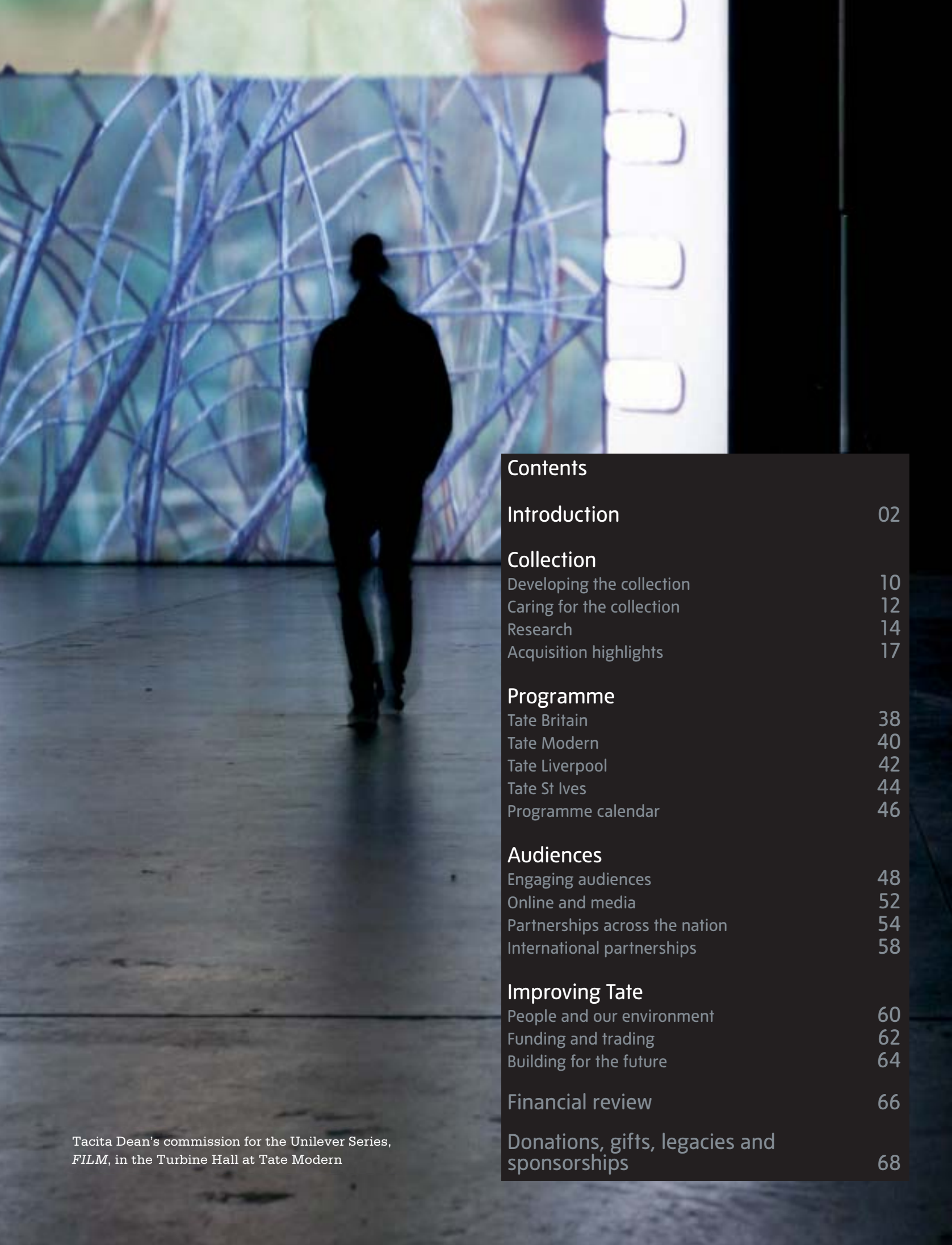


A woman with dark hair, wearing a patterned scarf and a grey jacket, is looking out from behind a window. The window is composed of several vertical panes of glass, each reflecting the woman's face and the scene outside. The overall color palette is dominated by teal and blue tones. The woman's expression is neutral as she gazes out.

**TATE**

Gerhard Richter's *11 Panes [11 Scheiben]* 2003  
in his exhibition at Tate Modern



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Tacita Dean's commission for the Unilever Series, *FILM*, in the Turbine Hall at Tate Modern

# Introduction

Each month, a total of 34,000 people from around the world use *turbinegeneration*, the online learning space created by Tate with the support of Unilever. They represent 47 countries and include learners, gallery staff and teachers, young and old, all questioning, inquiring and creative. They are part of a community that explores artists' ideas. They talk to each other, exchange perspectives and come together to create new ideas for themselves.

*turbinegeneration* is just one taste of how Tate is changing to become an art museum for the twenty-first century. The programme combines learning, community, openness, collaboration, expertise and creativity. These principles are all evident in the newly relaunched Tate website. They are also equally present in the art that Tate continues to collect and care for on behalf of the nation, ensuring that it is accessible today and will remain so for future generations.

Tate's mission, defined by statute, is to 'promote the public understanding and enjoyment of British, modern and contemporary art'. It is service to the public that drives Tate and those who work here. It is the single most important principle to which my fellow Trustees and I hold the organisation to account and for which we are ourselves accountable.

This sense of public service builds from the belief that art is an ongoing conversation

between values and ideas, artists and movements. Tate opens up that conversation to as many people as possible. This spirit underpins all of Tate's activities, from publishing to research. It is the responsibility that comes with building and protecting the nation's collection and giving as many as possible the chance to experience it.

We promote the enjoyment and understanding of art by lending work. We do it by hosting exhibitions from around the world: this year, for example, our exhibition of Joan Miró was organised jointly with the Fundació Joan Miró in Barcelona and the National Gallery of Art in Washington. We work with learners, encouraging people to continue their relationship with art, and maybe one day to create art that will join the collection: this year we have developed new learning programmes at all four Tate sites with the Paul Hamlyn Foundation. We also do it by exploring what art can mean in society, championing art and artists in public debate. Over the coming years, we will do this more, reaching different ears and audiences.

