no longer just physical; increasingly they rely on the interaction between art and audience through digital media. At Tate Modern, the Bloomberg Connects Timeline of Modern Art provides an interactive display where visitors of all ages can learn about art from 1900 to the present day. At Tate Britain, this year's IK Prize for digital innovation in the presentation of the arts was awarded to the Sensorium, a project that explored the experience of art through every sense – taste, smell, sound and touch as well as the visual.

And behind the scenes, Tate's digital work has undergone a significant revolution. On Twitter, Tate has become the most followed museum in the

## CHAIRMAN'S FOREWORD

world. We have an equally strong presence on other platforms, such as Instagram, and through collaboration with companies like Facebook. We have created a new website for the opening of the new Tate Modern.

### UK AND INTERNATIONAL WORK

In Ipswich, a major acquisition of recent years, John Constable's *Salisbury Cathedral from the Meadows* 1831 attracted nearly 34,000 visitors before travelling to Oriell y Parc in Wales. It is one highlight of Tate's commitment to work with partners around the country, ensuring that the nation as a whole benefits.



John Constable's *Salisbury Cathedral from the Meadows* 1831 toured to 'Constable country', going on show at Christchurch Mansion, Ipswich

The Turner Prize this year was shown at Tramway in Glasgow, the first time that it has travelled to Scotland. The winners, Assemble, marked a departure for the award, demonstrating the interaction between art and different aspects of society, in this case architecture. ARTIST ROOMS continued to thrive, with the collection growing to over 1,600 works, showing at institutions throughout the country, including this year an exhibition of Damien Hirst in Orkney.

Tate also contributes to the UK's profile overseas. Landscapes drawn from the Tate collection travelled to Mexico and Brazil. Tate lent the majority of works for an exhibition of the sculpture of Henry Moore at the Baths of Diocletian in Rome.

Tate has also shared its wealth of knowledge and skills with its international partners. Tate, with Plus Tate, worked with Chinese museums on a series of workshops and exchanges this year. These have paved the way for future collaboration, including a show that will travel to China in 2018 that was announced by the Chancellor of the Exchequer in September.

### OUR PEOPLE

The anticipation and success of this year was marked by the sombre note of the tragic illness and death of Rebecca Williams. Becky was Tate's tireless Director of Audiences and Development and her energy contributed to much of the organisation's success in recent years. All those who worked with her will miss her friendship and professionalism.

We mark the death of painter Richard Smith, who had a major retrospective at Tate in 1975. Two prominent figures in the commercial art world have also passed: Sir Jack Baer and Leslie Waddington, both incredibly influential as art dealers and champions of art and artists. We also lost David King: graphic designer, writer, artist, photographer and, above all, collector. Items from his fascinating collection of Soviet posters will be displayed again at Tate Modern in 2017/18.

More generally, the Trustees and I would like to thank the extraordinary team of people who work at Tate as well as our many collaborators, supporters and advisors, without whom we would be unable to thrive. We particularly thank the artists who work with us and remain at the centre of everything we do. This year we appointed two new directors: Alex Farquharson at Tate Britain and Frances Morris at Tate Modern. Of course, this has also meant that we have said farewell to Penelope Curtis and Chris Dercon. At Tate Britain, the elegance of the new galleries and installation of the collection continue to give pleasure to visitors. At Tate Modern the emphasis on an international outlook and performance owes much to the lead of Chris Dercon.



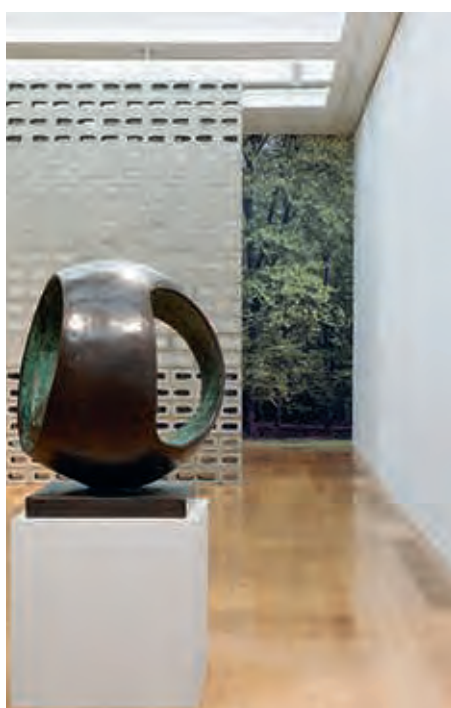
Departures from Tate this year included Sam Thorne, who moved from the Artistic Directorship of Tate St Ives to lead Nottingham Contemporary. Claire Eva and Claire Gylphé, respectively Head of Marketing and Audiences and Head of Collection Development, left after many years' service. Antoinette O'Loughlin left Tate having led many successful fundraising campaigns, including that for *Salisbury Cathedral from the Meadows*. Patricia Smithen, Head of Conservation, Programmes, and manager of the team that restored Mark Rothko's *Black on Maroon*, left to develop her academic work. Lizzie Carey-Thomas also left this year: as curator of contemporary British art for sixteen years she played a major role in shaping the contemporary programme at Tate Britain, including as lead curator of the Turner Prize since 2002. Last but not least, Dennis Ahern, Head of Health, Safety and Security left after a long career at Tate.

Two Trustees concluded their terms this year. Monisha Shah retired in June, a long-standing member of the Tate Modern Advisory Council, the Ethics Committee, Tate Enterprises Board and the Governance and People Committee. Most recently, she served as Tate's Liaison Trustee to the National Gallery. Franck Petitgas retired, but will continue as Chairman of the Tate Foundation. During his tenure, he led the Tate Modern campaign and acted as senior Trustee, offering his expertise and counsel for the benefit of the gallery. Both will be missed at Trustee meetings and beyond.

The Lord Browne of Madingley  
Chairman of the Trustees of the Tate Gallery

The Trustees as of 31 March 2016

The Lord Browne of Madingley (Chairman)  
John Akomfrah, OBE  
Lionel Barber  
Tom Bloxham, MBE  
Tim Davie  
Mala Gaonkar  
Maja Hoffmann  
Lisa Milroy  
Elisabeth Murdoch  
Dame Seona Reid, DBE  
Hannah Rothschild  
Gareth Thomas  
Stephen Witherford  
(One vacancy during recruitment)



Tate Britain showed the largest exhibition of Barbara Hepworth's work in London for a generation, championing this important artist



# CHAMPIONING ART AND ARTISTS

As society changes, so too does art. How art is made, displayed and enjoyed, and the emerging concerns of artists, combine to illuminate the present and shape our creative future. The defining activity of the year was the preparation for the opening of the new Tate Modern on 17 June 2016. This has been our most ambitious capital project and the new exhibitions and displays reflect the changes in art since the opening of Tate Modern in 2000.

## PREPARING FOR THE NEW TATE MODERN

The new Tate Modern, designed by Herzog & de Meuron, adds the new Switch House to the existing Boiler House, joined by two bridges across the Turbine Hall. Ten floors rise from the foundations in the Tanks to a panoramic roof terrace at the top.

The original Tate Modern was one of the most significant catalysts for the change in attitudes to contemporary art in the world. Expansion became necessary because twice as many people were coming through our doors than predicted and because artists have been making art in different ways.

With sixty per cent more display space we are able to present over 300 artists from fifty-seven countries around the world, and over 800 works.

## DISPLAYING AN INTERNATIONAL COLLECTION

Tate Modern is broadening the story of modern art. More than forty galleries in the Boiler House have been rehung, offering four approaches to modern and contemporary art from 1900 to the present day. In the Switch House, recently acquired works which date from the last fifty years reflect the radical evolution of Tate's collection in recent years. They show how art became active, how artists began forging a more dynamic relationship with audiences.

Across both buildings old friends and new friends have been brought together. There are works by the established artists of the twentieth century such as Picasso, Rothko, Beuys and Richter and less well-known artists such as Saloua Raouda Choucair from Lebanon or Meschac Gaba from Benin. Space has been created to show many recent acquisitions: Indian artist Sheela Gowda's installation made of human hair and car bumpers for example; or the immersive multi-screen film by Cannes prize-winner Apichatpong Weerasethakul from Thailand. An expanded art history beyond Europe and North America provides a perspective from cities such as Tokyo, Zagreb, São Paulo and Buenos Aires, demonstrating vibrant and internationally interconnected art scenes.

## MORE WOMEN ARTISTS ON DISPLAY

Tate is committed to showing more art by women. Their contribution to the history of art has not been adequately recognised and we aim to redress this balance. In the new hang around thirty-six percent of the works on display are by women. One of the highlights of the new hang is Louise Bourgeois,

'The collection was originally built according to a dominant art history... but the real story is a much bigger one.'

Frances Morris  
Director, Tate Modern

Opposite: Performance filled the galleries as Tate Modern was taken over by Boris Charmatz's Musée de la Danse for a weekend



Magdalena Abakanowicz's *Embryology* 1978–80 is part of the new collection displays in the Boiler House at Tate Modern

the first artist to be presented in a new gallery dedicated to ARTIST ROOMS. Recent acquisitions by women artists have been given prominence, among them Magdalena Abakanowicz's *Embryology* 1978–80 and Jane Alexander's *African Adventure* 1999–2002. Many rooms have been given over entirely to the work of a single female artist such as Rebecca Horn, Ana Lupas, Louise Nevelson or Phyllida Barlow.

### GALLERIES FILLED WITH PERFORMANCE

Live art, made directly in the presence of an audience in real time, is central to contemporary art.

In May, one of the most significant pieces of live art ever presented at Tate Modern was *BMW Tate Live: If Tate Modern was Musée de la Danse?*, with additional support from Catherine Petitgas and Institut français. French choreographer Boris Charmatz produced a history of twentieth-century dance performed by one hundred professional dancers across the galleries. It attracted over 54,000 people over two days and increased Tate's Instagram following by over 7,000 in one week.

Another gallery was 'taken over' by performance as part of *BMW Tate Live* later in the year. Paulina Olowska's *The Mother An Unsavoury Play in Two Acts and an Epilogue* was performed in a theatre-style setting in the collection displays in front of evening audiences.

### GROWING AMBITIONS FOR THE FILM PROGRAMME

The Starr Cinema opened this year following a full refurbishment of the auditorium. A larger screen and live-streaming capabilities now mean we can be more ambitious at the venue as well as facilitate live Skype Q&A sessions. The cinema is one of the few in the UK with cutting-edge Dolby Atmos® surround sound technology.

We have built on the already strong identity of film at Tate with a programme comprising three regular film strands around artists, retrospectives and histories. Our film collection is growing too, and an innovative partnership with Electronic Arts Intermix in New York will help us to acquire American artists' videos.

Premieres were shown of films by Rosa Barba, Clemens von Wedemeyer, Sharon Lockhart, Mathieu Kleyebe Abonnenc, Benjamin Crotty, Manon de Boer and Michael Smith as well as monographic retrospectives of Parviz Kimiavi and Chick Strand. Other highlights included weekend-long explorations of film from Korea, Italy and Japan.

### TATE EXCHANGE

Tate Exchange is about the exchange of ideas and artists working with the public. It will become a feature of all four Tate galleries with generous support from the Freeland Foundation. It will have a physical presence in the new Tate Modern on the fifth floor of the Switch House and in a designated section of Tate Liverpool's collection display galleries. We have invited more than sixty organisations to become Tate Exchange Associates and to create events and activities on site. From a small charity in the Welsh Valleys to a community radio station in East London, to healthcare trusts, volunteer groups and university departments, organisations and members of the public will have the chance to become involved in Tate's creative process.

## EXHIBITIONS AND DISPLAYS

The exhibitions in 2015/16 at Tate Modern set a pattern for the future with closer integration of the themes of the exhibitions with those of the collection displays.

Marlene Dumas, Sonia Delaunay and Agnes Martin – three very different artists from across the century from South Africa, Europe and America – were presented in significant monographic shows. *The EY Exhibition: Sonia Delaunay*, one of the most popular shows of the year, examined her contribution to the evolution of abstraction and brought together traditional art media with fashion and textile design. The exhibition of Agnes Martin's work reasserted her position as a key figure in the traditionally male-dominated field of American abstraction. The psychologically charged images in the Marlene Dumas show highlighted the relationship between contemporary figurative painting and photography.

Icons of pop art from America and Europe are now familiar to all, but *The EY Exhibition: The World Goes Pop* looked at the movement in a new way and revealed that the language of pop art found expression across the globe.

One of the exhibits in *The EY Exhibition: The World Goes Pop*, Nicola L's *Red Coat* 1969, was worn by a dozen people simultaneously and paraded through the streets of London



### HISTORIC PERFORMANCE AS PART OF CALDER SHOW

The Alexander Calder exhibition showed how he made sculpture move. Tate Modern staged the UK premiere of an exceptional performance not seen for nearly thirty years. In 1963, Calder collaborated with his friend, the composer Earle Brown, to create *Calder Piece*. The idea was that a mobile should act as the conductor of the piece of music – that its movement should be interpreted by four percussionists – and that it should itself be played as a musical instrument. Over 100 percussion instruments were employed in the performance on Tate Modern's Level 1 Bridge.

### LARGE-SCALE COMMISSIONS INSPIRE VISITORS

The inaugural Hyundai Commission for the Turbine Hall, by Mexican artist Abraham Cruzvillegas, was entitled *Empty Lot*. It comprised two massive scaffolds supporting a geometric grid of 240 triangular planters each filled

To mark the centenary of the First World War, Susan Philipsz created a haunting installation for the Duveen Galleries at Tate Britain



with earth from London parks. Over six months, plants grew out of the soil, a metaphor for hope and the unpredictable. *Empty Lot* is the first in the new series of large-scale installations to be unveiled in the Turbine Hall over the next decade.

For the Tate Britain Commission, supported by Sotheby's, Christina Mackie created an ethereal three-part installation in the Duveen Galleries, using nets, dye and chunks of raw glass. Pablo Bronstein followed it in 2016 with a continuous live performance inspired by the Baroque period.

Susan Philipsz's *War Damaged Musical Instruments* was shown at Tate Britain, specially commissioned by 14–18 NOW to mark the ongoing commemorations of the First World War. Notes from *The Last Post* were played on brass and wind instruments recovered from conflicts around the world, including the Battle of Waterloo and Balaclava.

#### MAJOR ARTISTS AT TATE BRITAIN

*Barbara Hepworth: Sculpture for a Modern World* was her first museum retrospective in London for five decades. A series of original photo collages by Hepworth, showing how she experimented by placing sculptures in a variety of settings, were rediscovered in her archive and displayed for the first time as part of the exhibition.

Frank Auerbach is one of the pre-eminent painters of our age. In his eighty-fifth year, we brought together over seventy of his works from the 1950s to the present day. A film showing the artist at work in his studio shed light on his views about the nature of creativity.

*Artist and Empire* showed how artists from Britain and around the world responded to the dramas, tragedies and experiences of the British Empire. Another thematic exhibition, *Fighting History*, looked at 250 years of history painting. A significant development at the gallery was the re-establishment of an exhibition strand for emerging contemporary artists, *Art Now*.



Tate Britain's exhibition of Frank Auerbach's paintings was a critical and popular success



This sketch for Joseph Wright of Derby's *An Experiment on a Bird in the Air Pump* 1768 was shown at Tate Britain with the finished work

### COLLECTION DISPLAYS AT TATE BRITAIN

BP Spotlight displays at Tate Britain continued to illuminate the collection. David Hockney's *George Lawson and Wayne Sleep* 1972–5, a generous gift from the artist, is one of his large-scale double portraits. Displayed with two similar works, it highlighted Hockney's preoccupation with the relationships between people.

We showed the only known sketch of Joseph Wright of Derby's famous painting *An Experiment on a Bird in the Air Pump* 1768 alongside the original work for the first time. The sketch was discovered on the reverse of a self-portrait, one of a group of three loans to Tate for the display. Placed next to the oil painting, lent to us by the National Gallery, visitors could see how the artist changed his mind over many aspects of the composition. In another display, a thoughtful use of archive material by contemporary artist Charlotte Moth took Barbara Hepworth's photograph of her *One Form* as its starting point.

### PHOTOGRAPHY EXHIBITIONS AT ALL FOUR GALLERIES

There were significant presentations of photography at all four Tate galleries last year. *Performing for the Camera* at Tate Modern, sponsored by Hyundai Card, looked at how the photographic image has documented and developed our understanding of performance art. At Tate Britain, Nick Waplington's images formed an elegiac record of the making of Alexander McQueen's final collection *Horn of Plenty*. The first solo UK exhibition of the work of György Kepes was presented at Tate Liverpool, and at Tate St Ives *The Modern Lens: International Photography and the Tate Collection* continued into the summer to critical acclaim.

### PUSHING THE BOUNDARIES AT TATE LIVERPOOL

Tate Liverpool had its busiest year since 2012 with over 617,000 visitors. One of the biggest draws was Henri Matisse's *The Snail* 1953, seen for the first time outside London.

A highlight of the Tate Liverpool exhibition programme was *Jackson Pollock: Blind Spots*. This was the first exhibition in over three decades to survey Pollock's late paintings, a phase of his work known as his black pourings, and was organised in partnership with the Dallas Museum of Art. An exhibition curated by American artist Glenn Ligon and the work of Romanian Geta Brătescu were displayed simultaneously, as part of the 'magazine' approach adopted by the gallery to encourage visitors to explore affinities between previously unconnected artists.

A strong element of experimentation continues in the programme at Tate Liverpool. *An Imagined Museum: works from the Centre Pompidou, Tate and MMK collections* was displayed over the winter season before the art was removed and replaced by members of the public, artists, dancers and community groups for one final weekend. Over two days the absent artworks were recalled through a series of performances – dance, song and the spoken word – including a choreographed piece by English National Ballet and a series of performances by artists Alexandra Pirici and Manuel Pelmuş. *2053: A Living Museum* involved over a hundred performers and attracted an audience of 1,300.

This was the tenth and final year of DLA Piper's generous sponsorship of the collection displays at Tate Liverpool. The rehung *DLA Piper Series:*

*Constellations* added Joseph Beuys, Grayson Perry, Richard Hamilton and Louise Bourgeois, and Peter Blake's *The Masked Zebra Kid* 1965, in connection with his Dazzle Ferry commission on the River Mersey.

#### BRYAN WYNTER'S CENTENARY CELEBRATED AT TATE ST IVES

*Images Moving Out Onto Space* marked the centenary of the Cornwall-based artist Bryan Wynter and took its name from a series of moving sculptures he made in the 1960s. All eight artists in this exhibition worked with the theme of movement: Liliane Lijn, for example, with her experimentation with light and matter, or Bridget Riley through optical movement. The exhibition included an ARTIST ROOMS display of fluorescent light sculptures by the American minimalist Dan Flavin and a specially commissioned work by Brazilian artist Rivane Neuenschwander. *I Wish Your Wish* consisted of thousands of multicoloured ribbons, stamped with wishes from local residents.

Tate St Ives has a long tradition of working with contemporary artists through its Artists in Residence. This year Nicolas Deshayes created his own work for *Images Moving Out Onto Space* and curated an 'exhibition within the exhibition' drawn from a selection of bronzes from the Tate collection. Lucy Stein conceived *The Wise Wound*, an absorbing performance in the town of St Ives. Tate St Ives also worked with Leeds Art Gallery and Plus Tate partners Newlyn Art Gallery & The Exchange to present the Terry Frost centenary exhibition. Looking at Frost's work through ideas of performance, construction and colour, the exhibition gave a fresh perspective on his practice over six decades.



Visitors to Tate St Ives's *Images Moving Out Onto Space* were encouraged to take a ribbon stamped with wishes from local residents, in this work by Rivane Neuenschwander

## THE COLLECTION

### GROWING THE COLLECTION

1,008 works entered the collection in 2015/16, of which forty-two were installations, forty-four were paintings, thirty-eight were sculptures and 884 were works on paper. Work by sixty-six British artists and ninety-three international artists was acquired.

We could not grow the national collection without generous support. This comes from private individuals, artists, their estates, the endeavours of our international acquisitions committees and many other funds, both private and public. This year they enabled the addition of works with a collective value of £14.4 million.

This was an outstanding year for the increased representation of women. *Portrait of an Unknown Lady* 1650–5 by Joan Carlile became the earliest work by a woman artist in the collection this year, with the help of Tate Patrons. Phyllida Barlow made a generous gift of *untitled: upturnedhouse, 2* 2012 for ARTIST ROOMS, acquired with assistance of the ARTIST ROOMS Endowment, supported by the Henry Moore Foundation and Tate Members. In the international collection, one of the most significant pieces acquired was *Pink Tons* 2009 by the American artist Roni Horn, thanks to the support of the Tate Americas Foundation, the North American Acquisitions Committee, Art Fund, Tate Members, Tate Patrons, the artist and with additional assistance from Dominique Lévy in honour of Dorothy Berwin.



Two exquisite works on paper by Mary Martin were purchased with funds from an anonymous donor. We also added many artists not yet represented in our holdings – among them Sue Arrowsmith and Grace Pailthorpe and contemporary artists Caroline Achaintre, Ruth Ewan, Helen Marten, Magali Reus and Catherine Story. Catherine Yass's *High Wire* 2008 was donated by the artist and Artangel, to join the growing Artangel Collection at Tate, a group of outstanding moving image commissions.

#### EXPANDING HOLDINGS OF PHOTOGRAPHY, FILM AND VIDEO

This was also a particularly strong year for photography. We acquired the entire series (312 prints) of *American Surfaces* by the American photographer Stephen Shore, presented by Tate Americas Foundation. We also acquired significant groups of photographs: by Simon Norfolk, presented by the artist; by Guy Bourdin, with the support of the Photography Acquisitions Committee; by Bernd and Hilla Becher, thanks to funds provided by Tate International Council, the Photography Acquisitions Committee, Tate Members and Tate Patrons; and by Boris Mikhailov, jointly supported by Tate's Russia and Eastern Europe Acquisitions Committee, Photography Acquisitions Committee and Tate Members.

Gifts included a large acquisition of works by Roger Ballen, supported by the newly established Hyundai Card photographic acquisitions fund, and a donation of a major body of work by René Burri presented by Pierre Brahm. The Photography Acquisitions Committee helped us to acquire, among many others, a group of works by Sirkka-Liisa Konttinen and a group of five works by John Hilliard.

Phyllida Barlow's gift to ARTIST ROOMS, *untitled: upturnedhouse*, 2 2012, features in the new collection displays at Tate Modern





Tate's collection of photography was added to by 312 prints from Stephen Shore's series *American Surfaces*

Film and video holdings also grew significantly. An historic perspective was given with *Monitor* by Stephen Partridge from 1974, a key early work in the history of British video art. Time-based media acquisitions also included two landmark works by Harun Farocki, a historic work by Geta Brătescu presented by the artist, and a new work by Hito Steyerl purchased with the assistance of the Artworkers Retirement Society. We added Derek Jarman's iconic film *Blue* 1993, thanks to the support of Tate Patrons, and John Gerrard's *Sow Farm (Near Libbey, Oklahoma)* 2009, a real-time 3D projection purchased with funds from The Ampersand Foundation in memory of Michael Stanley.

#### WIDER GEOGRAPHIC REACH OF THE COLLECTION

We have continued to expand our holdings from Africa. Major acquisitions included an historic work by Ibrahim El-Salahi, *They Always Appear* 1964, acquired with help from Tate International Council and the Africa Acquisitions Committee, as well as works by El Anatsui, also supported by the Africa Acquisitions Committee; Meschac Gaba, purchased through the Acquisitions Fund for African Art supported by Guaranty Trust Bank Plc; and Zanele Muholi, presented by Wendy Fisher.

We also added historic works from the Asia-Pacific Region including those by Nam June Paik, thanks to the support of Hyundai Motor, the Asia Pacific Acquisitions Committee and Tate Americas Foundation; as well as a major sculptural installation by the Chinese artist Qui Zhijie and a floor-piece by Lee Ufan, both supported by the Asia-Pacific Acquisitions Committee.

A new initiative to support works from Russian and Eastern Europe has contributed significant acquisitions. These include a sculptural work by Ana Lupas, supported by the Russia and Eastern Europe Acquisitions Committee; works on paper by Dmitri Prigov, presented by Andrey Prigov, and by Dora Maurer, supported by the Russia and Eastern Europe Acquisitions Committee; and sculptures by Bela Kolářová, purchased with funds provided by Danica and Eduard Maták and the Russia and Eastern Europe Acquisitions Committee.

Tate's commitment to research into South East Asia has led to the acquisition of a key work by the sculptor Mrinalini Mukherjee, with the support of the South Asia Acquisitions Committee. Tate also received a landmark gift of a major painting from the 1950s by Fahrelnissa Zeid, presented by Raad Zeid Al-Hussein.

#### ARTISTS, THEIR ESTATES AND INDIVIDUALS GIVE GENEROUSLY

We are grateful to artists and their estates who give generously every year. Ed Ruscha kindly agreed to donate one impression of all future prints he creates to Tate for the ARTIST ROOMS collection. David Tremlett's *Drawing for Free Thinking* 2011, which has been on view since it was made five years ago on the Manton stairs at Tate Britain, was presented by the artist along with preparatory drawings. The collection was also enhanced by *A Thousand Times* 1933 by the surrealist painter Yves Tanguy and Peter Lanyon's *West Penwith* 1949, both works bequeathed by Eugene and Penelope Rosenberg. Victor Pasmore's *Interior with Reclining Women* 1944–6 joined from the Pasmore Estate as did a group of four paintings by Julian Trevelyan and a work by Mary Fedden, presented by Phillip Trevelyan. 115 eighteenth-century chalk works on paper by Thomas Kerrich were presented by Angus

Neill in memory of Sir Edwin Manton. Drawings by Richard Wilson were presented in memory of Adrian Ward-Jackson by the Weltkunst Foundation.

Other works to join Tate's collection this year were Antony Gormley's *The Model Room 2006–12*, purchased with funds provided by Anton and Lisa Bilton, Tate Patrons, the Knapping Fund and an anonymous donor; and an important work by the Jamaican-born artist Donald Locke, *Trophies of Empire 1972–4*. *The Slave's Lament* by Graham Fagen, which represented Scotland at the 2015 Venice Biennale, was acquired with assistance from Outset.

With the support of Tate Members, Tate Archive acquired the papers of a key artist, Rose Finn-Kelcey, and two handmade notebooks and accompanying archival material relating to the making of Derek Jarman's *Blue* 1993. Archives of art historians, curators and theorists were also strengthened through generous gifts by Clive Phillpot, Anne Walmsley and Paul Wood. The Panchayat Collection, which promotes the work of South Asian artists in the UK and internationally, was a gift to the Library, supported by Shaheen Merali and Janice Cheddie.



Artist Hew Locke with his father Donald's *Trophies of Empire 1972–4*, which was shown in *Artist and Empire* at Tate Britain

### SHARING THE COLLECTION

In 2015/16 Tate lent 1,264 works to 206 venues worldwide. Internationally, 586 works were lent to 94 venues. In the UK, 678 works went to 112 venues, among these 169 works as part of ARTIST ROOMS On Tour. We have one of the most extensive lending programmes of any museum or gallery in the world and sharing the collection is a priority for us.

Exhibitions of works from Tate collection travelled to South America, Italy and India and are discussed elsewhere in the report. Among the highlights of the international loans were multiple works by Gustav Metzger to Museo Jumex in Mexico City and thirty works by Turner lent to a dual-venue show at the Rijksmuseum Twenthe in Enschede and Museum de Fundatie, Zwolle, in the Netherlands. We also lent works for several monographic shows including those of Anselm Kiefer at the Centre Pompidou in Paris and Helena Almeida at Serralves, Porto. Santu Mofokeng's important *The Black Photo Album / Look at Me* 1997 was lent to Nimes.

Some exceptional groups of loans were made in 2015/16 in the UK. Eighteen paintings and two drawings by Hogarth went to Bristol Museum and Art Gallery for the most comprehensive show of the artist's work in the South West, *William Hogarth: Painter and Printmaker*. Works by Epstein, Picasso and Braque have gone to The New Art Gallery in Walsall for a year. The National Heritage Centre for Horseracing and Sporting Art in Suffolk and The Hepworth Wakefield also received substantial loans including five sculptures by Anthony Caro to the latter. Other major loans included Cy Twombly's *Four Seasons* to the De La Warr Pavilion in Bexhill, John Singer Sargent's *Ellen Terry as Lady Macbeth* 1889 to Compton Verney and a new long loan to the G.F. Watts Gallery of the painter's *The Court of Death*.

Forty-seven items from the Archive were lent to ten exhibitions outside Tate as far afield as the Netherlands, France, Mexico and Germany.

## RESEARCH AND EXPERTISE

### PREPARING WORKS FOR DISPLAY

All works must be in the best possible condition, whether they are going on display in Tate's galleries or travelling to an exhibition on the other side of the world. Several teams make sure this happens, condition checking each piece and carrying out conservation work as required.

Cildo Meireles's *Babel* 2001 is one of the highlights of the new displays at Tate Modern. Six metres high, it is a Dalek-like tower consisting of 968 radios, each tuned to a different channel to create a cacophony of sound. Many of the older radios no longer function so a major conservation project focused on developing a system that would bypass the original speakers to preserve the material in the older radios. An FM aerial was fitted to the roof of Tate Modern to allow each radio to be tuned into a different radio station. The audio at the lower levels was altered using individual controls to achieve the desired effect of an indistinguishable murmur.

Before Mark Bradford's paper collage *Los Moscos* 2004 was shown in the new displays at Tate Modern, conservators treated areas where the paper and glue had distorted and separated from the canvas. The collage was carefully laid back onto the support using wheat starch paste, a small angled brush and warmth from fingers. Samuel Fosso's series of photographs *African Spirits* 2008 was cropped and mounted for the exhibition *Performing for the Camera*, after being pressed to counteract a curl caused by their having been left in a roll for many years.

Our expertise in the field of conservation was recognised when the project to restore Mark Rothko's *Black on Maroon* 1958 won the 2015 ICON Anna Plowden Trust Award for Research and Innovation in Conservation. The project was commended for the quality of its scientific research and conservation treatment, its international collaboration and the sensitive engagement with the artist's family members.

### NEW X-RAY MACHINE CAN LOOK THROUGH ARTWORKS

Tate has acquired a new digital X-ray system, thanks to a substantial donation from the R and S Cohen Foundation. This new system is among the most advanced in the world and can X-ray 3D objects including sculpture.

Tate remains at the forefront of contemporary art conservation research and we play an integral role in two new international projects: Cleaning Modern Oil Paints (CMOP) and a project looking at nanomaterials in relation to the care and cleaning of materials such as plastics and painted surfaces. A Hirox 3D high-resolution digital microscope and stand was purchased in late 2015 with funds secured through the Horizon 2020 funded project NanoRestArt. This research-level microscope will facilitate the evaluation and development of low-risk cleaning treatments for vulnerable modern and contemporary art surfaces.

Tate organised an international conference, *Media In Transition*, which focused on the technological changes which occur over time in media art. The conference was supported by the Getty Conservation Institute, the Getty Research Institute and the New Art Trust. The Clothworkers' Foundation continues to generously support research into the painting practices of Francis Picabia, Pablo Picasso and Max Ernst.



Installing Cildo Meireles's *Babel* 2001 at Tate Modern was a significant challenge for Tate's conservation and art handling teams, and required a radio aerial to be fitted to the roof

*Cildo Meireles's Babel* 2001 was purchased jointly by Tate, London (with the assistance of The Latin American Acquisitions Committee) and the D.Daskalopoulos Collection, 2013, as a promised gift to Tate

Cleaning Modern Oil Paints is funded by the joint programming initiative supported in the UK by the Arts and Humanities Research Council. Horizon 2020 supports NANomaterials for the REStoration of works of ART (NanoRestArt).

Tate's new X ray system allows us to see through the layers of paint – for example in Pablo Picasso's *The Three Dancers* 1925



#### THE PUBLIC CONTRIBUTE TO RESEARCH

This year Tate reached a major milestone, publishing over 52,000 items from Tate Archive online as part of the Archives & Access digitisation project, supported by the Heritage Lottery Fund.

We are always looking for inventive ways to bring the archive, a rich national resource, to public attention. We made a nationwide appeal to the public to help us identify the locations of over 5,000 digitised photographs taken by John Piper around the UK. We were astonished and delighted by the scale of the response. The John Piper page on our website received nearly 20,000 unique visitors in a single week and Piper briefly overtook Turner as the most searched for artist. The public helped to identify over 500 missing locations and provided new information to update 1,126 entries.

We also put out a public call for help to decipher the handwriting in artists' letters, diaries and sketchbooks in 17,000 handwritten documents in the Tate Archive. Items by Barbara Hepworth, Walter Sickert, Francis Bacon, Duncan Grant, Ian Breakwell and Donald Rodney were up for scrutiny. Transcribers were asked to use a new online transcription tool developed by Zooniverse called AnnoTate. To date, 10,000 people have contributed more than 42,500 lines of successfully transcribed text. Tate is the first art gallery to collaborate with the Zooniverse team, led by the University of Oxford, to crowdsource text transcriptions of handwritten documents in this way. AnnoTate was given a Platinum award in the Galleries, Libraries, Archives, and Museums Innovation (GLAMi) Awards at the Museums and the Web 2016 conference in Los Angeles.

#### DEEPENING UNDERSTANDING THROUGH RESEARCH

Rigorous and imaginative research enriches the experience of visitors. In Focus publications on John Smith's *The Girl Chewing Gum* 1976, Anselm Kiefer's *Heroic Symbols* 1969 and William Rothenstein's *The Doll's House*



A new high resolution 3D digital microscope will help us develop low risk cleaning methods for vulnerable artworks

1899–1900 have shed new light on these important artworks, while hundreds of online summary texts published this year, many of which support the new Tate Modern displays, provide valuable information for specialists and non-specialists alike.

Five more Collaborative Doctoral Partnership studentships were secured this year and there are currently twenty-eight students working in different departments across Tate.

We have been studying how visitors recall works of art at Tate Britain, working with neuroscientists, philosophers and psychologists in a project supported by the Centre for the Study of the Senses, University of London. A further project, Tracking Arts Learning and Engagement, a collaboration with the Royal Shakespeare Company and the University of Nottingham, examines the impact of cultural experiences in secondary education.

Cataloguing requires painstaking dedication. Progress was made this year with a number of important archives: the Nimai Chatterji material, the largest archival gift and purchase to Tate; the papers of émigré artist Marie-Louise von Motesiczky, with support from the Marie-Louise von Motesiczky Charitable Trust; through the Pericles project, the David Sylvester archives; and the Anrep/Fry collection assisted by funding from Gregory Annenberg Weingarten and the Annenberg Foundation and Sir Nicholas and Lady Goodison. The conservation, by the Leather Conservation Centre in Northampton, of a further thirty-five books of records from Arthur Tooth & Sons was made possible through funds from The Leathersellers' Company Charitable Fund.

Opposite: *The World Goes Pop* brought works by previously little known artists to Tate Modern, expanding our understanding of pop art



## TATE MODERN EXHIBITIONS



**AGNES MARTIN**  
3 June – 11 October 2015

A retrospective of the work of the American artist known for her subtle, poetic grid-like paintings.

Supported by The Henry Luce Foundation and Terra Foundation for American Art. With additional support from the Artworkers Retirement Society, the Agnes Martin Exhibition Supporters Group and Tate International Council



**THE EY EXHIBITION**  
**SONIA DELAUNAY**  
The Eyal Ofer Galleries  
15 April – 9 August 2015

This exhibition showed the vibrant paintings, textiles and clothes made by this key figure of the twentieth-century avant garde.

Part of the EY Tate Arts Partnership.  
Supported by the Huo Family Foundation (UK)



**HYUNDAI COMMISSION 2015**  
**ABRAHAM CRUZVILLEGAS:**  
**EMPTY LOT**  
13 October 2015 – 3 April 2016

For the inaugural Hyundai Commission, Abraham Cruzvillegas filled planters in the Turbine Hall with soil from across London. The unpredictable nature of the work provoked questions about the city and nature, as well as wider ideas of chance, change and hope.

The Hyundai Commission is part of a unique long-term partnership between Hyundai Motor and Tate Modern





ALEXANDER CALDER:  
PERFORMING SCULPTURE  
11 November 2015 – 3 April 2016

A survey of the radical American artist who pioneered kinetic sculpture, bringing movement to static objects.