My fellow Trustees and I are proud to work with those working at Tate as they achieve continued success. Now opened, the Tanks at Tate Modern will enable us more effectively to reflect the changes in artistic production that we are seeing around the world, particularly performance and live art. The Tanks also represent the evolution of the way in which Tate works. Numerous donors have come





The Tate Movie Project screened in Trafalgar Square

## Introduction

together and, through their generosity, have helped Tate realise the longstanding ambition of opening spaces that will allow us to present performance as well as visual art.

There have been developments across all of Tate's galleries. With funds successfully raised, the Tate Britain Millbank Project will see the renovation of the public spaces, restoring to Tate's audiences rooms that have not been publicly accessible since the Thames flood of 1928. It will also enable Tate to represent the full richness of its collection of British art, from Holbein and Hilliard to Hirst and Hamilton. Heritage is the culture of the past, and through our creative response to it, we create the culture of the present, which in turn will become the heritage of the future. That cycle will be visible on the walls of the newly reopened Tate Britain from 2013.

Tate St Ives Phase II has also progressed apace this year. Plans have been announced that will create new galleries in which to show more of Tate's collection and particularly, of course, the work of the St Ives artists, whose legacy Tate preserves. *Alex Katz*, the summer exhibition this year, is an example of how the programme at Tate St Ives will bring major figures in contemporary art to Cornwall. Meanwhile, successful shows like *René Magritte: The Pleasure Principle* have confirmed Tate Liverpool as a gallery with international impact, rooted in the north west. Moreover, Tate Liverpool is also at the forefront of developing how the organisation

works, piloting apprenticeships and building partnerships that range from universities to health trusts, putting learning at the heart of the programmes.

All four galleries house research centres, ranging from Revisiting Modernism at Tate Liverpool, to *The Sublime Object: Nature, Art and Language* at Tate Britain. Each generates further knowledge about areas as diverse as the arts and health, and – through a project funded by the Department for Business, Innovation and Skills – the science and technology of collection care. Research is an integral part of what Tate contributes to society. It furthers knowledge of the collection and the artists represented, and it helps connect them to new areas in new ways. In itself, it is part of caring for the collection, maintaining its relevance and opening new knowledge about it.

That care, of course, also depends upon the expertise with which Tate's staff handle and look after the collection. This year, we have developed our facilities, adding a new cold-store unit to ensure that we can preserve our growing holdings of film. At the same time, we have continued to give the best possible care to works, from the restoration of flood damage to John Martin's *Destruction of Pompeii and Herculaneum*, to the multiple challenges of caring for Mike Nelson's *Coral Reef*, a work made up of no fewer than 759 objects, all of different materials requiring different kinds of care.



A wall drawing by Michael Craig-Martin and a sculpture by Jeff Koons at Tate Liverpool





Collection Care is also a good example of how each department contributes to the organisation's success. In testing and trialling new packing cases built of more renewable timber, it has turned Tate's concern for sustainability into practice. Collection Care is a vital part of our international work, hosting twenty overseas colleagues, from trainees to established professionals. International partnerships like this are integral to Tate's mission. They help us reach new audiences for the collection. This year, for instance, we have toured works to destinations as far apart as Moscow and Buenos Aires. We also laid the foundations for a tour of *Turner: The Makings of a Master* to Australia and Japan, a project that will broaden knowledge of Turner and Tate and play a significant role in representing the UK's heritage and art overseas as well.

Like our international work, our work in the UK, through programmes like Plus Tate and ARTIST ROOMS, is built on partnerships. As much as the collection, Tate's expertise belongs to the nation and we are committed to sharing it. Doing so gives us an opportunity to learn, be it through the work we have done with a small, community-based organisation like Grizedale Arts, or through drawing on the international expertise of colleagues from Pinacoteca in São Paulo in the forthcoming exhibition of Mira Schendel. Such collaboration gives our public in the galleries and online the chance to enjoy modern and contemporary art from

around the world and experience the different viewpoints that it represents.

The success described in this report is all the more remarkable when seen in the light of the economic difficulties that the UK faces. We are enormously grateful to all our supporters, donors and members for their continued generosity. Their commitment is testimony to the cause that Tate represents: championing the importance of the visual arts. Alongside the understanding that the arts provide, it is important not to underestimate the enjoyment that they give, especially in difficult times. People come to Tate because they value what it stands for and the experience that it has to offer. From the unique products in our shops, to the coffee in our cafés, the whole of Tate comes together to encourage people to connect with the art it holds and shows.

Tate's continued success also depends on its staff. My fellow Trustees and I are proud to represent and lead such a committed, talented and enthusiastic workforce. Part of our responsibility to Tate is to ensure that its staff is not only rewarded, but also recognised as being an integral part of the gallery and what it represents.

We are sorry to see several long-standing members of staff leave. For ten years, Christoph Grunenberg led the artistic programme at Tate Liverpool, creating the kind of success that has been evident in exhibitions



like *Magritte*. Sheena Wagstaff led the curatorial programme at Tate Modern, and the list of exhibitions staged there over the years is testimony to the immense contribution she has made to the development of the gallery in its first decade. At Tate Britain, we are sorry to see Karen Hearn, Anne Lyles and Ian Warrell leave, who have all furthered scholarship in their respective fields, the Tudors, Stuarts, Constable and Turner. Throughout her time at Tate, Rica Jones has been at the forefront of the field of painting conservation. Finally, it is an irony that Martin Barden left as Head of Membership and Ticketing just before the total number of those memberships passed 100,000 for the first time: an achievement that is in no small part the result of his talent and dedication over the past decade.

Sadly, a number of senior artists passed away this year. Peter de Francia, former Professor of Painting at the Royal College of Art; John Golding, himself a former Trustee and curator of major shows such as *Matisse Picasso*; Richard Hamilton, long-recognised as the 'father of pop', but also an artist with a keen sense of the political; Mike Kelley; and David Weiss. The representation of each in Tate's collection bears witness to their importance in the development of art in the late twentieth century.