Supported by Terra Foundation for American Art. With additional support from the Performing Sculpture Supporters Circle, Tate International Council and Tate Patrons



PERFORMING FOR THE CAMERA  
The Eyal Ofer Galleries  
18 February – 12 June 2016

This exhibition explored how performance artists use photography and how photography is in itself a performance.

Sponsored by Hyundai Card. With additional support from Tate International Council and Tate Patrons



THE EY EXHIBITION  
THE WORLD GOES POP  
The Eyal Ofer Galleries  
17 September 2015 – 24 January 2016

This exhibition showed a different side to the pop art phenomenon, looking at how artists around the world embraced the movement.

Part of the EY Tate Arts Partnership

Supported by The World Goes Pop Exhibition Supporters Group and Tate International Council



WANTED  
THIS!

SEX  
TALK  
MTG

SEX  
TALK  
MTG

# WELCOMING BROAD AND DIVERSE AUDIENCES

Tate seeks to create an increasingly inclusive culture across the organisation – in our programme, our collection, our audiences, our staff and our welcome for visitors. This year we have looked at how we communicate with our visitors, the language we use, and what might bring future generations to debate and discuss art.

## ART FOR ALL

### CIRCUIT BRINGS YOUNG PEOPLE CLOSER TO ART

We are now in the third year of *Circuit*, a programme for young people, many of whom have not had the opportunity to get involved in art before, led by Tate and funded by Paul Hamlyn Foundation.

In collaboration with six Plus Tate partners we have been working with young people from diverse backgrounds: among them the Offenders Team at Nottingham Contemporary, the LGBT Group at the Whitworth in Manchester, Child and Adolescent Mental Health Services at Tate Liverpool, Camborne Youth Club through Wysing Arts Centre and Kettle's Yard in Cambridgeshire, the Westminster Society in London, the YMCA at Firstsite in Colchester and Penrhos Ave Alternative Education Centre at MOSTYN, Llandudno.

*Circuit* participants organise workshops, pop-up events, festivals and displays and 113,000 people have taken part. Highlights this year were the *Circuit: Affinity* festival in Nottingham and *Unlock Cambridge*, during which local people's frustrations about rising house prices were sung by a choir in Cambridge city centre. Young people also programmed a series of events at the Whitworth, which contributed to it being named Museum of the Year by Art Fund.

Young people from Tate Collective – our young people's group and part of *Circuit* – have been involved in planning the *Late at Tate Britain* series of events on Friday evenings. The evenings included bars, music and performances and the opportunity to see art. These free events attracted many people who had never visited before, around 4,500 each time, just under half of whom were between the ages of eighteen and twenty-five. Many were from the local boroughs of Westminster, Lambeth and Southwark. The challenge now is to encourage these new visitors to return on a regular basis.

In the spring Tate Collective curated a whole floor of Tate Liverpool, teaming up with Turner Prize winners Assemble to create *Art Gym*, a temporary art school with workshops and art classes for everyone, with young people from the group acting as 'Art Gym Instructors'.

### TURBINE FESTIVAL ATTRACTS ALL AGE GROUPS

Over seventy artists helped turn the Turbine Hall into a thronging street one Saturday in July. It was filled with activities for all ages; we wanted everyone to let us know about their culture, without inhibition. There were many free performances: Afrikan Boy fused London grime with classic sounds

Opposite: Late at Tate Britain is now programmed by young people's group Tate Collective this event was inspired by Tracey Emin's *My Bed* 1998

*Art Gym* was part of *Circuit*, led by Tate and funded by Paul Hamlyn Foundation. Co-funded by the Creative Europe Programme of the European Union, as part of Collaborative Arts Partnership Programme, with support from Liverpool City Council, Liverpool John Moores University and Tate Liverpool Corporate Members and Patrons.

from Nigeria; Jess Thom from Touretteshero talked about the creativity of her Tourettes tics; and there was beatboxing from Hobbit. The festival, sponsored by Hyundai Motor, attracted 28,000 visitors on the day.

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#### MORE CIRCUIT HIGHLIGHTS IN 2015/16

- Digital Factory, a special space filled with activities and named after Warhol's New York factory, in Firstsite
  - & at MOSTYN, an exhibition devised and organised by young people; and *Glitch Llandrillo*, a series of workshops and 'Glitch gigs' with music acts
  - A series of workshops at the Whitworth looking at how people learn through film, music and digital technology
  - Young@Tate live events at Tate St Ives: a collaboration with choreographer and performance artist Sara Wookey.
- 

#### YOUNG CHILDREN AND FAMILIES

The power and pleasure of a collective artistic experience was explored in *Desire Lines*, an activity for children at Tate Britain. Inspired by Barbara Hepworth's fascination with line, particularly that dividing sky and sea, children could add wool, twine and ribbon to a structure over the summer. As the piece grew with each added line, it became more intense.

The *BP Family Festival: Bring Your Tribe*, an annual weekend of activities for families at Tate Britain, was led by artists who work in the community with children and young people with learning disabilities. Over 2,000 people came to engage with activities on the theme of kinship.

The Early Years Open Studio at Tate Modern welcomed nurseries, children's centres and primary schools. Taking broad themes such as pattern making or light and shade, the children would go first into the gallery to look at art and then into the studio. Resources and support were provided to give full expression to their ideas. The Early Years and Family programme at the London galleries was supported by Tate Patrons this year.

At Tate St Ives a richly inventive exhibition, *Our Art in Motion*, was created by local families. They rolled up their sleeves to make paintings, sculptures, film and photographs around the themes of colour, light and movement. Their show was supported by FEAST, a programme to encourage great art across Cornwall. At Toddle Tate sessions, very young children enjoyed making small clay creatures which they hid in cones, an activity inspired by Liliame Lijn's *Koans*. At Art Base, artist Nicolas Deshayes devised *A Slippery Drama*, a sea-themed activity where families made up stories by making objects and characters out of clay.

Tate Liverpool has had a long relationship with Kensington Children's Centre in north Liverpool. Parents of the children have established, with the gallery's Learning team, the Family Collective that co-designs activities for our family audience. This year they produced *Neon Drawing Disco*, where families used colourful UV light to make drawings and designs and held a disco in the Clore Learning Studio. The Family Collective has now developed further with four new children's centres across the city.



Families were invited to Tate Liverpool for the Neon Drawing Disco, part of an international festival of art called The Big Draw

Forty nursery school children from the Kensington Children's Centre also took part in a pilot for a research project, *My Primary School is at the Museum* at Tate Liverpool. The research was conceived by architect Wendy James of Garbers & James, and developed in collaboration with the Cultural Institute and the Department of Education & Professional Studies at King's College London. It looked at the benefits that could be derived by pre-school and primary school children if full-time education was provided in a museum setting.

### SCHOOLS AND TEACHERS

203,000 schoolchildren visited Tate with their teachers or on independent visits. In London, sixteen special workshops were organised each week for small groups of pupils and staff. Over 5,000 people took part. These ranged from ninety-minute sessions with an artist in front of an artwork to day-long activities for people with special educational needs.

As well as organised activities for schools and teachers, Tate provides self led activities for families to enjoy on their own



Special days were organised to meet the needs of particular groups of children. One of the most successful projects was *Diggin' the Gallery*, a series of events for young people with disabilities run by artists, many of whom also had disabilities. Led by artist Ben Connors, this was realised in partnership with Daytrippers, an organisation that supports young people with special educational needs and disabilities to engage with cultural and leisure activities. Inspired by the videogame *Minecraft*, the children 'mined' the gallery for interesting sounds, patterns, forms and gestures, and were encouraged to feel a sense of ownership of the gallery and have confidence in expressing their opinions and ideas.

Eight local artists worked with 837 local schoolchildren through practical art events at Tate St Ives, the Barbara Hepworth Museum and Sculpture Garden, Porthmeor Studios and the Leach Pottery. Teachers attended a training event to share ideas about St Ives artists as well as practical tips for leading group visits to the galleries. The Town Project, a four-year project for children, schools and families in St Ives, is part of the St Ives Legacy Project.

2,800 young people with the least access to art and culture were able to visit Tate's temporary exhibitions through the Art for All programme, supported by Markit.

Local schoolchildren attended practical art events at the Barbara Hepworth Museum and Sculpture Garden in St Ives



#### WORKING WITH THE LOCAL COMMUNITY

Tate Liverpool devised a new course to help adults make sense of art, in collaboration with The City of Liverpool College. The course attracts people from all walks of life, among them young mothers, and unemployed and retired people. Students on the course said they want to be more involved with the gallery and now meet independently to propose and design new programme as part of Tate Liverpool's Community Collective.

Tate Liverpool strengthened its relationships with local universities, including its ongoing relationship with Liverpool John Moores University, and agreed new partnerships with Liverpool Hope University and Edge Hill University.

Tate St Ives receives funding from the Heritage Lottery Fund to set up Look Groups across Cornwall for people who are interested in art but live too far away from the gallery to visit on a regular basis. The group in Bude contributed to the exhibition *Images Moving Out Onto Space* when a work they had been researching was lent to the show from Cornwall Council's Schools Art Collection.

Tate Schools programmes are supported by CHK Charities Limited, Stanley Picker Trust, Gilberto Pozzi, The Lord Leonard and Lady Estelle Wolfson Foundation, The Vandervell Foundation and The Tate Fund. The Schools and Teachers and the Early Years and Family programmes are supported by Tate Patrons

#### TALKS, EVENTS AND SEMINARS

Tate's public programme of seminars and conferences attracts specialist and non-specialist audiences alike. In 2015/16 we organised 326 public conferences, specialist seminars, talks and lectures. Of particular note was *Light and Dark Matters*, a series of events over twenty-four hours, which brought together leading artists, scientists, philosophers and the public to debate the contemporary experience of light, dark and dark matter. It included atmospheric sunset and sunrise walks with scientist Lucie Green

Tate Talks are made possible through the generous support of the J Isaacs Charitable Trust

and artist Susan Schuppli. A breakfast was held in the East Room at Tate Modern as the sun rose.

Tate presented a rare opportunity to hear artist Mary Kelly discuss her work. This event was part of an extended conversation co-curated by Kelly, *On the Passage of a Few People through a Rather Brief Period of Time*, which included an online discussion with invited participants and a repository of selected interviews, images and texts.

## REACHING AUDIENCES THROUGH DIGITAL

### IK PRIZE 2015 ATTRACTS NEW VISITORS

Established two years ago with the support of the Porter Foundation, the IK Prize is designed to celebrate the use of new technology and encourage new ways of exploring the collection.

IK Prize 2015, won by creative studio Flying Object for *Tate Sensorium*, was one of the biggest attractions at Tate Britain over the summer. Visitors were asked to use all five senses when they looked at four paintings to see how this changed the way they experienced the art. The experiment featured 3D sounds, a perfume release system, haptic technology, and specially created chocolates. Visitors could track their emotional response to the paintings by wearing biometric measurement devices – the Sussex Computer Human Interaction Lab team, led by Dr Marianna Obrist from the University of Sussex, analysed the results.

IK Prize winner *Tate Sensorium* allowed visitors to taste chocolates to expand their experience of Francis Bacon's *Figure in a Landscape* 1945



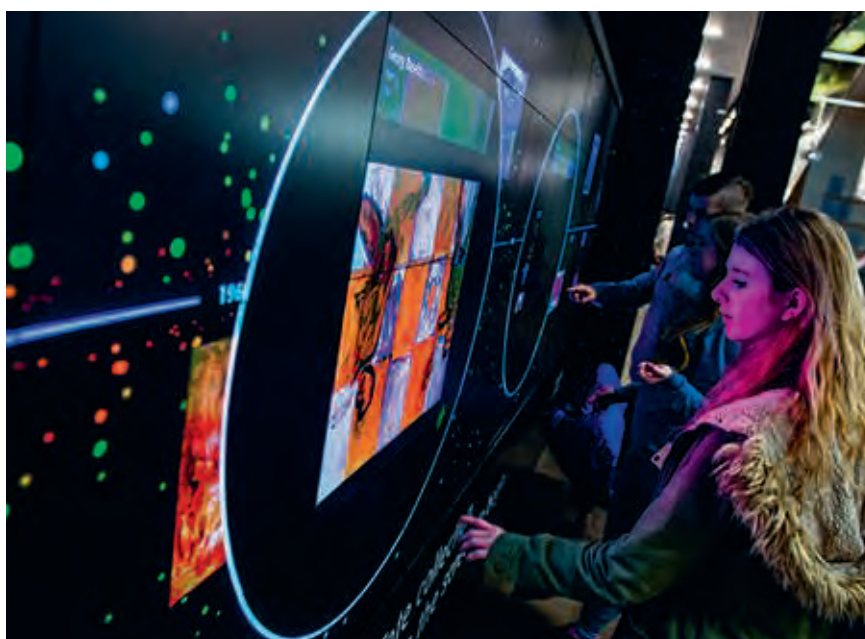
Seventy per cent of participants were new visitors and most said they would return to Tate Britain in the future.

#### REFRESHING THE WEBSITE

We aim to inspire online audiences wherever they are in the world. One of the top priorities this year was the first phase of a refresh of Tate's website. Simpler navigation made the site more intuitive, with a new homepage featuring a clearer visual design and improved pages for finding out how to plan a visit. The site attracted 12.8 million unique visits in 2015/16.

Tate was pleased to continue its partnership with the online learning platform, Khan Academy, through the support of Mala Gaonkar and Yana Peel, engaging new international audiences with Tate's online content.

Visitors to Tate Modern can explore the history of modern art on the Timeline of Modern Art, sponsored by Bloomberg Philanthropies



#### WORKING WITH LEADING DIGITAL AND SOCIAL BRANDS

We are working in partnership with some of the world's leading digital and social brands. As a result we have achieved remarkable growth across Instagram and Twitter, with the latter growing by almost 100,000 followers a month. On Twitter, Tate is now the leading gallery worldwide, with 2.6 million followers. Tate's new approach to Instagram has resulted in 667,000 followers, the second largest audience in Europe on this platform. Our Facebook followers have grown to 912,000.

We now have a funded partnership with Facebook – a first for a museum in Europe. The social network is supporting six 360° virtual reality films. We have begun filming: in the New Mexico desert for *Georgia O'Keeffe*; in the collection displays at Tate Britain; and with some of the leading names from the music, television and fashion industries. We are also producing live content directly for Facebook with talks and tours and filmed access behind the scenes.

Tate continues to work and collaborate closely with Twitter and the launch of their new editorial platform, Twitter Moments, gave us another opportunity to bring our collection to a vast audience. Alex Farquharson,





Filmmaker and artist Miranda July was interviewed for our online film series TateShots, supported by Bloomberg

Tate Britain's new director, conducted and led a Twitter tour followed by a live Q&A, the first arts-led feature on the platform. It went on to trend in the UK as a top Twitter Moment.

#### **BLOOMBERG CONNECTS AT TATE MODERN**

Bloomberg has supported Tate Modern in the development of digital interpretation tools since 2000. Initiatives such as the digital Drawing Bar have extended ways of bringing art to visitors and two new spaces at the new Tate Modern use the latest technology to help visitors explore the galleries. A unique resource at Tate Modern is the Timeline of Modern Art, funded by Bloomberg Philanthropies. Visitors can explore the story of art from 1900 to the present on a 6.5-metre long digital touchscreen. It brings together images of over 3,500 works of art by 750 artists in the Tate collection.

#### **TATE FILMS REACH GLOBAL AUDIENCES**

Bloomberg also supports Tate's online film series. TateShots' popular 'studio visit' strand gives viewers access to artists' studios in the UK and abroad. This year new films were made as far afield as Toronto and Kraków. Highlights included interviews with Miranda July and Rodney Graham. The most popular film, watched by 50,000 people worldwide, was on Agnes Martin, and includes rare archive footage of the artist working in her studio in New Mexico.

Longer films focused on single works from the Tate collection such as John Singer Sargent's *Carnation, Lily, Lily, Rose* 1885–6. The *Guardian* has collaborated with Tate on a major international travel series, *Artist Cities*, getting artists' perspectives on their home cities. So far we have made three films: with Ai Weiwei in Beijing; Abraham Cruzvillegas in Mexico City; and Antony Gormley in London.

# TATE BRITAIN EXHIBITIONS



**TATE BRITAIN COMMISSION 2015**  
**CHRISTINA MACKIE**  
 24 March – 18 October 2015

Christina Mackie created an ethereal three-part installation in the Duveen Galleries, including silk nets suspended above pans of semi-crystallised dye.

Supported by Sotheby's



**BARBARA HEPWORTH:**  
**SCULPTURE FOR A MODERN WORLD**  
 24 June – 25 October 2015

The first London museum retrospective for five decades of the work of one of Britain's greatest artists, including many of her most significant sculptures.

Supported by Denise Coates Foundation with additional support from The Barbara Hepworth Exhibition Supporters Group



**FIGHTING HISTORY**  
 9 June – 13 September 2015

This exhibition celebrated the enduring significance and emotional power of British history painting through the ages.

Supported by Tate Patrons



**SUSAN PHILIPSZ: WAR DAMAGED  
MUSICAL INSTRUMENTS**  
21 November 2015 – 3 April 2016

Fourteen recordings of broken brass and wind instruments from wars stretching back to the nineteenth century called mournfully to each other across the Duveen Galleries.

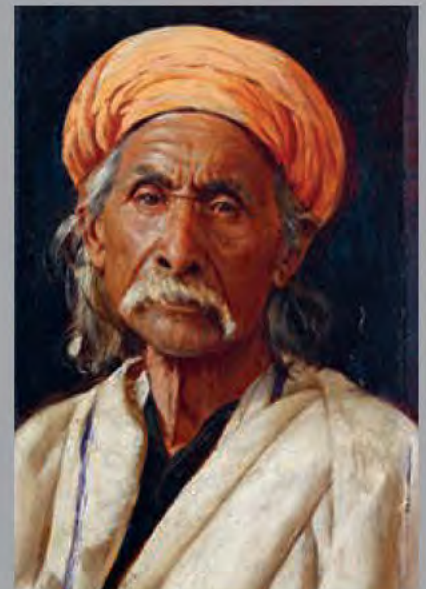
Commissioned by 14–18 NOW: WW1 Centenary Art Commissions



**FRANK AUERBACH**  
9 October 2015 – 13 March 2016

Tate Britain worked closely with the artist on this retrospective of his resonant and inventive paintings of people and the urban landscapes near his London studio.

Supported by Maryam and Edward Eisler. With additional support from the Frank Auerbach Exhibition Supporters Group and Tate Patrons



**ARTIST AND EMPIRE**  
25 November 2015 – 10 April 2016

This exhibition explored how artists from Britain and around the world have responded to the dramas, tragedies and experiences of the British Empire.



ΓΝΩΘΙ·CAYTON



# WORKING IN PARTNERSHIP

Tate lends its collection and shares its expertise enthusiastically with many organisations. We spend around twenty per cent of our income outside London – on Tate Liverpool and Tate St Ives, but also on our many partnerships and programmes. In a single year we lend more works to other institutions than are on display at the new Tate Modern.

## PARTNERSHIPS IN THE UK

### PLUS TATE SHARES EXPERTISE

In 2015 we expanded the successful Plus Tate network to thirty-four partners. Each institution is deeply committed to working with their local communities, bringing new art to diverse audiences. Three seminars for directors were held, in London, Manchester and Wakefield, focusing on the themes of Resilience and Leadership, Culture Cities, and Audiences. The network organised three further workshops for colleagues on the topics of Diversity and Inclusion, Exchanging Cultural Property and Freedom of Expression.

### A NEW ERA FOR ARTIST ROOMS

Since the ARTIST ROOMS On Tour exhibition programme began in 2009, ARTIST ROOMS have been shown in seventy-six museums and galleries, from Shetland to Penzance, Ulster to Denbighshire and Powys to Preston, and, by March 2016, 145 displays and exhibitions had been seen by nearly 40 million people.

This would not have been possible without the ongoing support of Arts Council England, Art Fund and Creative Scotland, and we are delighted that they have extended their funding commitment for a further three years. ARTIST ROOMS is now firmly established as a new kind of national collection and a model of partnership working across the UK; there is a high demand from museums and galleries to participate in the programme.

2015/16 saw ten exhibitions presented at Associate venues across the UK, and five displays at Tate and National Galleries of Scotland. In June, a Joseph Beuys show opened at Timespan in Helmsdale, one of the least populated areas in the UK, and, further north still, a Damien Hirst exhibition opened a few weeks later at the Pier Arts Centre in Orkney.

Many other well-known names were on display as part of the tour: Jeff Koons, Gerhard Richter, Bill Viola and Andy Warhol in Norwich, Plymouth, Cheltenham and Colchester respectively. This was also another strong year for photography with three exhibitions of Robert Mapplethorpe's work presented in England, Scotland and Wales: in County Durham, Clydebank and Aberystwyth.

The ARTIST ROOMS network is creating a legacy of increased skills as well as raised aspirations and ambition in partners. Evaluation of the programme's impact shows the developmental role it has played in providing support for the sector. Nearly eighty per cent of Associate partners in 2015 were new to ARTIST ROOMS, and many had never



Works by Damien Hirst from the ARTIST ROOMS collection were shown in Orkney

Collection works by Henry Moore were shown in the fourth century Baths of Diocletian in Rome

ARTIST ROOMS is a collection of international contemporary art which was established through one of the largest and most imaginative gifts of art ever made to museums in the UK. Gifted by Anthony d'Offay in 2008, with the assistance of the National Heritage Memorial Fund, Art Fund and the Scottish and British Governments, the collection continues to grow each year through additional gifts, loans and purchases.

borrowed from national collections before. As a result of the programme they now have the capacity and infrastructure in place to do so in the future. The partnership with engage, the national association for gallery education, has enabled the provision of skill-sharing events as well as fostering the creation of relationships and networks with the wider arts education sector.

Alongside the programme of exhibitions, the ARTIST ROOMS collection has grown from 1,100 works to over 1,600 since 2009, thanks to gifts from artists, loans and works purchased with the assistance of the ARTIST ROOMS Endowment, supported by the Henry Moore Foundation and Tate Members.

#### THE BRITISH ART NETWORK

The British Art Network now has over 350 members, mainly curators and academics, representing 163 organisations across the UK. As part of this, with thanks to additional funding from Arts Council England, an Early Career Curators group was established, involving ten curators from across the UK, including Worcester City Art Gallery, the Mercer Art Gallery, Harrogate, and the Ulster Museum. Three sub-groups have also been established bringing together colleagues with special interest in British Women Artists 1750–1950, British Mural Painting and British Sculpture. The annual seminars were increased to four and were co-programmed with network partners, looking at specific themes, including Displaying Art in a Domestic Setting and Ecclesiastical Art.

Aspire, a partnership programme touring John Constable's *Salisbury Cathedral from the Meadows* 1831, has seen this great work spend most of the past year on display at Christchurch Mansion in Ipswich, which holds the only permanent display of Constable's work within 'Constable country'. The painting then travelled to Oriel y Parc in St David's, Wales, where it went on display in March with sketches by Turner of the local area. Aspire is generously supported by the Heritage Lottery Fund and Art Fund.

#### LEARNING THROUGH AND ABOUT ARCHIVES

As part of the Archives & Access project (2013–17), we have been working with partner institutions across the UK – Josef Herman Art Foundation Cymru, Tate Liverpool, Turner Contemporary, Tate Collective London, and Tyne and Wear Archives and Museums – to explore how people can learn through and about archives.

Workshops, artist-led activities, exhibitions and community events have connected new audiences with local and national art, artists and heritage. Each partnership is also generating digital learning resources which will continue to reach new audiences beyond the end of the project.

#### EVERYBODY RAZZLE DAZZLE IN LIVERPOOL

As part of 14–18 NOW WW1 Centenary Art Commissions, Peter Blake was asked to create a dazzle design for a Mersey Ferry in partnership with Liverpool Biennial, Merseytravel and National Museums Liverpool. *Everybody Razzle Dazzle* was so popular that Tate asked the artist to update the Tate Liverpool Café using the same motifs. The *Everybody Razzle Dazzle* Tate Liverpool Café edition was supported by the Bloxham Charitable Trust.



Artist Peter Blake created this dazzle design for a Mersey Ferry, and updated the Tate Liverpool cafe with the same motifs

#### THE TURNER PRIZE SHOWN FOR THE FIRST TIME IN SCOTLAND

The Turner Prize was presented in Scotland for the first time in 2015.

The eighteen strong collective Assemble won the Turner Prize in 2015. It was the first time the prize had been presented in Scotland



Tramway in Glasgow recorded almost 75,000 visitors to the exhibition with a further 16,000 taking part in pop-up events, workshops, talks and tours in the gallery and across the city. The response to the exhibition was described by Frank McAveety, leader of Glasgow City Council, as 'phenomenal'.

The Turner Prize 2015 was awarded to Assemble, a collective who use architecture and design in their work with local communities on projects encompassing regeneration, city planning and opposition to corporate gentrification. Their winning entry, a collaboration with Granby Four Streets in Liverpool, showed what art could do to drive and shape urgent issues.

Turner Prize returns to Tate Britain in 2016 and will go to Hull as part of the UK City of Culture 2017.



Works from the Tate collection went on show in venues including Mexico City's Museo Nacional de Arte as part of a specially created exhibition

## INTERNATIONAL PARTNERSHIPS

### TRAVELLING COLLECTION EXHIBITIONS

We created three exhibitions drawn from the collection specifically for international partners. Collectively, these attracted 250,000 visitors in 2015/16.

An exhibition of works by Henry Moore went to the Baths of Diocletian in Rome where, in this atmospheric setting, it attracted over 54,000 visitors. Seventy-five works by Moore were on display, most of them from Tate, including sculptures, drawings and watercolours.

A major exhibition, *Landscapes of the Mind*, comprising over 100 landscapes, went to Museo Nacional de Arte in Mexico City, and then on to Pinacoteca do Estado de São Paulo, in a different iteration entitled *The Landscape in Art: 1690–1998 | British artists from Tate's collection*. Plans are underway to present this exhibition in Shanghai and Beijing in 2018 with funding from the UK Government to support UK-China cultural exchange.

Many of our loan exhibitions travel to international arts venues through collaborations with institutional partners. *Agnes Martin* has been shown at the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, the Los Angeles County Museum of Art and the Solomon R. Guggenheim Museum in New York. *Jackson Pollock: Blind Spots* at Tate Liverpool went on to the Dallas Museum of Art. *Barbara Hepworth: Sculpture for a Modern World* toured to the Kröller-Müller Museum in Otterlo in the Netherlands and is currently

at the Arp Museum in Rolandseck, Germany. The *Sonia Delaunay* exhibition began its journey at Musée d'Art Moderne de la Ville de Paris before coming to Tate Modern.

#### UK-CHINA MUSEUM DIALOGUES

Tate convened an event in Beijing which brought together leading arts professionals from the UK and China in a series of dialogues about the role of the contemporary art museum in society. Four round table discussions and three public symposia looked at museum and gallery practice in China and UK, including the role of research in developing collections and programmes, governance, digital strategies and the role of artists and audiences. The event, attended by over 800 people over three days, was held at the Central Academy of Fine Arts Art Museum, the lead partner, as well as the Ullens Center for Contemporary Arts and OCT Contemporary Art Terminal Beijing Institute.

The Museum Dialogues series forms part of the China-UK Exchange Programme developed by Tate, the British Museum, the British Library and the V&A as a contribution to the 2015 UK-China Year of Cultural Exchange, supported by the UK Government. The British Council generously provided additional support for the Museum Dialogues programme. To conclude the programme, the UK national partners hosted a symposium on 17 March at Tate Britain to share their findings with the wider UK museum sector.



2016 Brooks International Fellows (from left): Allison Thompson, Marina Valle Noronha and Susana Vargas Cervantes

#### THE BROOKS INTERNATIONAL FELLOWSHIPS

The highly successful Brooks International Fellowship programme continued with three fellows from Brazil, Barbados and Mexico working with curatorial teams across all four Tate sites from January to April 2016. There were over 130 applicants worldwide, demonstrating the popularity of such opportunities for professional exchange. The programme is run in partnership with Delfina Foundation and is supported by the Rory and Elizabeth Brooks Foundation.

#### TATE RESEARCH CENTRE: ASIA

The Andrew W. Mellon Foundation renewed its grant to support a further three years of the Tate Research Centre focusing on Asia. The next phase of the centre will expand our research focus to South and South East Asia. For UK audiences, Asian modern and contemporary art represents a challenge in terms of access, public understanding, and critical interpretation. Over the next three years, we want to deepen knowledge and awareness of Asian works, develop scholarly exchange, and establish new strategic partnerships reflecting this geographical expansion.

In 2015 Tate's learning project BP Art Exchange visited Fort Kochi in Kerala, India, with artists Marysa Dowling and Albert Potrony, working with students and tutors from Srishti School of Art, Design and Technology in Bangalore and local schoolchildren from Kochi. The children created sculptures from recycled materials, which they exchanged with members of the public for 'currency' such as stories, songs or artwork. We are now linking the school with primary schools in London to exchange ideas and artwork, creating connections between children in the UK and India.





Belonging Together was a BP Art Exchange project using art as a vehicle to support integration

#### **TATE AND INTERNATIONAL COLLEAGUES**

Tate is working with the Museum of Contemporary Art Australia (MCA) in a joint acquisition programme for contemporary Australian art. The initiative has been made possible through a gift from the Qantas Foundation which will help Tate acquire a range of major works by contemporary Australian artists over the next five years. These will be jointly owned and displayed by MCA and Tate, allowing international audiences to experience the work of contemporary Australian art and artists.

We have continued our strong relationship with the National Museum of Oman with training for visitor services staff. We have also assisted in the development of policies related to collection care, exhibitions and displays.

# TATE LIVERPOOL EXHIBITIONS



**JACKSON POLLOCK: BLIND SPOTS**  
30 June – 18 October 2015

A look at the 'black pourings' Jackson Pollock made towards the end of his life, as well as drawings and sculptures.

Supported by the European Regional Development Fund (ERDF), Terra Foundation for American Art, the Pollock-Krasner Foundation and Tate Liverpool Members



**GLENN LIGON: ENCOUNTERS  
AND COLLISIONS**  
30 June – 18 October 2015

Work by the influential American artist shown alongside that of artists he shares affinities with, including Willem de Kooning and Chris Ofili.

Supported by the European Regional Development Fund (ERDF) and Tate Liverpool Members



**GETA BRĂTESCU**  
30 June – 18 October 2015

An introduction to the singular vision of this Romanian artist, whose vivid practice includes performance, textile work, paper collage and film.



WORKS TO KNOW BY HEART  
MATISSE IN FOCUS  
20 November 2015 – 2 May 2016

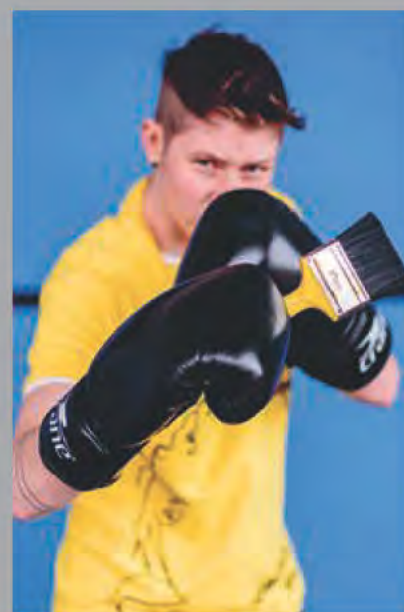
Henri Matisse's beloved cut-out work *The Snail* 1953 – rarely seen outside of London – was at the heart of this special display.



WORKS TO KNOW BY HEART  
AN IMAGINED MUSEUM:  
WORKS FROM THE CENTRE  
POMPIDOU, TATE AND MMK  
COLLECTIONS  
20 November 2015 – 14 February 2016

Visitors were invited to memorise the works in this exhibition before being asked to recall them on the final weekend.

Supported by the Creative Europe programme of the European Union, Institut Français du Royaume Uni, the German Federal Foreign Office and Goethe-Institut London



ART GYM  
7 March – 31 March 2016

Young people from Tate Collective joined with Turner Prize winners Assemble to take over Tate Liverpool's galleries for a month.

*Art Gym* is part of *Circuit*, led by Tate and funded by Paul Hamlyn Foundation. Co-funded by the Creative Europe Programme of the European Union, as part of Collaborative Arts Partnership Programme, with support from Liverpool City Council, Liverpool John Moores University and Tate Liverpool Corporate Members and Patrons.



Tate must think about future generations and we must therefore do all we can to grow and care for the collection as well as present a rich and varied programme. In a challenging economic environment we work hard to attract the generosity of individuals and organisations who make this happen. We are grateful to them all.

## MEMBERS, PATRONS AND INDIVIDUALS

### TATE MEMBERS CHARITY MERGES WITH TATE

In 2015/16 the Members generated £10.7 million. Through their generosity we added many new acquisitions and were able to carry out special projects in areas such as Collection Care. This year Tate Members were brought closer to Tate through a merger of the two charities. This followed a ballot which returned overwhelming support for the change. Closer integration will allow Tate to better represent and respond to the views and needs of the Members.

### TATE PATRONS SUPPORT A RANGE OF ACTIVITY

Tate Patrons again provided vital support for exhibitions, conservation, learning programmes and acquisitions. They contributed to major exhibitions, including *Fighting History* and *Frank Auerbach* at Tate Britain and *Alexander Calder* and *Performing for the Camera* at Tate Modern. They also supported the acquisition of six works for the collection dating from the seventeenth century to the present. Patrons are significant supporters of the Schools and Teachers, Early Years and Families and Late at Tate Britain events for young people. They also supported the conservation of a key work by Charles Landseer, in preparation for the *Painting with Light* exhibition at Tate Britain. Tate Liverpool Patrons also supported *Art Gym*. Our Young Patrons membership has grown too, with fifty-eight new members this year.

### SUPPORT FOR THE PROGRAMME

Support from individuals, trusts and foundations is essential for Tate to bring about our ambitious exhibition programme year after year. Tate is especially grateful to the numerous individual supporters who formed part of Exhibition Supporter Groups around shows, including *Barbara Hepworth: Sculpture for a Modern World*, *Agnes Martin*, *Frank Auerbach*, *The EY Exhibition: The World Goes Pop* and *Alexander Calder: Performing Sculpture*.

Major enabling support also comes from trusts and foundations, including the Denise Coates Foundation's support of *Barbara Hepworth*, the Henry Luce Foundation's support of *Agnes Martin* and the Terra Foundation for American Art's support of both *Agnes Martin* and *Alexander Calder* this year. We are especially grateful to Lydia and Manfred Gorvy, and Hélène Marie and Jake Shafran for their continued commitment to our programme work.

Tate Liverpool received support from other individual and trust donors – including the Bloxham Charitable Trust, The Pollock-Krasner Foundation,

Opposite: The exhibition *Artist and Empire* at Tate Britain explored how artists past and present have responded to the British Empire

Goethe-Institut London, Institut Français du Royaume-Uni and The Romanian Cultural Institute in London. A new initiative, the Tate Liverpool Commissioning Circle, will support artist commissions, exhibitions and community outreach projects connected to the gallery.

Tate International Council now has over 160 members. Nineteen new members joined from countries including South Africa, Australia, China, Norway, the United Arab Emirates and Bangladesh. The council supported two major exhibitions at Tate Modern and five acquisitions.

We are also grateful for the critical support of key learning activities, which ensure we are able to welcome people to art from the wider community. This includes renewed funding from the Lord Leonard and Lady Estelle Wolfson Foundation in support of Special Educational Needs Schools Workshops. Our public talks and communities programmes have for the first time ever been funded by the J Isaacs Charitable Trust as part of a three-year partnership supporting the development of Tate's adult learning programming. In November 2015, Tate was pleased also to launch the Tate Outreach Appeal, led by Daniel Peltz and the Tate Outreach Committee, to raise funds towards Tate's outreach initiatives to widen access to the arts. Tate Liverpool also has trusts supporting the learning programme including The Preston Family Charitable Settlement and The Steel Charitable Trust.

Abraham Cruzvillegas undertook the first Hyundai Commission in the Turbine Hall at Tate Modern, with his work *Empty Lot*



## SUPPORT FOR THE NATIONAL COLLECTION



Roni Horn's *Pink Tons* 2009 – a large cube of solid glass – was part of the displays in the new Switch House at Tate Modern

A selection of acquisition highlights appears elsewhere in this report and we are grateful to all who have helped to strengthen the collection, from artists and their estates to individuals and organisations.