The Lord Browne of Madingley  
Chairman Tate Trustees

#### The Trustees as of 31 March 2012

The Lord Browne of Madingley, FRS, FREng  
(chairman)  
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Lionel Barber  
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Professor David Ekserdjian  
Mala Gaonkar  
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Franck Petitgas  
Monisha Shah  
Bob and Roberta Smith  
Gareth Thomas  
Wolfgang Tillmans

# Collection

## Developing the collection

The collection is the lifeblood of Tate. All our activities emanate from it. It must be shared, cared for and developed if it is to be of value to future generations.

In 2011–12 Tate acquired a total of 516 works. Seventy artists not yet represented in the collection were added, forty-seven of whom are from outside the UK. This was a particularly strong year for photography. Several important bodies of work were acquired including ten photographs by Robert Mapplethorpe for ARTIST ROOMS, presented by the Robert Mapplethorpe Foundation, and a group of images associated with the Bauhaus School, with funds provided by the Photography Acquisitions Committee.

A priority for Tate in recent years has been to strengthen holdings from beyond the confines of Europe and North America. Last year we purchased works by artists from Argentina, Brazil, Chile, Colombia, Egypt, Iran, Japan, Lebanon, Mexico, Russia, South Africa, South Korea, Syria and Thailand.

Among the most important acquisitions this year was Ai Weiwei's *Sunflower Seeds* 2010, derived from his Unilever Series commission. The sculpture was purchased by Tate with assistance from the Tate International Council, the Art Fund, and Stephen and Yana Peel. The British collection was enhanced by an exquisite landscape in oil by Cecil Lawson, *The Hop-Gardens of England* 1874, and *Portrait of Lady Margaret, 2nd Countess of Wigtown* 1625 by Adam de Colone.

The continuing efforts of Anthony d'Offay and Marie-Louise Laband, and the profound impact of ARTIST ROOMS across the country, have prompted a number of generous gifts to the collection, including Martin Creed's donation of a room of seven works.

## Deepening our curatorial expertise

Our commitment to expand and broaden the collection's geographical reach was demonstrated with the launch in September of the Africa Acquisitions Committee. A partnership with Guaranty Trust Bank Plc provides additional funds for acquisitions from this vast and richly creative continent. Elvira Dyangani Ose was appointed Curator, International Art, supported by Guaranty Trust

Bank Plc, bringing her knowledge of the region to Tate. The Latin American Acquisitions Committee celebrates its tenth anniversary in 2012. Tate recently appointed Colombian curator José Roca as the Estrellita B Brodsky Adjunct Curator of Latin American Art to work with the committee in the region.

## Supporters

It would be impossible to build the collection without the generous support of a wide range of funders and supporters. Tate International Council, Tate Patrons and Tate Members have all contributed generously this year. The Art Fund has helped strengthen our holdings by contributing to the purchase of several key works. These include five drawings by Rachel Whiteread and a group of anatomical studies by William Orpen.

The Outset Contemporary Art Fund's annual injection of funds enabled Tate to acquire work at the Frieze Art Fair by Melanie Smith, Alina Szapocznikow and Helena Almeida. The support of the PINTA Museum Acquisition Program meant that work by the Brazilian artist Lygia Pape has now entered the collection for the first time. Developing the collection is also made possible through the energy and dedication of Tate's acquisition committees, represented by 150 members across the world. The acquisition of Francis Alÿs's *Tornado* 2006–10 was supported by the Latin American Acquisitions Committee, for example, and a work by the Egyptian artist Hala Elkoussy, *On red nails, palm trees and other icons – Al Archief (Take 2)* 2009, was supported by the Middle East North Africa Acquisitions Committee.

We are also grateful for major gifts made by individuals. These include Mark Dion's *The Curiosity Shop* 2005 and the gift to the American Fund for the Tate Gallery from Michael and Jane Wilson of Bruce Davidson's powerful series of photographs of the New York subway taken in the 1980s. A further group of photographic works by Don McCullin was donated by Eric and Louise Franck.

Artists continue to give generously and this year we received significant pieces from Pedro Cabrita Reis, Richard Deacon and Callum Innes. We also received a number of important gifts from benefactors, among them works by John Craxton, Jacob Epstein, Angus Fairhurst, Barry Flanagan and Samuel Palmer.



Patrons view a new acquisition by Pawel Althamer



Conservator Sarah Maisey completes her treatment of John Martin's *The Destruction of Pompeii and Herculaneum 1821*

*'John Martin's painting was severely damaged in the Thames flood of 1928 and for many years was considered beyond repair'*

## Caring for the collection

Collection Care teams work with art ranging from Tudor panel paintings to contemporary works made from household objects like clothing and food. Every year presents new challenges. Our ability to meet these is now increasing through partnerships and the exchange of knowledge. Caring for Tate's artworks, archive and library collections is a multi-disciplinary endeavour.

### Meeting the challenge of handling complex works

Mike Nelson's *The Coral Reef* 2000 was de-installed after two years on display at Tate Britain. This labyrinth of rooms and corridors has a full inventory and bespoke packing system. One room alone comprised over 350 objects. A team of art handlers, builders, conservation technicians, conservators, electricians, photographers and registrars worked together over a three-week period to remove wall sections, label and carefully pack the artwork.

One of the most ambitious tasks carried out by conservators this year was the treatment of John Martin's *The Destruction of Pompeii and Herculaneum* 1821. The painting was severely damaged in the Thames flood of 1928 and for many years was considered beyond repair. With advancing technologies and support from The Clothworkers' Foundation, Tate conservators were able to clean off layers of discoloured varnish and Thames mud. Tiny flakes of paint were re-adhered, and a lost section of the canvas was restored. The work went on display as one of the showpieces in the major *John Martin* exhibition at Tate Britain in 2011.