Art Fund has continued to help us acquire many important contemporary and historic works, among them this year Roni Horn's *Pink Tons* 2009. The Edward and Agn s Lee Acquisition Fund funded the acquisition of six works by the Slovak sculptor Maria Bartuszov. The Acquisitions Fund for African Art supported by Guaranty Trust Bank Plc enabled us to bring two works in to the collection by artists from Africa: Virginia Chihota's *The Constant Search for Self* (Kudzokorodza Kuzviitsvaga) 2013 and Franois-Xavier Gbr 's *Untitled* 2013. Dexter Dalwood's *Old Bailey* 2014 is just one of many works on loan to Tate from the Tate Americas Foundation.

The ARTIST ROOMS collection continues to grow each year, thanks to the endeavours of Anthony and Anne d'Offay, Marie-Louise Laband and the Artist Rooms Foundation, and through generous gifts and long-loans from artists and their representatives. These included works by Phyllida Barlow, Robert Mapplethorpe and Ed Ruscha.

### ACQUISITIONS COMMITTEES CONTINUE TO GROW

Among the most important supporters of acquisitions are Tate's eight Acquisitions Committees. This international network of over 300 individuals has contributed  2 million to support acquisitions and many of them have made additional personal gifts of works of art. Particular thanks should go to Sir David Tang of the Asia-Pacific Acquisitions Committee and Robert Devereux and Tutu Agyare of the African Acquisitions Committee who retired this year as Chairs and Co-Chairs after many years of hard work.

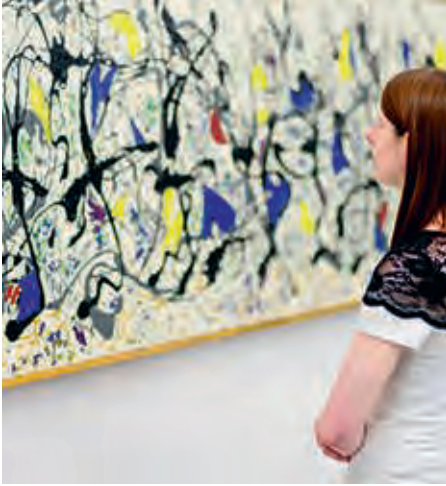
In 2015/16 we acquired more than forty important works from India, Russia, China, North America, Japan, South Korea, Nigeria and South Africa in a variety of media, with considerable emphasis on photography. Many have gone on display as part of Tate's exhibitions programme: for example, in *Performing for the Camera* we showed Dora Maurer's *Seven Twists I-VI* 1979, acquired thanks to funds provided by the Russia and Eastern Europe Acquisitions Committee in 2015.

### LEGACIES SUPPORT COLLECTION AND ACTIVITIES

Generous legacies significantly enhanced the collection in 2015/16.

Tate was the grateful beneficiary of the Estate of Eugene and Penelope Rosenberg, receiving important works from British and international artists working in the early twentieth century, as well as the archive of the architect Eugene Rosenberg. The Barbara Hepworth Estate generously presented Ben Nicholson's *1933 (Profile)*, and The Pasmore Estate kindly gave Victor Pasmore's *Interior with Reclining Women* 1944–6. Tate's Learning and Schools programme benefitted from a bequest from the Estate of Olive Bowen.

Since its launch in 2013, Tate's legacy group, The 1897 Circle, has grown to forty-seven members. We are grateful to everyone who has pledged a future bequest to Tate and to our Legacy Ambassadors, David and Jenny Tate, who lead this group.



Tate Liverpool took a new look at the work of American painter Jackson Pollock

## PUBLIC FUNDING AND FOUNDATIONS

Grant-in-Aid from the Department for Culture, Media and Sport – our core funding – is crucial to the operation of the gallery. In addition we secure funding from a number of other public sources. The Heritage Lottery Fund supports the St Ives Legacy project, the Archives & Access project and the Aspire project to tour Constable's *Salisbury Cathedral from the Meadows*. Arts Council England supports the British Art Network and, since 2013, the ARTIST ROOMS On Tour programme, together with Art Fund and Creative Scotland. The renewal of funding for a further three years will support the delivery of a UK-wide exhibition programme, developed in partnership by Tate, National Galleries of Scotland, and Ferens Art Gallery, Hull, in collaboration with Associate museums and galleries.

Creative and Cultural Skills, through the Creative Employment Programme and The City Bridge Trust, awarded Tate grants for interns in the photography and Human Resources teams, providing work-based learning opportunities for young people.

## OUR CORPORATE PARTNERS

The support of our corporate partners helps us to reach wide and diverse audiences through exhibitions and other projects. Long-term commitment from sponsors means we can plan ahead and be ambitious.

Several partnerships were renewed by those who have supported us over many years. The EY Tate Arts Partnership will fund a number of major exhibitions for a further three years, Bloomberg Philanthropies' three-year renewal will support the continuation and expansion of our digital activities and BMW will support *BMW Tate Live* to 2020. Our three-year partnership with Deutsche Bank will support the *Bhupen Khakhar* exhibition at Tate Modern and later in Berlin. Decades of support for the collection displays have been achieved thanks to BP at Tate Britain, for twenty-six years, and DLA Piper at Tate Liverpool, for ten years. Credit Suisse again supported elements of Tate's international events programme.

2015 marked the unveiling of the first Hyundai Commission in the Turbine Hall at Tate Modern. This partnership with Hyundai Motor will last for the next decade, bringing large-scale installations to this unique space, following their support in 2015 of the Turbine Festival. Sotheby's continued their support of the Tate Britain Commission, now in its eighth year, with Christina Mackie's installation in the Duveen Galleries. We welcomed several new sponsors to the gallery. A three-year partnership with Hyundai Card provides funds for exhibitions of photography and acquisitions. The Museum of Contemporary Art Australia and Qantas are partners with Tate in a five-year acquisition programme for contemporary Australian art made possible through a corporate gift from the Qantas Foundation.

Christie's continued to support a number of summary and focus texts on the Tate website which examine works from the Tate collection. Microsoft are partnering on the IK Prize 2016, Solarcentury have kindly provided solar panels for Tate Modern and MACE Foundation continue to support Tate's Access and Community Programmes. Eleven new Corporate Members joined the London galleries. As well as the existing venues, we can now offer them unrivalled spaces for events and entertaining within the new Tate Modern.



## TATE ENTERPRISES AND TATE CATERING

Much of the year focused on preparation for the opening of the new Tate Modern. There are four shops at the gallery and Tate Enterprises restructured the retail teams, remodelled the interiors of the shops in the Boiler House and developed a range of new products. We expanded our print ranges with the release of seven new limited editions. Tate had a stand at the Armory Show in New York: edition sales from there contributed nearly £200,000.

Christmas 2015 was a notable success for the online shop. A redesign improved the experience on mobile and tablet devices and we recorded an increase in mobile traffic of fifty-two per cent compared with the same period last year. December 2015 saw the online shop's highest monthly sales ever, of £150,000, up twelve per cent on the previous year. We have also begun to sell our products on Amazon and eBay. Popular items include a Grayson Perry silk scarf, an Ally Capellino satchel and a paint drip mug.

Tate Catering was preparing for the new Tate Modern too, restructuring teams and fine-tuning menus. The new Tate Modern houses six outlets including a new restaurant, a kitchen and bar and a separate bar on the south side of the Switch House, open in the evenings. The reputation of the Rex Whistler restaurant at Tate Britain has grown and this special venue is well established as a destination restaurant.

The new Switch House at Tate Modern includes a shop at ground level



Opposite: Tate St Ives's new galleries are taking shape behind the original building

## STAFF AND VOLUNTEERS

We are fortunate to have dedicated and expert staff who go the extra mile to make Tate what it is. New staff have been recruited for the new Tate Modern and the existing staff supported in the run up to the opening. We have also been focusing on deepening awareness of diversity and inclusion throughout the organisation. By doing this we aim to improve the experience of working at Tate and increase the number and diversity of visitors. This is essential in developing a sustainable operating model and fulfil our vision of championing art and its value to society.

Tate's international work has been strengthened this year by the appointment of several curators with a focus on international art. Clara Kim was appointed The Daskalopoulos Senior Curator, International Art (Africa, Asia & Middle East) and Nancy Ireson has been appointed Curator, International Art. Clara Kim's role is funded by the D.Daskalopoulos Collection, to focus on the research, acquisition and exhibition of art from Africa, Asia and the Middle East. Zoe Whitley was made Adjunct Research Curator, International Art, supported by Guaranty Trust Bank Plc to build the public profile of African art. Inti Guerrero from Bogotá, Colombia, is the new Estrellita B. Brodsky Adjunct Curator of Latin American Art.

Our 450 volunteers regularly give their time freely in the galleries and behind the scenes, supporting us in many different ways. Each and every one of them makes a vital contribution.

### PRIVATE FUNDING OF THE NEW TATE MODERN

We are grateful for the generosity from private foundations, starting with a major donation from the Blavatnik Family Foundation and including gifts from Artist Rooms Foundation, The Deborah Loeb Brice Foundation, The John Browne Charitable Trust, The Ghandehari Foundation, LUMA Foundation, Eyal Ofer Family Foundation, The Dr Mortimer and Theresa Sackler Foundation, The Sackler Trust, and The Wolfson Foundation.

Major support for the project has also been received from individual donors, including Joseph and Abigail Baratta, John and Michael Chandris and Christina Chandris, James Chanos, Ago Demirdjian and Tiqui Atencio Demirdjian, George Economou, Jeanne Donovan Fisher, Mala Gaonkar and Oliver Haarmann, Lydia and Manfred Gorvy, Noam Gottesman, Maja Hoffmann and Stanley Buchthal, Peter and Maria Kellner, Catherine Lagrange, Pierre Lagrange, Allison and Howard W. Lutnick, Elisabeth Murdoch, Simon and Midge Palley, Stephen and Yana Peel, Catherine Petitgas, Franck Petitgas, Barrie and Emmanuel Roman, Stephan Schmidheiny Family/Daros Collection, John Studzinski CBE, Julie Anne Uggla, Lance Uggla, Viktor Vekselberg, Manuela and Iwan Wirth, and others who wish to remain anonymous.

## CAPITAL PROJECTS

Support from both public and private sources has made the new Tate Modern possible. This included a number of significant donations from public funders, notably a £50 million investment from the Government, £7 million from the Greater London Authority and £1 million from Southwark Council. We received major grants in support of the Tate Modern exhibition programme from a number of American foundations. Many others have enabled this new gallery to come to fruition. We would like to thank all of them.

### TOWARDS A NEW TATE ST IVES

The extensive redevelopment at Tate St Ives has continued. The refurbishment of the existing Tate St Ives building has proved complex, however, and a decision was taken to continue work on this over the summer months in 2016 to allow the completion of the Courtyard and Terrace Room. This phase will open in March 2017. The fully completed new Tate St Ives, encompassing both the existing building and the extension, will open in the following autumn. The Barbara Hepworth Museum and Sculpture Garden has been open throughout the building period, as has our visitor centre next to the gallery.

This major capital project is supported by the Heritage Lottery Fund, Arts Council England, the Coastal Communities Fund, Cornwall Council, The Headley Trust, The Foyle Foundation, The Clore Duffield Foundation, Lord and Lady Myners of Truro and The Ronald and Rita McAulay Foundation.



# TATE ST IVES EXHIBITIONS



**IMAGES MOVING OUT  
ONTO SPACE**  
23 May – 27 September 2015

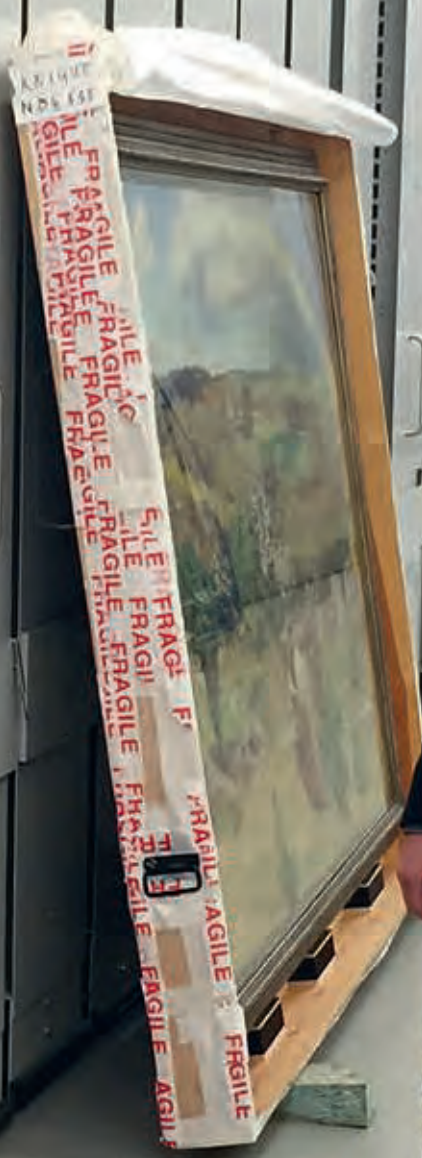
What happens when artworks are set in motion? When they move around the gallery or out into the world? This exhibition brought together eight artists, with works spanning fifty years.



**TERRY FROST**  
10 October 2015 – 9 January 2016

Held at the Newlyn Art Gallery and The Exchange, Penzance, this retrospective celebrated the centenary of the birth of this influential abstract painter.





# A MONTH IN THE LIFE OF TATE

So much happens across Tate that we decided to shine a spotlight on a single month – June 2015. We asked nine people who contributed to the galleries in different ways at that time to tell us their story.

## DARRAGH O'DONOGHUE

Subject Indexing Manager,  
Tate Library and Archive

In my job you can make discoveries or add a new dimension to something you already know. Among other things I pick out keywords in the digitised archives so that the public can link to related material in the collection. In June 2015 I was working on Paul Nash's letters: I read them all and identified keywords around artworks, artistic movements, people he knew, places he visited and even his health. Sometimes the words I choose are abstract or to do with emotions – anger or sadness, for example. One of the most popular things people search for online is animals – so I always look for mentions of dogs or cats!

## TOM PURSEY

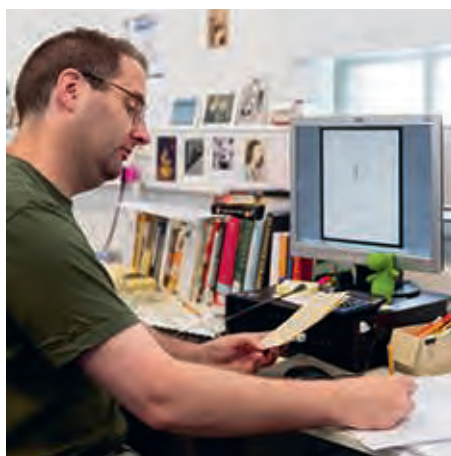
Creative Director of Flying Object,  
who won the IK Prize 2015

We spent a lot of time 'dress rehearsing' *Tate Sensorium* in June ahead of the unveiling. We took over a gallery in Tate Britain one evening, invited twenty friends and tested their reactions. All our sensory specialists were there – the chocolatier Paul A Young, the audio specialist Nick Ryan, the scents specialist Odette Toilette, the haptics specialist Dr Marianna Obrist – and, working with project manager Tony Guillan, we made quite a few revisions. I think it is important for Tate to do things like this: there's no reason galleries should be silent places without surprise and intervention.

## ROBERT RAYNARD

Visitor Assistant

I've been working at Tate for about seventeen years and am mainly in the galleries at Tate Britain and Tate Modern welcoming and helping visitors. I think of myself as a kind of ambassador for the gallery. In recent years I have been doing ten-minute public talks in front of paintings. I do the background research and a mini dress-rehearsal with managers. I've done the talks in front of Turner's *The Shipwreck* and Singer Sargent's *Carnation, Lily, Lily, Rose*. At first, I was pretty nervous about doing Turner in case there were lots of Turner buffs in the audience. You can get up to fifty people listening.



Opposite: The *Tate Sensorium* team research paintings in the Tate Store

**LUCY STEIN**

Artist in Residence, Tate St Ives

As part of my proposal for my residency at Tate St Ives I said I wanted to do an outdoor performance with my band, Death Shanties. With local help, we spent quite a bit of time looking for a suitable location. In the end, we began the piece on the military outpost on the Island at St Ives. Shana Moulton and I choreographed a ritual which involved painting and interaction with the rocks, the sea and the elements. Then we rolled down the hill and processed through the town to the studio where there were more performances. About 250 people came with us. Tate were amazing. They gave me free rein and were receptive to all my ideas, no-matter how 'out there'. Everybody was up for it.

**NATASHA BARZAGHI GEENEN**

International Relations Advisor  
Pinacoteca do Estado de São Paulo

I was responsible for the international coordination of *The Landscape in Art: 1690–1998 | British artists from Tate's collection*, working with Tate's team and internally at Pinacoteca. Seeing these amazing works presented in Brazil for the first time in our facilities was one of the best things – as was watching our audiences going through an outstanding show, admiring artworks that most of them would not have the opportunity to see otherwise. Travelling abroad to see works like these is not an option for the majority of Brazilians.

**BRONWYN ORMSBY**

Principal Conservation Scientist,  
Tate

Two major conservation projects began in June 2015. One is a study, with multiple partners, into nanotechnologies and cleaning methods, particularly in relation to plastics, which are notoriously difficult to clean. The other is the Cleaning Modern Oil Paint (CMOP) project which involves five partner institutions. We are looking at why some modern oil paintings have been showing trace amounts of sensitivity to water. This is surprising and we are exploring the formulations in modern paints and modern pollutants.





**SOPHIE BOWNESS**

Art historian and granddaughter of Barbara Hepworth

*Barbara Hepworth: Sculpture for a Modern World* opened at Tate Britain on 24 June 2015. Representing the Barbara Hepworth estate, I had been having conversations with curators Chris Stephens, Penelope Curtis and Inga Fraser for some time – around three years in all. We were able to share knowledge and I was able to point them in the direction of the location of a number of works from my research on the catalogue raisonné. The creation of an exhibition on this scale was impressive to observe. Most rewarding of all was to see the work shown so beautifully, and visitors and artists responding so thoughtfully and attentively.