A number of other historic paintings in Tate's collection were treated, the most challenging of which was Sir Joshua Reynolds's *The Age of Innocence* ?1788. Painted over an earlier version of *The Strawberry Girl*, thick layers of degraded varnish and discoloured overpaint obscured the image. After detailed analysis and testing, conservators devised a method for removing the upper layers of varnish which meant this charming character study could be appreciated once again.

The time-based media team has commissioned a new cold storage unit at the Tate store which means we can keep film, slide and video artworks in the appropriate environment and ensure their long-term preservation.

### Sharing our expertise

Sharing expertise with colleagues and learning from them is key to developing skills for the future. This year the Conservation department supported advanced training by hosting twenty students, postgraduate trainees and mid-career placements from the UK, Europe, Canada, India, Singapore and the US.

One of Tate's painting conservators travelled to the National Gallery of Zimbabwe to conserve three important early paintings by Chris Ofili. The paintings were stretched onto new supports, the paint was cleaned and consolidated and they are now fully ready for display.

### Tate's Library & Archive

Tate Library collects published material and original artist books, over half of which are not available in any other library. Tate Archive is the national archive of British art from 1900 and collects original historical documents. These collections can be viewed in the Hyman Kreitman Reading Rooms. Last year we had over 25,000 visits and to meet the rising demand we increased opening times from four days a week to five.

Making our collections more accessible remains a priority. We are opening up Tate's archive by digitising and publishing key documents on the web. All of the posters produced by Tate from 1937 to 2011 have been digitised and can be viewed in the reading room. We also digitised the full run of *Audio Arts* magazine, with 250 hours of recordings featuring contributions from over 1,000 artists, with support from the Rootstein Hopkins Foundation. Fifty-two archive collections, comprising over 50,000 items with particular relevance to the UK's regions, have been selected for digitisation in a major project supported by £1.95 million from the Heritage Lottery Fund.

Another milestone was the completion of the cataloguing of the Artist Placement Group (APG) papers, funded by The Glass-House Trust. APG, founded by John Latham and Barbara Steveni, emerged in London in the 1960s, placing artists in industry and government departments. Ian Breakwell, Stuart Brisley and Barry Flanagan were among those who spent time in organisations such as the National Coal Board and the Department of Health and Social Security.

*'The Camden Town Group in Context is Tate's first online collection research project and will be used as a model for the future'*

### Research

Tate is not just an art gallery: it also sustains a programme of research in conservation science, cultural theory and museum studies, as well as art history. The success of the programme depends on partnerships and over the past few years Tate has deepened links with individuals and academic institutions in the UK and abroad.

#### Ongoing and new research

There are twenty-six doctoral students currently associated with Tate, supported by the Arts and Humanities Research Council. They strengthen our relationships with institutions and colleagues in the academic world and further knowledge of Tate's activities and collection. Students are currently working on projects ranging from early nineteenth-century British religious art to Polish photography in the 1960s.

This year a new Tate Research Centre, Revisiting Modernism, was established at Tate Liverpool. It will bring together academic partner institutions to discuss alternative narratives of modern art. Tate Liverpool has a long tradition of such an approach. The 2010 *Picasso: Peace and Freedom* exhibition, for example, examined Picasso's political activism alongside his art. Revisiting Modernism will build on Tate Liverpool's academic contacts in the north of England and further afield, including the Henry Moore Institute. There are currently four Research Centres across Tate and we intend to increase this number in the future.

#### Major projects completed

Work on a major research project about the Camden Town Group of painters in Edwardian Britain was completed this

year, marking a significant milestone in the history of scholarship at Tate. Supported by the Getty Foundation, it brought together a large team of internal and external authors from a range of disciplines and involved the close collaboration of curatorial staff and digital specialists within the museum to create a scholarly online project, rich with images and multimedia content. With over thirty essays and 127 catalogue entries, *The Camden Town Group in Context* is Tate's first online collection research project and will be used as a model for future projects.

*The Sublime Object: Nature, Art and Language*, a three-year project, was completed in 2011. It was funded by one of the first major research grants awarded to Tate by the Arts and Humanities Research Council. The sublime evokes exulted emotion, experiences of awe-inspiring grandeur, vastness or beauty. This project explored interpretations of the sublime from the seventeenth century to the present day through a range of sources including music, literature and the visual arts. Extensive online content was generated, including a series of films, journal articles and conference papers.

#### Groundbreaking advances

The deterioration of light-sensitive materials has long been associated with oxidation. In 2005, with funding from the Department for Business, Innovation and Skills, Tate embarked on a project to design and produce a frame that encloses works of art in a low oxygen environment. In addition, new advances were made in microfading, a technique that makes it possible to assess the suitability of works for low oxygen display. A conference held at Tate Modern in September brought together an international array of experts to examine the actual and potential impact of these technologies on how we care for and display collections.







# Acquisition highlights

These acquisitions are highlights from the new works added to the collection. For a full list of loans and works acquired, please visit [www.tate.org.uk/tatereport](http://www.tate.org.uk/tatereport)



## Adam de Colone

about 1572–1651

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*Portrait of Lady Margaret Livingstone,  
2nd Countess of Wigtown* 1625

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Oil paint on canvas

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frame: 1323 x 1025 x 58 mm

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Presented by Tate Patrons 2011

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T13440

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This portrait of Lady Wigtown (born c.1595) is a depiction of power and possessions. A daughter of the Earl of Linlithgow, she married in 1609 and had eight children with her husband, John, 2nd Earl of Wigtown. He was also painted by de Colone in 1625, shortly before being appointed a member of King Charles I's Privy Chamber. Margaret's black attire indicates her high status, as does her lace and the considerable amount of jewellery shown. In her right hand she holds an expensive feather fan and, in her left, a fresh red carnation, a pictorial symbol of fidelity. Born in Antwerp in about 1572, de Colone was active in Rotterdam and Dordrecht until 1622 when he moved to Scotland. During the 1620s he worked for court patrons at the highest level, including King James I. About thirty portraits by him are known, almost all of British subjects. By 1630 he was back in Rotterdam, where he apparently settled permanently.