**DOMINIQUE PHIZACKLEA**

*Circuit* member at Plus Tate partner Nottingham Contemporary

I first got involved with *Circuit* when my university tutors said Nottingham Contemporary was looking for advocates. I joined Collabor-8, the gallery's youth group, and we held the *Circuit: Affinity* festival in June 2015. The work involved was huge – contacting bands and artists, seeing what was feasible, working with budgets. One of the things I learned was how important marketing is and in particular social media. We smashed all our targets. We were expecting 3,000 people and we got 4,000 over the two days.

**LENA FRITSCH**

Assistant Curator on *Agnes Martin* at Tate Modern

There was a sense of calm when we were installing *Agnes Martin* ready for the opening in June, despite the fact that there were so many loans coming in for the show. The atmosphere was very friendly as one courier after the next arrived with works from museums and private collections from around the world. By the time we came to do the install we knew which paintings would go where. But it's not until you are physically with the works, hung next to each other, that you really experience their impact in the gallery spaces. That truly was a nice 'encounter moment' for all of us.





# ACQUISITION HIGHLIGHTS



**JOAN CARLILE**  
circa 1606–1679

*Portrait of an Unknown Lady* 1650–5  
Oil paint on canvas  
1107 x 900 mm  
Presented by Tate Patrons 2016  
T14495

This portrait of an unknown lady is by Joan Carlile, arguably the earliest British female artist to work professionally in oil paint. The full length figure, in a white satin dress, is placed in a rocky landscape setting which, to the right, opens onto a distant view of a river valley. Portraits by Joan Carlile are rare and this is one of only approximately ten that can be identified. Carlile seems to have specialised in small-scale full-length portraits. Her sitter, who elegantly holds the folds of her dress with one hand and her shawl with another, appears to follow a compositional pattern that Carlile employed in at least two other portraits. This repetition adds weight to the notion of Carlile as a professional artist, and hints at a portrait production beyond that of a private amateur. Joan was the wife of Lodowick Carlile, or Carlell, a dramatist and also 'Gentleman of the Bows' to Charles I. In 1654 the couple moved from Petersham to Covent Garden in order, according to their neighbour Brian Duppa, for Joan to make better 'use of her skill'.



**SIR JOSHUA REYNOLDS**  
1723–1792

*Frederick, 5th Earl of Carlisle* 1769  
Oil paint on canvas  
2410 x 1500 mm  
Accepted in lieu of Inheritance Tax by HM Government and allocated to Tate 2016  
X60709

This ambitious and swaggering full-length portrait represents the twenty-year old aristocrat Frederick Howard, 5th Earl of Carlisle, accompanied by his favourite dog Rover. It was painted in 1769, at a key moment in the lives of both artist and sitter. Reynolds, already established as London's most successful and critically acclaimed portrait painter, had in December 1768 become the founding President of the prestigious new Royal Academy of Arts in London. Carlisle had only recently returned to England from his Grand Tour of Europe and is shown wearing the elaborate robes of the Order of the Thistle, in which he had been invested in February 1768. Reynolds's distinctive achievement as an artist was to endow his portraits with the sense of the grandeur and importance associated with ancient art and Old Master paintings. Here, Carlisle's pose derives from the ancient sculpture known as the Apollo Belvedere, and implies political authority, while the composition, richly painted surface and glittering colour scheme evoke the highly admired art of Renaissance Venice. Allocated in lieu of tax for display in situ at Castle Howard and for display at Tate.

*Please note this work was accessioned in 2016/17*



JOSEPH WRIGHT OF DERBY  
1734–1797

*Self-portrait* c.1772–3 (with *Study for The Air Pump* c.1767, on reverse)

Oil paint on canvas

609 x 508 mm

Lent from a private collection c/o Omnia Art Ltd 2016  
L03749

This self-portrait is widely regarded as Joseph Wright of Derby's finest, showing the artist in an elaborate fur hat, turban and oriental cloak, and clutching a *porte-crayon*. Uniquely for Wright's self-portraits, it shows him as an artist. Wright's biographers have noted the influence of both Rembrandt and Poussin on the painting in Wright's habitual chiaroscuro, the use of exotic dress and the flashes of brilliant colour. Remarkably the portrait was painted on the reverse of the only known preliminary sketch for Wright's seminal painting *An Experiment on a Bird in the Air Pump* (National Gallery, on loan to Tate until July 2016). The work was temporarily reframed to allow it to be displayed next to the finished painting in the galleries. The work is one of three loaned from the same collection, all of which are the finest examples of Wright's work in their genre: *Girl Reading a Letter, with an Old Man Reading over her Shoulder* c.1767–70 and *Two Boys Fighting Over a Bladder* c.1767–70.



THEODOR VON HOLST  
1810–1844

*The Bride* 1842

Oil paint on canvas

923 x 713 mm

Presented by Tate Members 2015  
T14386

The London-born painter Theodor von Holst was an important link between earlier Romantic artists, such as his teacher Henry Fuseli (1741–1825), and the Pre-Raphaelites, who became fascinated with the painter's lurid imagination following his premature death in 1844. *The Bride*, von Holst's most influential painting, was based on Percy Bysshe Shelley's poem *Ginevra* of 1821, in which a Florentine girl is forced to marry an elderly nobleman and dies on her wedding night. Against a brilliant gold background the reluctant bride is shown idly toying with a lock of hair as she leans against the ledge of a window, mocked by a bas-relief cupid with bat wings lurking in the bottom-left corner. The artist Dante Gabriel Rossetti first saw the painting at Stafford House in London and remembered it in his Supplementary Chapter to Alexander Gilchrist's *Life of William Blake* of 1863 as 'a most beautiful work' by the painter. The deep impact this work made on Rossetti was subsequently revealed in his own iconic half-figure portraits of sensuous women in decorative interiors.

**PETER LANYON**

1918–1964

*West Penwith 1949*

Oil paint on board

292 x 1092 mm

Bequeathed by Eugene and Penelope Rosenberg 2015

T14304

Peter Lanyon saw this painting as especially significant because it marked a turning point in the way he approached his art. He painted it over a more abstract composition, replacing that formalised landscape with an evocative portrait of a place. He saw this realignment as a move away from what he considered the detached formalism of Ben Nicholson and Barbara Hepworth towards something more connected with the people and history of a specific community. The painting was named for the western-most region of Cornwall, where the artist was born and spent most of his short life. The colours and textures offer a generalised sense of that area, which is characterised by granite moors and the sea that surrounds it on three sides. At the same time, features like hills and estuaries are identifiable. Lanyon thought about the sea and land in terms of gender and this long, thin composition is as redolent of a reclining figure, perhaps, as of the peninsula of the title.



YVES TANGUY  
1900–1955

*A Thousand Times (Mille Fois)* 1933  
Oil paint on canvas  
635 x 510 mm  
Bequeathed by Eugene and Penelope Rosenberg 2015  
T14302

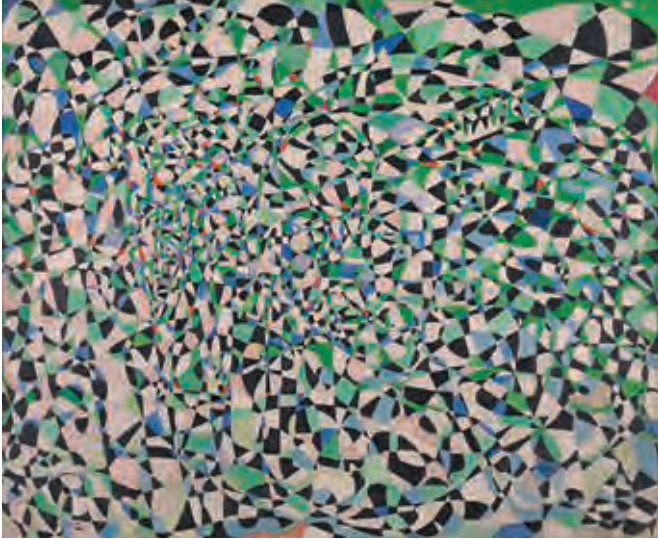
*A Thousand Times (Mille Fois)* 1933 shows an array of illusionistic pebble-like forms occupying a deep fictive space. The colouring ranges through purple and pink, with the forms pressed to the extremities of the lower margin as the ground blends into a pearly sky. These are characteristic traits of Yves Tanguy's surrealist paintings, in which he achieved a convincing spatial illusion while the subject remains perplexingly indecipherable. Despite not having any formal training, Tanguy decided to take up painting in 1923 on seeing the paintings of Giorgio de Chirico. He met the surrealists' leader André Breton in 1925 and they would be staunch allies for thirty years. By the end of the 1920s, Tanguy had become (with René Magritte and Salvador Dalí) one of the key exponents of an illusionistic surrealism. This style was reminiscent of nineteenth-century classicism while serving to undermine that convention. Due to the precision of his technique, Tanguy worked slowly and *A Thousand Times* was among only about ten paintings that he completed in 1933.



SYLVIA SLEIGH  
1916–2010

*The Bride (Lawrence Alloway)* 1949  
Oil paint on canvas  
610 x 508 mm  
Purchased with the support of the Estate  
of Sylvia Sleigh 2015  
T14280

The unusual and striking head-and-shoulders portrait of the art critic and curator Lawrence Alloway (1926–1990) is the first of two works by Sylvia Sleigh to enter Tate's collection. Sleigh and Alloway met in 1943 and married in 1954. Alloway is portrayed in an intimate setting, wearing jewellery and a bridal gown. The representation of the richly decorated domestic interior was probably inspired by Pre-Raphaelite paintings, which Sleigh deeply admired. The character represented in the painting was one of the art critic's alter egos: Hetty. Sleigh recalled that in the early stages of their relationship 'she became a mythological character in our love game and a kind of alter ego for Lawrence', and it seemed absolutely natural for her to paint Hetty's portrait. Sleigh said that, in painting Alloway as a bride, she was probably responding to the need to find the feminine in him. *The Bride (Lawrence Alloway)* is one of the earliest works demonstrating Sleigh's preoccupation with the social construction and representation of gender and gender identity.



**FAHRELNISSA ZEID**  
1901–1991

*Untitled* c.1950s  
Oil paint on canvas  
1820 x 2220 mm  
Presented by Raad Zeid Al-Hussein 2015  
T14415

*Untitled* is a large-scale painting on canvas dating from the 1950s. It was made by the artist in London and is a distinctive example of her abstract work. Zeid's practice of the 1950s combines aspects of informal abstraction with influences drawn from mosaic and stained glass designs inspired by Muslim and Byzantine traditions. Characteristic of her style at this time, *Untitled* shows a web of colours, which delineates a system of kaleidoscopic patterns. The interweaving of lines produces numerous shapes and forms on the picture plane. This results in a variety of multi-coloured, interlocking rectangular and triangulated shapes with curved sides. The overall effect of the painting is one of dense geometry in motion and a sense of order bordering on chaos. Zeid's practice is influenced by the geometry that can be found in Eastern traditions and the rhythm found in calligraphic motifs. The present work is characteristic of Zeid's rich explorations in abstraction and the structural qualities of gestural techniques.



**FRANCISZKA THEMERSON**  
1907–1988

*Two Pious Persons Making their Way to Heaven, One Propellered, One Helicoptered, with a Little Angel Below* 1951  
Oil paint on canvas  
625 x 750 mm  
Purchased with funds provided by the Nicholas Themans Trust 2016  
T14493

The Polish artists Franciszka and Stefan Themerson (1910–1988) were important figures in the inter-war European avant-garde, working in film, literature and theatre as well as painting and photography. Franciszka came to London with the Polish government in exile in 1940, and was joined by Stefan in 1942. This painting forms part of a group of works including films, photograms and drawings which will represent the two artists in the collection for the first time. In her paintings Themerson investigated an abstract approach to reality, bringing together figures and abstract forms in a practice she termed 'bi-abstract painting'. As a newly arrived émigré, Themerson made acute observations on the nature of British society. She described 'having endless talks with bowler-hatted businessmen who introduced me to the fascinating games of small talk and avoiding issues'. She sketched them, putting propellers on their noses and letting them fly, and then 'a perverse thought occurred to me: How would all these little very important people behave in my abstract canvases?' Themerson described how, placed in a white colour field, 'they became abstractions of emotions, meaning and situations', and were juxtaposed with abstract forms to represent two kinds of abstraction, geometric and human, hence the term 'bi-abstract'.





**MARWAN (MARWAN KASSAB BACHI)**  
born 1934

*Bader Chaker al Sayyab* 1965

Oil paint on canvas  
1300 x 975 mm

Partial gift from the artist and partial purchase with funds provided by the Middle East and North Africa Acquisitions Committee 2016  
T14499

*Bader Chaker al Sayyab* 1965 was painted while the artist was living in Berlin. It depicts the head of the Iraqi poet Bader Chaker al Sayyab (1926–1964) against a deep blue, monochrome background. In the painting, the head of Sayyab sits on top of a rectangular form, which can be seen to evoke a headstone. It is an ambiguous and uncanny composition, reminiscent of a classical monumental bust. The configuration of elements, with the poet's head in the centre, also resembles a guillotine. The composition is an homage to the poet and his artistic legacy. It can be seen as a testament to Marwan's interest in key cultural and political moments that defined the Arab world at that moment in time and as a distinctive and representative example of the zeitgeist in painting in West Berlin.



**EVELYNE AXELL**  
1935–1972

*Valentine* 1966

Oil paint, zip-fastener and helmet on canvas  
1330 x 830 mm

Purchased with funds provided by Tate International Council 2016  
T14349

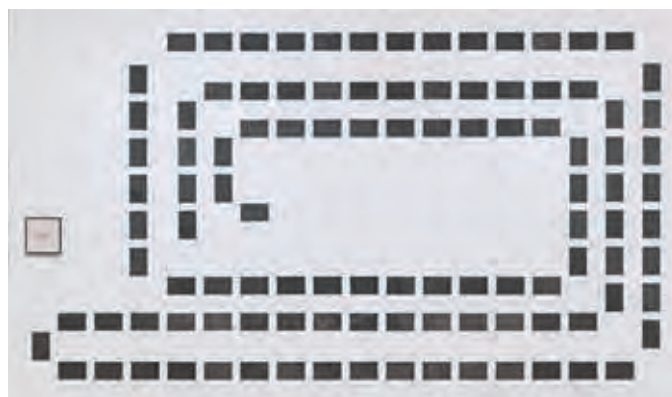
Tackling the deep changes occurring within an increasingly disputed, gendered social order, *Valentine* 1966 depicts the liberation of the female body and the uncovering of a feminist intimacy within the context of the 1960s space race. Axell selected the Soviet cosmonaut Valentina Tereshkova as the emblem of her cause. An idealised silhouette projecting from a gilded background, the figure is both a feminist heroine and a monument to female eroticism. The cosmonaut can be zipped and unzipped at the viewer's leisure, while a toy helmet (courtesy of Axell's son Philippe) is playfully associated with the sexy figurine. One of the first female European artists to fully embrace pop art from the mid-1960s, Axell engaged, throughout her short career as an artist, with a proto-feminist depiction of the emancipation of woman's sexuality. An acclaimed theatre and film actress, Axell turned to painting in 1964 – taking lessons with family friend René Magritte – and was introduced to a number of British pop artists by her husband, film director Jean Antoine. Fascinated by their work, Axell immediately drew on pop's visual vocabulary. In 1967, her discovery of plastic materials enabled her to develop her signature technique, and she adapted her painting to the possibilities offered by the new material. Cutting female silhouettes into translucent plastic sheets and enamel painting, she created provocative works infused with desire and eroticism.



KEN COX  
1927–1968

*Three Graces (Amor-Voluptas-Pulchritudo)* 1966–8  
Brass, steel, copper, electric motors and oil paint  
on plywood  
2000 x 3000 mm  
Purchased 2016  
T14385

This work comprises three rotating towers of capital letters each spelling out the words 'Voluptas', 'Amor' or 'Pulchritudo', and rotating at different speeds and helical movements. Behind the towers, mounted on the wall, is a painted panel with graphic representations of the same words, the static composition of which is in counterpoint to the moving letters in the towers themselves. Ken Cox's use of movement in this and similar smaller works is conceived to communicate how meaning can be enacted in terms of an exchange between different states or words. The static two-dimensional and the dynamic three-dimensional renderings of each word shift in visibility and legibility. In this way, the three words fold into each other, exemplifying how Cox felt Venus to be the embodiment of the Three Graces: the 'interaction between three parts, passion, love and beauty – all constantly changing yet remaining fundamentally the same'. Cox was an early member of the Gloucester Group or 'Gloop' of concrete poets and kinetic poets based in the West Country. He participated in many of the major exhibitions of concrete poetry in Britain such as *Oxpo*, *2nd International Exhibition of Experimental Poetry* in Oxford, and *Between Poetry and Painting* at the ICA, London, both in 1965.



DAVID TREMLETT  
born 1945

*To Charlie and the Bush* 1972–3  
Graphite on card  
Overall display dimensions variable  
Purchased 2015  
T14283

*To Charlie and the Bush* 1972–3 consists of a number of large file cards, the surfaces of which have had black graphite massaged into them. The geometric design they form describes an elongated spiral pathway, relating to the Aboriginal imagery that Tremlett discovered in 1971 during a hitchhiking trip to Australia. The work's title refers to a friend Tremlett encountered on this trip and the landscapes that he experienced, being both the physical landscape of the outback and also the nomadic understanding and delineation of it by the Aboriginal people. Tremlett was limited in the work he could make by the need for his materials to be light and portable, having committed himself to working as an artist away from a formal studio. While he travelled in Australia he carried only a quantity of file cards and graphite from which he produced a series of works. Each card was a form of notation, with black graphite rubbed into it as an abstract diaristic activity. Later each card would form an element of a larger notation or geometric figure that expressed Tremlett's view of a particular aspect of the landscape he found himself in, or a specific encounter or action that he had observed. For him, the landscape was 'a field for pattern and rhythm instead of a stage for narrative activity'.

**LYNDA BENGLIS**

born 1941

*Untitled* 1972

Beeswax, damar resin and pigment on wood

910 x 150 x 85 mm

Partial purchase with funds provided by the Tate Americas Foundation (North American Acquisitions Committee) and partial loan from the Tate Americas Foundation 2016  
L03803

*Untitled* 1972 is a wall-based relief created by brushing many layers of pigmented liquid beeswax and resin onto an elongated lozenge-shaped Masonite support. It is divided by a horizontal split at the centre, indicating the way in which material has been applied from the midpoint outwards in both directions, and has a highly textured surface, created by heating the applied wax with a blow torch for a second time. Following her emergence as a key figure of post-minimalism, Benglis has investigated shape and surface over a fifty-year career to produce a body of work characterised by material specificity and formal innovation.

*Untitled* forms part of a wider body of encaustic paintings produced in the late 1960s and early 1970s, as the women's movement grew in the United States, and serves as an indication of both the sexual politics of the time and the artist's interest in materiality. The tactility and human scale of the work provoke a bodily response, and the furrows of wax are suggestive of folds of skin and bodily orifices as well as male and female sexual organs.

**HANNAH WILKE**

1940–1993

*Elective Affinities* 1978

Porcelain and wood

Overall display dimensions variable

Partial loan from Tate Americas Foundation and partial purchase using funds provided by Tate International Council, an anonymous donor and the North American Acquisitions Committee 2015  
L03676

*Elective Affinities* 1978 is a large-scale floor sculpture which comprises four low platforms on which eighty-six largely uniform white glazed porcelain sculptures are arranged. Produced by folding sheets of clay, the softly curving abstract forms are organic, but also suggest bodily shapes, specifically female genitalia. Wilke came to prominence as part of a generation of feminist artists in the 1960s and 1970s. Best known for her sculptural work, she also employed photography, performance and drawing, and consistently dealt with representations of the female form, often using her own body. Wilke first started making works with vaginal forms in the 1960s, and throughout the decade was in dialogue with other artists who were using or rejecting overt bodily imagery. While the repetitive multi-part character of the work relates to other process-based sculpture being made in New York at the time, its serial configuration in regulated grids connects the artist with minimalism. Taking its allusive title from the 1809 novel of the same name by Johann Wolfgang von Goethe – which explores the links between chemical affinities and romantic relationships – the work invites the viewer to consider questions of desire and human connection.



#### STEPHEN SHORE

born 1947

*American Surfaces* 1972–3, printed 2005

312 photographs, digital C-prints on paper

Each 127 x 190 mm

Various numbers in an edition of 10

Purchased with funds provided by the Tate Americas Foundation  
2015

P81297–P81607

*American Surfaces* is a series of 312 landscape-format colour photographs captured by Stephen Shore during a dedicated road trip across the United States between 1972 and 1973. Informal portraits, city and suburban street scenes, and images of domestic objects, meals and street signage are all among the subject matter featured in these photographs of the American vernacular. The series represents the earliest example of the road-trip projects that document the country's social landscape, which continue to be central to Shore's practice. Each individual image is titled according to the city, state, month and year in which the photograph was taken. First published as a book of seventy-two photographs in 1999, the series was published in its entirety for the first time in 2005, in keeping with Shore's practice of revisiting and reworking earlier series through the format of the photobook. These digital prints were produced in the same year in an edition of ten. Reflected in the title of the series, the details recorded in *American Surfaces* are superficial, yet together they build a bold and insightful portrait of the social and geographical landscape specific to North America at that time.



#### STEPHEN PARTRIDGE

born 1953

*Monitor* 1974

Video, monitor, black and white

6 minutes

Number 1 in an edition of 5 plus 1 artist's proof and

1 exhibition copy

Purchased 2015

T14346

*Monitor* 1974 is one of the earliest works by influential video maker Stephen Partridge, and the first to enter Tate's collection. It was made while the artist was a student at Maidstone College of Art (the first art college to have video equipment for use by students) where David Hall (1937–2014) was a tutor. The work depicts a Sony monitor, which – with a camera positioned to record it in close-up – relays the resulting footage, creating an infinite succession of repeated images on screen. In *Monitor* the camera turns upon itself and the technology becomes the subject under scrutiny. During the piece, the monitor is turned and rotated by the hands of the artist, highlighting the nature of the work as an exploration of video technology, at that time a new medium for artists. *Monitor* rehearses an experiment to trace the parameters and capacities of this new medium, and demonstrates Partridge's concern with structuralism and self-reflexivity.



**DEREK JARMAN**  
1942–1994

*Blue* 1993

35mm film shown as video, high definition, colour and sound

79 minutes

Presented by Tate Patrons 2014

T14555

*Blue* 1993 is Derek Jarman's final feature film, completed only a few months before his death. Its visual language – an unchanging blue screen – directly references Yves Klein's evocation of the void and zones of immateriality through his use of International Klein Blue. The film's soundtrack was written by Jarman and is spoken by him alongside long-term collaborators Tilda Swinton, Nigel Terry and John Quentin. The text consists of diaristic and poetic text documenting Jarman's illness and impending death at a time when he had become partially blind, his vision often interrupted by blue light. The text – often spoken as a form of verse – is augmented by music and sound by Jarman's regular composer Simon Fisher Turner, as well as Coil, Momus, Karol Szymanowski and Eric Satie. The film became a meditation on colour, the void and Aids; Jarman felt that he had previously failed to address Aids through film in the way that he had done through his late paintings. As he explained in a late proposal for the film: 'The monochrome is an alchemy, effective liberation from personality. It articulates silence. It is a fragment of an immense work without limit. The blue of the landscape of liberty.'



**MRINALINI MUKHERJEE**  
1949–2015

*Jaubā* 2000

Hibiscus

Hemp fibre and steel

1430 x 1330 x 1100 mm

Presented by Amrita Jhaveri 2013

T14458

*Jaubā* 2000 is a free-standing sculpture, dyed red and green like the hibiscus flower which it is named after in the Bengali language. In the 1970s sculptor Mrinalini Mukherjee began to work with hemp fibre, a common material used as string or woven into cots and seats. She hand-knotted the fibre into suspended or free-standing shapes, producing figurative and botanical forms, often anthropomorphic in both scale and shape. While these pieces were imbued with cultural references from Hindu mythology and sculptural traditions, Mukherjee did not relate her work to any specific iconographic tradition, preferring to describe her process as intuitive. Mukherjee worked with materials such as hemp fibre, clay and bronze, creating forms derived from myth and nature. She studied in Baroda (now Vadodara) and led a new generation of artists who eschewed popular conventions – instead taking feminist or marginal positions and often looking towards craft forms for material and formal inspiration.



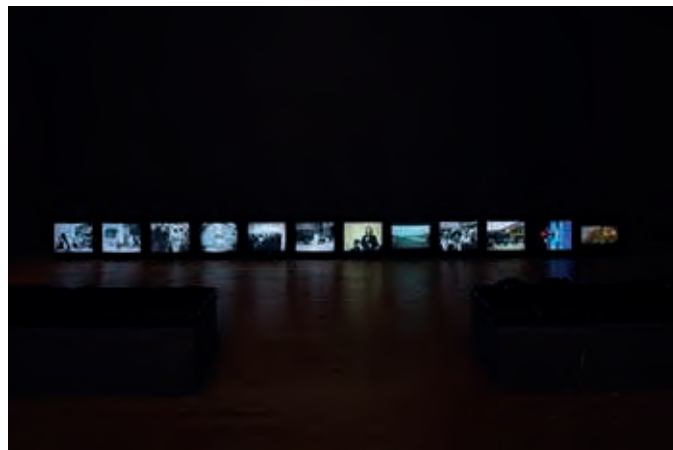
**NAM JUNE PAIK**  
1932–2006

*Bakelite Robot* 2002

Video, 5 monitors and radios  
1200 x 920 x 205 mm

Purchased with funds provided by Hyundai,  
Asia Pacific Acquisitions Committee and  
Tate Americas Foundation 2015  
T14340

*Bakelite Robot* is a sculpture fabricated from vintage Bakelite radio cases and television monitors that are joined together in a humanoid shape with a head, torso, arms and legs. The television monitors screen videotape specifically developed for the piece, composed of found footage of generic robot and sci-fi films, recordings of vintage robot toys and footage from earlier video edits. This work represents Nam June Paik's life-long interest in the synthesis between humanity and technology. Following the questions he had raised in earlier works, such as *Robot K-456* 1964 and the series *Family of Robot* 1986, it examines the humanistic values and transformative potential of robotic technology. Paik is considered a founder of video art and a pioneer experimenting with media and television in a way that radically redefined the boundaries of contemporary art. He started using television as the foundation of his sculptural experiments in the early 1960s and explored the creative potential of new media throughout his career, transforming the conventions of artistic media in an era of technological evolution.



**HARUN FAROCKI**  
1944–2014

*Workers Leaving the Factory in 11 Decades* 2006

Video, 12 monitors, black and white and colour and  
sound (stereo)  
42 minutes, 26 seconds

Purchased using funds provided by the 2014 Outset/Frieze Art  
Fair Fund to benefit the Tate Collection 2015  
T14332

Since the late 1960s filmmaker and artist Harun Farocki has reinvented the filmic essay: often beginning with a particular thesis (about the effects on the individual of capitalism, consumerism, media, technology, war or entertainment), his works digress poetically in order to allow the viewer to think about and question the topics being explored. *Workers Leaving the Factory in 11 Decades* 2006 is composed of twelve monitors placed on the floor, each showing a film extract focused on factory gates. The first film in the history of cinema, Auguste and Louis Lumière's *Workers Leaving the Lumière Factory* of 1895, is the basis for the sequence that runs through to an extract from Lars von Trier's *Dancer in the Dark* 2000. The installation constitutes a possible history of a common place in the imaginary of twentieth-century cinema: the factory becoming a metaphoric gateway to the industry of cinema, its transformation and its destiny. The use of multiple monitors suggests the function and meaning of cinema as its own archive.



**ANA LUPAS**  
born 1940

*The Solemn Process* 1964–2008 (1964–74/76; 1980–5; 1985–2008)

Steel, straw, wire mesh and 2 digital prints on vinyl  
Overall display dimensions variable

Purchased with funds provided by the Russia and Eastern Europe Acquisitions Committee and Tate Members 2016  
T14526

*The Solemn Process* 1964–2008 is a large-scale sculptural installation by Romanian artist Ana Lupas. Created over four decades, the work comprises twenty-four metal objects of varying dimensions, each of which contains a wreath-like sculpture, and two large wall banners, each displaying a grid of forty sepia-toned images, which are displayed alongside the objects. The final work evolved in three phases. Between 1964–76 the project involved an increasing number of participants in the production, under the artist's direction, of large-scale, mainly cylindrical and circular-shaped straw wreaths using traditional weaving techniques. The sculptures were placed in homes and farmyards in Transylvania where they were documented photographically. During the second phase, between 1980–85, Lupas tried to 'restore' many of the original decaying wreaths, at the same time recording them in hundreds of drawings, a process she has described as 'preserving their memory'; from then until 2008 she 'preserved' the works by encasing them in metal to create the elements of the final installation. Lupas saw her role as 'a bridge between the ancestral and the future', intending that, over the years, the work should acquire a legendary and utopian dimension.



**BERND AND HILLA BECHER**  
1931–2007, 1934–2015

*Blast Furnaces* 1969–95

*Gas Tanks* 1965–2009

*Water Towers* 1972–2009

*Winding Towers (Britain)* 1966–97

Four installations of photographs, gelatin silver prints on paper  
Overall dimensions variable

Purchased with funds provided by Tate International Council, the Photography Acquisitions Committee, Tate Members and Tate Patrons 2015  
P81236–P81239

Bernd and Hilla Becher's photographs of industrial structures are equally concerned with the historical significance and the formal appearance of their subjects, which they described as 'anonymous sculptures', their form and function implicitly bound up with the geography and economy of the specific region. *Water Towers*, *Gas Tanks* and *Winding Towers (Britain)* are each formed of groups of nine gelatin silver print photographs arranged into rows of three; *Blast Furnaces* has twenty-four. Each group features images of the specific type of industrial architecture indicated in the title of the work, gathering together images taken in different years – from the 1960s or 1970s to the 1990s or 2000s – and (with the exception of *Winding Towers, (Britain)*) in different locations including Belgium, France, Germany, Luxembourg, Great Britain and the United States. Though each of the fifty-one prints is from editions of five, the grouping and sequencing of the four works is unique.



### CATHERINE YASS

born 1963

#### *High Wire* 2008

Film and video, high definition, 4 projections,  
2 lightboxes, colour and black and white and sound (stereo)  
6 minutes, 48 seconds  
Presented by the artist and Artangel 2012.  
The Artangel Collection at Tate  
T14384

Catherine Yass's *High Wire* 2008 comprises four video projections and two lightboxes. It was filmed at Red Road, a high-rise housing complex in the north east of Glasgow. It shows Didier Pasquette, a noted French tightrope walker, attempting the crossing from one tower to another over a thin wire stretched ninety metres above the ground. The four large projections offer different viewpoints of the event, including a long view of the two tower blocks and Pasquette's own perspective from a camera strapped to his helmet. The long shot of the vertiginously high tower blocks, combined with the shaky footage from Pasquette's camera and the ambient soundtrack of the strengthening wind, produces a sense of unbearable vulnerability. About a third of the way in, Pasquette is forced to abandon the mission due to the danger posed by the weather conditions. *High Wire* continues an earlier preoccupation with architecture and urban systems in Yass's work, and the ways in which they can convey wider social and political concerns. Built in 1964–9, Red Road was inspired by Corbusian utopianism, but became emblematic of the ill-fated housing ambitions of this period throughout Britain.



### JOHN GERRARD

born 1974

#### *Sow Farm (Near Libbey, Oklahoma)* 2009 2009

Realtime 3D projection, single screen, colour  
365 days  
Purchased with funds provided by The Ampersand Foundation in  
memory of Michael Stanley 2015  
T14279

John Gerrard's *Sow Farm (Near Libbey, Oklahoma)* 2009 depicts, on a single-screen projection, a huge, unstaffed, entirely computer-controlled agricultural complex on the American Great Plains. Although based on photographs taken on location by the artist, the work itself was constructed over many months as a three-dimensional computer model. The visuals are generated in real-time by software typically used for video games. Gerrard has developed a distinctive engagement with the possibilities of this software since his discovery of it in the late 1990s, and uses it to create eerie virtual portraits. From the vantage point of an orbital camera, the viewer is shown this arid, lifeless landscape through a 360-degree circumnavigation, within a twenty-four hour day, set in a 365-day year. In a symbolic moment of exchange, and reflecting the growth cycle of the pigs on the farm, a single transport truck enters the site every 150 days and waits for one hour. Gerrard has often depicted geographically remote industrial facilities that are a hidden part of contemporary networks of global production, the products of which are ubiquitous in daily life but whose origins or means of production are veiled.





**RONI HORN**  
born 1955

*Pink Tons* 2009

Glass  
1100 x 1200 x 1200 mm

Purchased with funds provided by Tate Americas Foundation, the North American Acquisitions Committee, Art Fund, Tate Members, Tate Patrons, the artist and with additional assistance from Dominique Levy in honor of Dorothy Berwin 2016  
T14525

*Pink Tons* is a large-scale sculpture fabricated from pink glass. It has opaque rough edges where the material was in contact with the mould and a transparent fire-polished top. Scaled to the size of the body and early minimalist works, it can be seen as a belated reply to the machismo of such objects. Whilst the sculpture has a looming presence and a sense of great weight from a distance – the glass is extremely heavy and took months to set – this makes way for an extraordinary impression of liquidity on closer inspection. Resembling a brilliantly clear pool of water, the work changes with the light around it; shafts of light pick out tiny air bubbles or the striations of the bottom surface. Horn began working with glass in the mid-1970s with a set of coloured glass wedges that she installed on shelves, before returning to the material in the mid-1990s with a body of cast glass sculptures. Horn is fascinated by the mutability of identity and refuses to inhabit fixed gender categories, preferring the fluidity of androgyny. She is also drawn to water, which looks different in altering conditions. Such ideas help demonstrate an interest in glass that goes beyond its material qualities.



**GERHARD RICHTER**  
born 1932

*Strip (921–6)* 2011

Digital print on paper face-mounted on Perspex  
2010 x 4416 x 122 mm  
Presented by Tate Members 2015  
T14351

In 2010, Gerhard Richter began a new series of works now known as the 'Strip Paintings'. These works have no actual paint on their surface, being digital prints laminated onto aluminium behind a thin layer of Perspex. To derive the horizontal strips in this work, Richter used one of his favourite 'Abstract Paintings', *Abstract Painting 724–4* 1990, a typically made 'squeegee painting' but unusual in its intensity and chromatic abundance. This painting was photographed and the photographs subjected to a process of division and stretching so that very thin vertical 'slices' of the painting were stretched out along a wide horizontal expanse. Richter's 'Strip Paintings' have been received in various ways: for some, the digital manipulations involved in their creation enable a new exuberant approach to colour; for others, the works allude to an increasing industrialisation, marking an end point in modernist abstraction's relationship to colour. The replacement of gestural marks by digitally produced strips can also be seen as an expansion of the field of painting, or a tacit acknowledgment of the challenge posed to the physicality of traditional painting in a world governed by digital devices and virtual experience.



**QIU ZHIJIE**  
born 1969

*I used to have seventy-two forms* 2009

Bamboo

400 x 3140 x 1445 mm

Purchased from the artist with funds provided by the Asia Pacific Acquisition Committee 2011, accessioned 2015

T14335–T14338

*I used to have seventy-two forms* 2009 is a series of mats made of bamboo that can be displayed independently or in a group of three or four. Bamboo objects such as baskets, bird cages, hats, chairs and cooking utensils are incorporated into the mats, as if emerging from their flat surfaces. The work's title refers to the sixteenth-century Chinese novel, *Journey to the West*, and its main character Monkey King, also known as 'Sun Wukong'. In the novel, Monkey King has supernatural powers including the ability of shape-shifting, known as 'seventy-two transformations'. Along with this well-known story, Qiu has employed bamboo objects used by ordinary Chinese people in everyday life to create a narrative that is at once specific to Chinese culture and universal to contemporary living. With their juxtaposition of monumental scale and mundane domestic objects, the works allude to the impact of great social and economic changes on people's lives in China and beyond.



**ANTONY GORMLEY**  
born 1950

*The Model Room* 2006–12

89 models in polystyrene, cast iron, plaster, wood, stainless steel, nylon, acrylic sheet, wire and cardboard; 9 drawings, pigment on paper; and 3 drawings, pigment and casein on paper

Overall dimensions variable

Purchased with funds provided by Anton and Lisa Bilton, Tate Patrons, the Knapping Fund and an anonymous donor 2016  
T14560

*The Model Room* is a corpus of 'Blockwork' sculptural models and works on paper made between 2006 and 2012. The structures are displayed on bespoke tables that meet at right angles, which the viewer encounters at waist height, like specimens for examination. The installation derives its title both from the small-scale, three-dimensional representations that form its component parts and the notion of exemplary structural and material experiments ('model' forms). The basic pattern relies on an arrangement of four blocks – pixels rendered in actual space – of increasing size; each subsequent block being eight times the volume of its predecessor. This framework literally expands the concept explored by Gormley in his earlier *Boxwork* and *Building* series, which used a uniform block size as the basic compositional unit. Gormley explores notions of scale in relation to the human experience of time and space, fascinated by the ways in which we replicate body-related forms in different scales and materials throughout the world around us.