## Cecil Gordon Lawson

1851–1882

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*The Hop-Gardens of England* 1874

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Oil paint on canvas

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support: 1537 x 2137 mm

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Purchased with assistance from Tate Members 2012

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T13443

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During his short career Cecil Lawson was regarded as the champion of poetic imagination in British landscape painting, the heir to Constable, Palmer and the ancients. *The Hop-Gardens of England*, the artist's best-known work, was painted in 1874 in Wrotham in Kent where the artist used a barn as a studio. While the composition was clearly influenced by Rubens's *An Autumn Afternoon with a View of Het Steen* in the National Gallery, the brushwork is atypically bold and vigorous and seems startlingly modern for 1874, more suggestive of Van Gogh than the picturesque detailing that had come to characterise the English school. Despite attention to details such as the oast houses in the distance, the painting has a dislocated, dreamlike quality. The fidelity to natural detail carries intimations of nationalism, but the work also has a spiritual feel with the pilgrim-like figure in the foreground dwarfed by the height of burgeoning hops.



## Sir William Orpen

1878–1931

*Twenty Anatomical Studies* c.1906

Chalk on paper

support, each: 1220 x 787 mm

Purchased with assistance from the Art Fund, Tate Members, the Olivier family and individual donors 2011

T13361 – T13380

These drawings were used by William Orpen to teach his students at Dublin's Metropolitan School of Art. In them Orpen depicts the structure of bones and muscles, and the way that they determine the contours of the body in movement. Orpen had studied life drawing at the Slade under the former surgeon Henry Tonks, and this training had convinced him of the importance of understanding the underlying anatomical structure of the figure as well as its outward appearance. The group includes detailed anatomical diagrams and more fully elaborated écorché studies of the figure in motion, many adapted from works by Michelangelo. It is rare for large-scale teaching diagrams of this kind to survive. They are remarkable achievements of draughtsmanship which provide an insight into art education in the early twentieth century.



## Leonor Fini

1908–1996

*Little Hermit Sphinx* 1948

Petit Sphinx hermite

Oil paint on canvas

support: 411 x 244 x 21 mm

Presented by Tate Members 2011

T13589

© The estate of Leonor Fini/DACS 2012

Despite its modest size *Little Hermit Sphinx* is one of Leonor Fini's key paintings of the late 1940s, when her fine command of a crystalline illusionism was at its height. Fini was independent of surrealism but friendly with many of its adherents including Max Ernst, Leonora Carrington and Salvador Dalí. Like them she developed a personal imagery that often lent a sexual undertow to her subjects. In particular Fini saw the figure of the sphinx, mediated through late nineteenth-century symbolism, as part of a long-suppressed hermetic tradition. It was frequently a surrogate self-image and stood more generally for an empowerment of the feminine. In *Little Hermit Sphinx* this mysterious creature is accompanied, as is often the case, by details of mortality: the bird's skull and broken shell, and, most disconcertingly, an internal organ suspended from the door's lintel. Through her extraordinary technique, Fini conjured up a decayed and decadent world parallel to the reality of post-war Europe.



## Peter Lanyon

1918–1964

*Construction for 'St Just'* 1952

Glass, Perspex and stainless steel

object: 654.1 x 285.8 x 254 mm

Presented by Tate Members 2011

T13431

© The estate of Peter Lanyon/DACS 2012. Photo: Simon Cook

As the title suggests, this sculpture relates to Lanyon's painting *St Just*. Though named after the centre of west Cornwall's mining industry, the artist initially conceived the painting as a crucifixion and related it to contemporary warfare. The sculpture's form echoes mine buildings and Lanyon's drawings of the telegraph poles and wires that seemed to dominate the town of St Just. The sculpture is conspicuously fragile. It is made up of shards of thin glass (traces of putty reveal that some pieces derive from broken windows), assembled like a house of cards and held together with glue; black paint has been roughly applied. Lanyon saw such constructions as preparatory tools in the development of his paintings. His insistence on the term 'construction' for his sculptures acknowledges a debt to Naum Gabo and the transparency of this work has led it to be seen as a post-war reinterpretation of the elegant optimism of Gabo's plastic constructions of the 1930s and 1940s.

## Mathias Goeritz

1915–1990

*Mensaje* c.1959

Mensaje

Gold leaf on plywood panel

support: 1219 x 1393 mm

Purchased with funds provided by the American Fund for the Tate Gallery, courtesy of the Latin American Acquisitions Committee and Boris Hirmas Said in honour of the Prieto Sánchez Mejorada family 2012

T13442

© The estate of Mathias Goeritz

*Mensaje* was commissioned by the attorney Eduardo Prieto López for his house in Mexico City, designed by architect Luis Barragán in the late 1940s. Both Goeritz and the painter Jesús Reyes made works for the house, a testimony to the longstanding collaboration between Barragán, Goeritz and Reyes, who were instrumental in the formulation of Mexican modernism. *Mensaje* belongs to a series of works by Goeritz informed by his conception of emotional architecture, his resistance to decadence in the art world and his interest in religious art, which he pursued after his arrival in Mexico from Europe in 1950. These works explored a brand of mysticism expressed in his manifesto *L'art prière contre l'art merde*, in which he protests against individualism, materialism, intellectual egocentrism, rationalism and the art world and proposes 'l'art prière' (prayer art) as the antidote to vanity and ambition.



## Rasheed Araeen

born 1935

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*Lovers* 1968

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Painted wood

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object: 914 x 914 x 914 mm (variable)

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Presented by Tate Members 2011

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T13389

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© Rasheed Araeen

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*Lovers* is a two-part sculpture made of painted wood. Each part is an open prism constructed from a series of triangles, rotated and orientated in different ways. The work can be shown in two different configurations: either with the two parts next to each other, or on top of each other, introducing a kinetic and participatory element into an otherwise static and minimalist structure. The use of a diagonal to create what were essentially lattice-work structures adds a visual dynamism to works that are inherently produced by the simplest of means. *Lovers*, however, is unusual in that the encasing or framing cubic structure is removed to leave a structure solely composed of diagonal lines. Araeen's use of the diagonal derived from his early education in civil engineering but was also a result of his interest in working through the achievements of early twentieth-century European modernism, especially Russian constructivism and the work of artists associated with De Stijl.