**EL ANATSUI**  
born 1944

*Ink Splash II* 2012  
Aluminium and copper  
2850 x 3730 mm  
Purchased with funds provided by the Africa Acquisitions  
Committee 2015  
T14331

*Ink Splash II* 2012 resembles an abstract painting. However the illusion of swift, gestural brushstrokes and splashes has been created through a painstaking process of weaving flattened bottle tops together with copper wire. This transforms the disposable objects into a shimmering metal cloth, a process that Anatsui has explained removes his chosen materials from an everyday, functional context, but enables him to retain references to this reality while generating new possibilities for reflection and wonder. Areas of blue and yellow lead the gaze across the predominantly silver surface from the upper left corner to the lower right edge, where the intricately connected blue bottle tops spill into a splash on the gallery floor. In this work the familiar becomes something precious. Although Anatsui's work is frequently read in terms of his culture of origin and in particular the compositions of traditional Ghanaian Kente cloth, his interest in abstraction and the history of experimental painting comes to the fore in this work.



**PHYLLIDA BARLOW**  
born 1944

*untitled: upturnedhouse, 2* 2012  
Softwood, plywood, hardboard, steel, expanded polyurethane  
foam, cement render and paint  
5000 x 4750 x 3225 mm  
ARTIST ROOMS  
Tate and National Galleries of Scotland. Presented by the  
artist and acquired with assistance from the ARTIST ROOMS  
Endowment, supported by the Henry Moore Foundation  
and Tate Members 2015  
AR01228

*untitled: upturnedhouse, 2* 2012 is a sculpture made of wood panels built up to form an irregular square structure. The panels are painted in different colours, a bold palette of intense reds and yellows combined with softer hues of pink and grey and the inclusion of black to break up any sense of colour synchrony. The structure sits awkwardly on top of what appear to be two solid concrete wedges, but which are in fact made of wood and rendered with cement to resemble concrete. The work looks as if it is about to collapse or tip over, barely finding its balance. Barlow has described her own work variously as 'wordless, wild, messy, unpredictable, ugly, difficult'. From the late 1960s to today, she has focused on the physical experience of handling materials, which she transforms through processes of layering, accumulation and juxtaposition. Obtrusive and invasive, Barlow's sculptural objects are frequently arranged in complex installations in which mass and volume seem to be at odds with the space around them. Their presence is restless and unpredictable: they block, interrupt, intervene, straddle and perch, both dictating and challenging the experience of viewing.



**CAROLINE ACHAINTRE**

born 1969

*Theresa* 2013

Paper clay

250 x 230 x 270 mm

Presented by the Trustees of the Chantrey Bequest 2015

T14475

*Theresa* 2014 is a small-scale, smooth glazed, black ceramic mask with white striped markings. Hollow and yet closed in form, this abstract work resembles a small helmet or organic habitat. The glazing is evocative of the 'dazzle' camouflage painting deployed on battle ships during the First World War and features the distinctive stripe motif to which Achaintre repeatedly returns. *Theresa* was made during a studio residency at Camden Arts Centre, London, in the spring of 2014. The work exemplifies Achaintre's experimental approach to form and glazing. Achaintre works with paper clay, a material which has a fibrous quality that enables the manipulation of the clay into a thinner, more flexible structure. Conceived as masks, each ceramic work is imbued with its own character and anthropomorphic qualities. *Theresa* is typical of Achaintre's works in ceramic which occupy an ambivalent position between artwork, commodity and ritualised object. Her hollow masks evoke diverse cultural connotations from the Neolithic death mask, to medieval knight's armour and sado-masochist bondage.



**HELEN MARTEN**

born 1985

*Guild of Pharmacists* 2014

Carved, routed and lacquered hardwoods and Valchromat; stitched fabric, Formica, ash, walnut; feathered silver leafed tennis ball; Fedex envelopes; cable; alabaster fruit; rope; toy snake; leaves; feather; coconut fibre; foil; nail tacks; aluminium and steel tube; cardboard ring

2924 x 3720 x 1085 mm

Presented by Tate Members and Tate Patrons 2016

T14455

*Guild of Pharmacists* 2014 is a wall-based relief installation that consists of carved, routed and lacquered hardwoods arranged in a snake-like fashion to reference a traditional pharmacist's sign – the ancient Roman serpent of Epidaurus on the staff of Aesculapius – as indicated by the work's title. This serpentine form is supported by four tubes that run horizontally out from the wall; out of one of these a toy wooden snake hangs. Above this reclining serpentine form (both snake and figure) hangs an open framework for an awning. This is used as a means of display for miscellaneous arrangements of objects that include, among other things, a FedEx envelope. The surrounding Formica base reinforces the sense of display, which Marten has described as 'a shop-front panorama'. Helen Marten is a sculptor and video artist who employs an eclectic range of materials to create sculptural arrangements. Her constellations of handmade objects and found debris of consumer culture explore our perception of and relationship with objects from the everyday world and the way in which they interact with each other. Marten is interested in how we physically and psychologically negotiate these objects, and how we order and associate with them over time.



### FRANÇOIS-XAVIER GBRÉ

born 1978

#### *Untitled 2013*

65 photographs, digital C-prints on paper

Each 600 x 900 mm or 900 x 600 mm

Overall dimensions 1100 x 3700 mm

Number 3 in an edition of 3

Purchased from the artist through Cécile Fakhoury Gallery,  
Abidjan with funds provided by the Acquisitions Fund for African  
Art supported by Guaranty Trust Bank Plc 2015

P81288

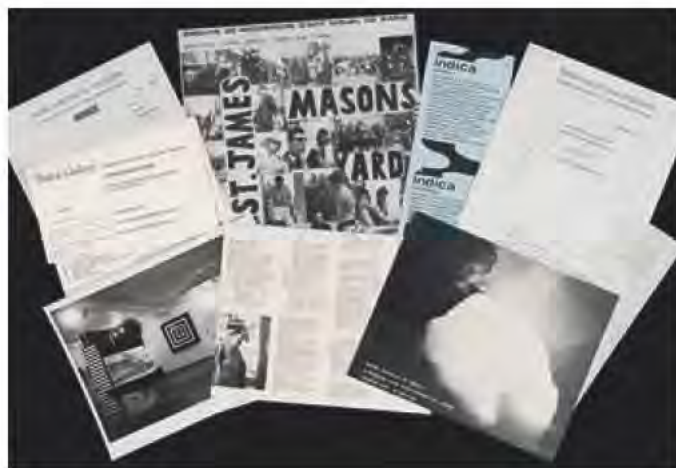
Francois-Xavier Gbré's *Untitled 2013* comprises sixty-five colour digital C-prints taken from different series made between 2009 and 2013 and arranged into a geometric installation. Within this, the artist has grouped photographs together according to the place in which they were taken. His subjects include the Imprimerie Nationale, Porto-Novo, Benin; city scenes taken in Senegal; a hotel in Israel; factories in France; the Governor's palace in Togo; and landscapes and formal studies of urban architecture taken in Bamako, Mali, where he grew up. Gbré is primarily interested in the ways in which cities change over time and how this manifests in their changing architecture. He has looked to the ways in which city planning responds to demographic growth; specifically, to how it interacts with historical edifices. Defunct colonial structures that bear no current use for the local population, for instance, are a recurring subject in his work. Gbré usually prints his images in a large size and hangs them individually, so this smaller size and clustered installation is a conscious departure for him: a means of drawing out themes and commonalities across different geographies and bodies of work.



ROSE FINN-KELCEY  
1945–2014

Presented by Tate Members 2015  
TGA 201517

This archive is a substantial and coherent body of material documenting the artist's professional activities from the 1970s through to her more recent works. The core of the archive comprises a series of project files for individual works (both completed and unrealised). The documentation is varied, consisting of source material compiled by the artist, correspondence, and notes on their construction. These files are supported by printed material, including reviews documenting the reception of the works and exhibition catalogues. Taken together, these provide comprehensive documentation of Rose Finn-Kelcey's artistic practice, from the research and planning for works through to their installation. The files provide documentation for both completed works and unrealised projects. The documentation is varied, comprising source material compiled by the artist, correspondence and material relating to the construction and installation of works. The file for *Bureau de Change* 1987 contains research material, information on installing the work and photographs of the finished work. Similar documentation exists for proposed works, such as photographs and toy cars used as maquettes for a work at the National Maritime Museum, and photographs and correspondence relating to a proposal for Southwark Cathedral.



INDICA GALLERY  
1965–1967

Purchased 2015  
TGA 20162

This archive comprises the extant records of the Indica Gallery London, November 1965 to October 1967. Indica was a partnership between Peter Asher, Barry Miles aka Miles and John Dunbar. Miles and Dunbar were friendly with Paul McCartney and John Lennon, and the gallery quickly became one of the key hubs for London's emergent counterculture that linked together avant-garde art, popular music, politics and literature. Indica largely concentrated on op and kinetic art, showing Groupe Recherche d'Art Visuel, Liliane Lijn, David Medalla and Takis, but they also showed Mark Boyle, Lourdes Castro and Yoko Ono, among others. Highlights of the archives include: the gallery visitors' book (documenting the moment when Lennon and Ono met during her *Unfinished Paintings* exhibition); an address book; a press cuttings book; minutes of meetings and related paperwork regarding the setting up and running of the gallery; correspondence files with artists; and a DVD transfer of 8mm films made by John Dunbar of the exhibitions in the gallery.

Following the success of *Henri Matisse: The Cut-Outs* in 2014/15, Tate's planning for the year focused on consolidation and preparation before the opening of the new Tate Modern in 2016/17. Responding to reductions in Grant-in-Aid in recent years, Tate has successfully increased its efficiency while maintaining high visitor numbers and increasing its digital audiences: great strides have been made in social media in particular. The information provided here summarises reporting in Tate's Statutory Accounts.

## 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 significant decline in public subsidy in recent years. Maintaining performance in such circumstances is challenging, but Tate is grateful for the continued generosity of all of its supporters and audiences and works to generate revenue for itself.

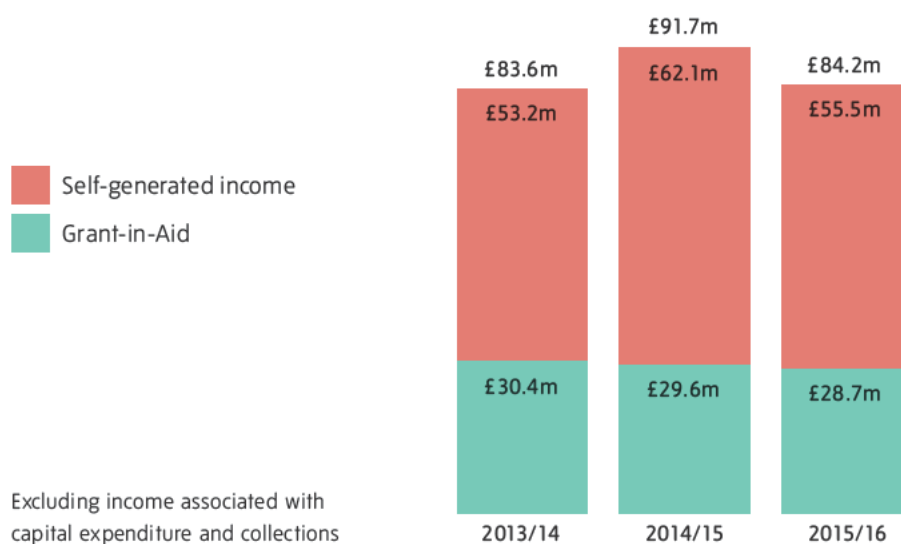
## OPERATING EXPENDITURE



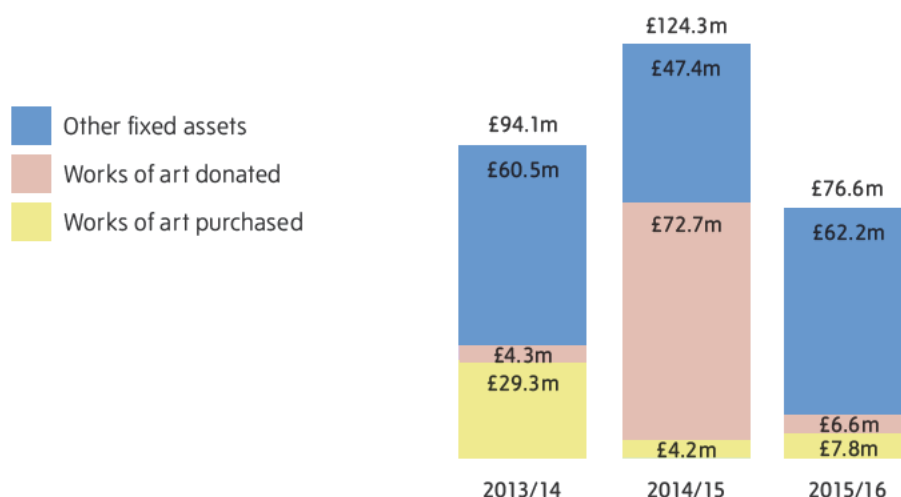
The expenditure shown above reflects the cost of fulfilling Tate's charitable and statutory purpose. It far outstrips the Grant-in-Aid received and comprises expenditure on Tate's public programmes, the research and the care of the collection, learning and outreach and other elements of Tate's provision to the public. It also includes operational costs. In recent years, Tate has consistently been one of the most efficient of national museums.



## OPERATING INCOME



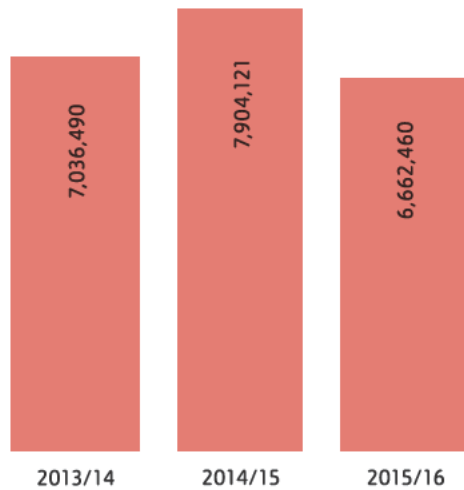
## CAPITAL ADDITIONS



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. 2014/15 featured a remarkable series of gifts in terms of net worth; as highlighted in this report, gifts in 2015/16 were as valuable and important to Tate, but the graph above reflects relative market values. Capital fundraising for the new Tate Modern and Tate St Ives has continued.

## AUDIENCES

### TOTAL VISITOR FIGURES

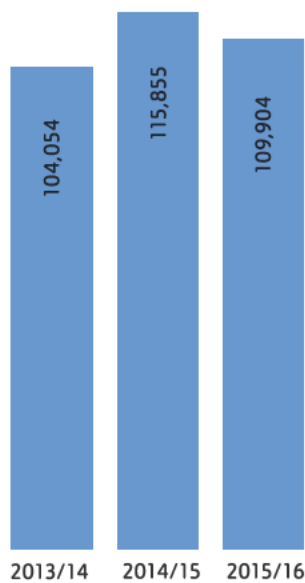


### VISITOR FIGURES 2015/16

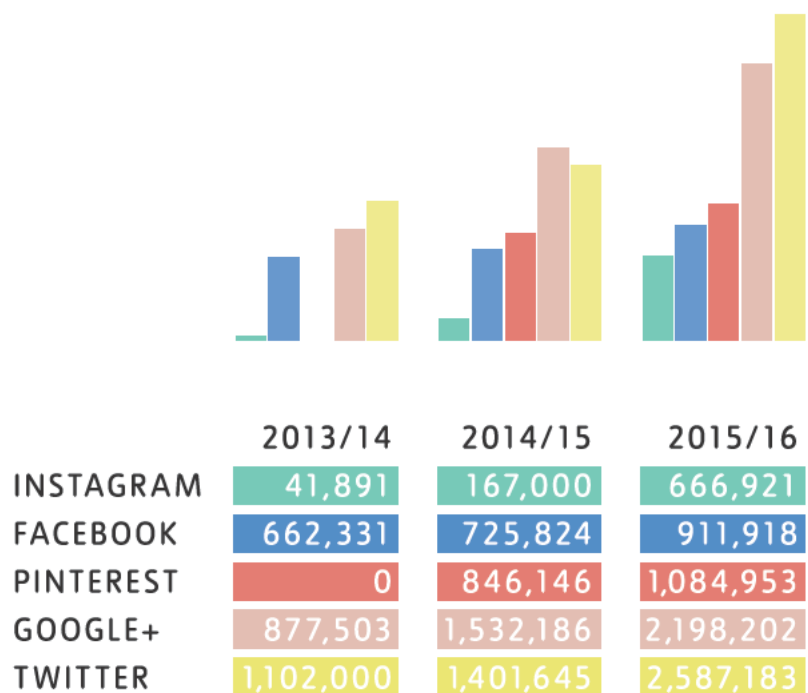
TATE BRITAIN	1,273,700
TATE MODERN	4,587,448
TATE LIVERPOOL	617,664
TATE ST IVES	183,648
<b>TOTAL</b>	<b>6,662,460</b>

Tate St Ives main site closed from October 2015

### TATE MEMBERS



### SOCIAL MEDIA



**WEBSITE VISITORS**  
12,790,976

## ACQUISITIONS OF ARTWORKS

Works by UK artists	332
Works by artists from abroad	676
UK artists	66
Artists from abroad	93

## LOANS OF ARTWORKS

	VENUES	ARTWORKS
UK	112	678
INTERNATIONAL	94	586
TOTAL	206	1,264

## LEARNING

Self-directed visits from visitors under 18 in formal education	203,092
Visitors under 18 participating in on-site activity	253,753
Under 18s participating in offsite and digital activity	209,651
Adults participating in onsite activity	370,348
Adults participating in offsite and digital activity	203,663

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