## Don McCullin

born 1935

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*Homeless Irishman, Spitalfields, London* 1969

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Photograph, gelatin silver print on paper

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image: 510 x 340 mm

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Presented by Eric and Louise Franck 2011

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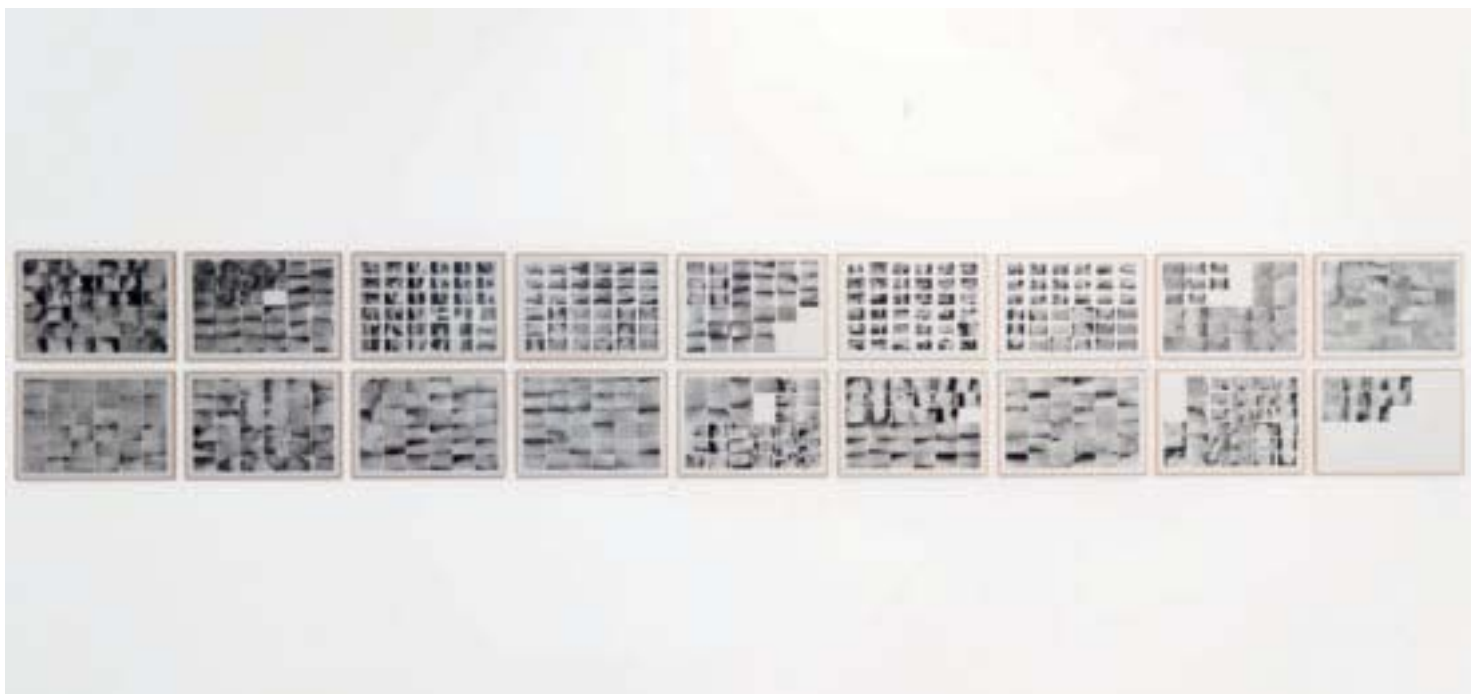
P13205

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© Don McCullin

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*Homeless Irishman, Spitalfields, London* is one of a series of photographs taken by Don McCullin between 1967 and 1980. The series concerns the plight of homeless men and women living rough on the streets in the Spitalfields area of London. This powerful portrait is now an iconic image of homelessness and deprivation. McCullin is one of the most important photographers of the late twentieth century. Throughout his career he has documented the devastation caused by events of international significance including conflicts in Vietnam, Lebanon, Cyprus and Biafra. McCullin's studies of homeless people in east London reveal the harsh reality of life for the poor in post-war Britain.



## Giuseppe Penone

born 1947

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*To Unroll One's Skin* 1970

Svolgere la propria pelle

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648 photographs, gelatin silver prints on paper, mounted onto 18 panels

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panel, each: 535 x 735 x 25 mm

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Number 1 in an edition of 3

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Presented by Tate Members 2011

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P80079

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© Archivio Penone

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Giuseppe Penone is an artist closely affiliated with the Italian *arte povera* group. The relationship between man and nature is a dominant theme in his work. *To Unroll One's Skin* consists of eighteen framed panels, each of which contains numerous black and white photographs documenting Penone pressing a small square of clear glass against every part of his body, so that the topology of the skin's ridges and furrows becomes visible. This mapping of his body results in an almost cartographic landscape. The work is one of the earliest and most important examples of Penone's indexical works exploring the relationship between sight and touch using the surface of the human body. In works such as this one, Penone elides the boundaries between performance and land art, his body becoming the territory of his investigations.





## Susan Hiller

born 1940

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*Dedicated to the Unknown Artists* 1972–6

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305 postcards, sea charts and map mounted on 14 panels, books, dossiers and exhibition catalogues, 1 painted wooden book stand and perspex shelf

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support, each: 660 x 1048 mm. Overall display dimensions variable

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Purchased with assistance from the Art Fund 2012

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T13531

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© Susan Hiller

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*Dedicated to the Unknown Artists* features over 300 original postcards captioned 'rough sea', which depict waves crashing onto shores around Britain. Arranged according to type of image and accompanied by charts analysing the material, these ephemeral objects are given unexpected focus. The title identifies the work as a tribute to the forgotten artists who painted, photographed or hand-tinted the numerous seaside images. Hiller draws attention to this unrecognised labour, as well as a peculiarly British fascination with bad weather. In the dossier accompanying the work, the artist describes herself as a curator, presenting an exhibition of these overlooked cultural artefacts.



## Helena Almeida

born 1934

*Inhabited Canvas* 1976

Tela Habitada

9 photographs, gelatin silver print on paper

displayed: 1300 x 1000 mm

Purchased with the assistance of Armando Cabral,  
Manuel Rios and Manuel Fernando da Silva Santos 2012

P80033

© Helena Almeida. Photo: Laura Castro Caldas/Paulo Cintra

*Inhabited Canvas* is a grid of nine black and white photographs depicting the artist passing behind and in front of a painting stretcher. Almeida began her career in the late 1960s making paintings and, though she quickly gravitated to works that questioned the traditional limits of painting and then into photography and performance, her practice can be understood as continuing a dialogue with painting throughout her career. Early on she made hybrid painting-objects that exposed the support structure of the stretcher beneath the canvas, or opened up the canvas beyond the frame. In the early 1970s she made a radical shift, adopting photography as her primary medium and staging actions for the camera; her own body became the exclusive subject of her work. In subsequent series she annotated the photographs in a way that continued her interrogation of painting. *Inhabited Canvas* comes from a series of sequential photographic grids that are among her earliest such photographic works.

## Sophie Calle

born 1953

*Venetian Suite* 1980, 1996

Suite Vénitienne

55 photographs, gelatin silver print on paper, 23 text  
panels on paper and 3 colour maps on paper

55 parts each: 177 x 239 x 25 mm, 23 parts  
each: 306 x 219 x 25 mm, 3 parts, each: 177 x  
239 x 25 mm, overall dimensions variable

Presented by Tate Patrons 2011

T13640

© Sophie Calle. DACS/ADAGP 2012.

Photo: Galerie Perotin, Paris

Sophie Calle's practice is characterised by performances employing rule-based scenarios, which the artist then documents. *Venetian Suite* documents a journey the artist made to Venice in order to follow a man, referred to only as Henri B., whom she had briefly met in Paris. *Venetian Suite* describes through photographs Calle's attempts to track her subject over the course of his thirteen-day stay in Venice. Originally produced as a book in 1983, it was re-configured as a gallery-based work in 1996. It comprises panels of text, black and white photographs and maps tracing the routes in the city along which Calle shadowed Henri B. The appearance of the work deliberately recalls a detective casebook, with texts written in a style that mimics and deconstructs the narrative tension typical of detective novels or film noir.



## Lewis Baltz

born 1945

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*San Quentin Point* 1982

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58 photographs, gelatin silver print on paper

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image, each: 109 x 229 mm, support, each: 202 x 253 mm

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Purchased with funds provided by the  
Photography Acquisitions Committee 2011

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P79978

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© Lewis Baltz

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Lewis Baltz's *San Quentin Point*, produced between 1982 and 1983, is one of a series of large-scale landscape projects by the photographer which form part of the 'New Topographics' movement in American post-war photography. As the title suggests, *San Quentin Point* was made near San Quentin in California, close to the notorious prison of the same name, but also close to a very affluent suburban housing development. The work, in its carefully sequenced grid, shows a variety of perspectives on the marginal and overlooked effects of human habitation on the landscape. It begins with conventional landscape compositions depicting areas of overgrowth and wasteland, and then moves onto close-ups of discarded objects and cracked earth. The work raises questions about the nature of development, but Baltz also invites contemplation about the nature of photography itself, and the way that the medium can document and aestheticise a broken landscape.



## Pawel Althamer

born 1967

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*Monika and Pawel* 2002

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Straw and hair over metal, plaster, porcelain, artificial wig, wooden floor, video camera, mobile phone, wrist watch, cotton thread and other materials

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object: 1760 x 735 x 1110 mm

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Presented by Tate Patrons 2011

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T13573

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© Pawel Althamer

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The two nude figures in *Monika and Pawel* represent the artist and his first wife. The figures are standing side-by-side and are both immersed in operating their respective electronic consumer gadgets, in his case a video camera and in hers a mobile phone. Althamer's figurative works have typically been self-portraits or portraits of family members and his full-figure portraits tend to be nude studies without the clothing or costume that might further identify the subject as belonging to a particular class, location or position. In the case of *Monika and Pawel*, the male and female couple can be seen as an Adam and Eve who are tempted not by the apple, but by technology. Althamer first made figurative self-portraits while still a student at the Academy of Fine Arts in Warsaw. Instead of covering a wire frame with clay in the traditional manner, Althamer attached to the skeletons bundles of grass that he had carefully sewn and woven together. This method enabled him to reproduce the intricate structure of muscles with great precision.



## Paul Graham

born 1956

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*Untitled #38, Woman on Sidewalk, New York 2002*

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Photograph, colour, Cibachrome print, on paper mounted onto acrylic glass

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image: 1520 x 2035 mm

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Purchased with funds provided by the Photography Acquisitions Committee 2012

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P80078

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© Paul Graham

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*Untitled #38, Woman on Sidewalk, New York, 2002* is from a series of sixty-three photographs collectively titled *American Night*. The series is divided into three groups. The largest group consists of bleached-out images of solitary African-Americans, wandering or waiting in deserted urban landscapes. Full-colour street photographs of African-Americans, all of whom appear poor or damaged in some way, form another group. The final grouping depicts well-looked-after, middle-class suburban homes. *Untitled #38, Woman on Sidewalk, New York, 2002* shows a poor black woman sitting on a dirty New York pavement in harsh sunlight. She has her back turned to the camera but she looks over her shoulder to make eye contact with the viewer, appearing isolated and vulnerable.

## Mark Dion

born 1961

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*The Curiosity Shop 2005*

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Painted wooden building with asphalt shingle roof, cement blocks, glass, lamps, textiles, books, taxidermy, electrical appliances, tools, metal, plastic, shell, wicker, leather, rubber, plaster, painted stone, ceramic, paper and other materials

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unconfirmed: 3800 x 8500 x 3700 mm

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Presented anonymously 2011

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T13603

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© Mark Dion, courtesy Tanya Bonakdar Gallery, New York

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*The Curiosity Shop* is a stand-alone shop with a front porch, made from wooden boards in the style of New England architecture. A sign that hangs from the front states 'Antiques. Curiosities. Collectibles.' The viewer is only able to peer through the windows to see what is inside. The interior is dimly lit and crammed full of junk, bric-a-brac and books, resembling a rural antiques shop. The objects appear unordered and chaotic. However, as is the case with all of Dion's installations, the items are categorised meticulously according to a system invented by the artist. Dion's work consistently investigates how institutional systems of classification and display influence our understanding of art, science and the natural environment. *The Curiosity Shop* mines Dion's own history as an artist and the objects chosen allude to his previous projects.



## Richard Deacon

born 1949

*Restless* 2005

Steamed ash and stainless steel

object: 1580 x 3740 x 2570 mm

Presented by the artist 2010

T13426

© Richard Deacon, courtesy Lisson Gallery, London

The sculpture's rolling waves reflect Deacon's interest in transitional states and movement, for example the turbulent flow of ocean currents. Each ribbon-like component is made from a compilation of strips of ash that have been meticulously steam-bent into a repertoire of shapes and then screwed together to form evocative loops and curls. Structure and form are direct consequences of the process of making and assembly and the basic properties of the materials. This process in some respects echoes the artist's rigorous procedure for the making of an important series of early drawings *It's Orpheus When There's Singing* 1978–9 (#7 is in Tate's collection), where the curve and counter curve are particularly important. In the case of *Restless* the overall effect is one of graceful fluidity which contradicts the technically challenging methods of construction.



## Cerith Wyn Evans

*Astrophotography...The Traditional Measure of Photographic Speed in Astronomy...* by Siegfried Marx (1987) 2006

Glass chandelier, flat screen and Morse code unit

Overall display dimensions variable

Purchased with funds provided by the Duerckheim Collection, Tate Patrons, the Yuz Foundation, Caldic Collectie, Wassenaar and Samuel and Nina Wisnia 2012

T13645

© Cerith Wyn Evans, courtesy Jay Jopling/White Cube, London

*'Astrophotography...The Traditional Measure of Photographic Speed in Astronomy...'* by Siegfried Marx (1987) 2006 is a faithful replica of a glass chandelier at the Ca' Rezzonico palazzo in Venice. Suspended from the ceiling the chandelier is itself regularly illuminated by pulses of light generated from texts rendered in Morse code by a computer and displayed on a monitor. Encoded letter for letter as dots and dashes, the flickering lights of the chandelier offer the experience of language as a coded system. The text and the title of the work comes from the scientific publication *Astrophotography Stages of Photographic Development* which explores the advent of astrophotography (a specialised type of photography that entails recording images of astronomical objects and large areas of the night sky) and the discovery that microscopic inconsistencies produced by particles such as dust within the photographic emulsion have led to the erroneous recording and naming of stars and galaxies.



## Pedro Cabrita Reis

born 1956

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*The Moscow Piece* 2006

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Aluminium, wood, acrylic paint and fluorescent light

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object: 245 x 3985 x 755 mm

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Presented by the artist 2011

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T13493

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© Pedro Cabrita Reis

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*The Moscow Piece* is a shelf constructed using aluminium, wood, acrylic and a fluorescent light. Like much of Cabrita Reis's sculpture, it has a deliberately unfinished appearance. The materials used in this work were recycled from a larger installation made by the artist for the Portuguese Pavilion at the Venice Biennale in 2003. This sculpture, however, was created for an exhibition at the Center for Contemporary Arts in Moscow, hence its title. *The Moscow Piece* is typical of Cabrita Reis's work from this time, when his sculptures became more industrial, with outlines defined by heavy steel bars, window frames or fluorescent strip lighting. Despite his apparent interest in construction and architecture, Cabrita Reis, who began his career as a painter, continues to see his work as an extension of painting. As he has said, 'when I use glass or fluorescent tubes, plaster, wood, steel or poured paint it's still about the vocabulary of painting.'



## Olga Chernysheva

born 1962

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*On Duty* 2007

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Eleven optical gelatin silver fibre prints

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image, each: 743 x 500 mm

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Number 2 in an edition of 3 plus 1 artist's proof

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Presented by VTB Capital 2011

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P13157

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© Olga Chernysheva

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Olga Chernysheva uses film and photography to frame the quotidian, humble and mundane. Probing the psyche of post-perestroika Russia, *On Duty* consists of eleven large black and white photographs of disaffected attendants in the Moscow underground wearing uniforms and severe demeanours that seem to hark back to the Soviet era. Each photograph is cropped tightly so as to capture the sitter in the booth that forms their working environment, with the subject sat in three-quarters profile at the centre of the composition. The traditional silver gelatin printing process that Chernysheva has adopted for these photographs, together with their monumental scale, lends the images an air of solemnity, and gives the sitters in each image the gravitas and almost sculptural presence of portrait busts. A number of the photographs are shot through the glass window of the booth, so that reflections of the surroundings and passers-by are made visible. The subjects appear attentive, with their gaze directed outward, but also immersed in their own thoughts.



## Christopher Wool

born 1955

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*Untitled 2007*

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Enamel paint on canvas. Support: 3207 x 3205 mm

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Purchased with funds provided by the American Fund for the Tate Gallery, courtesy of the North American Acquisitions Committee and Oscar Engelbert, Alain Jathiere, Cynthia and Abe Steinberger, Mr Christen Sveaas and an anonymous donor 2012

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T13445

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Courtesy of the artist, Luhring Augustine, New York, and Simon Lee Gallery, London

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*Untitled* is a large painting made with black enamel paint which has been thinned, erased and brushed around. Thick looping black lines have been applied with a spray gun in an activity akin to drawing. From these lines there are run-off drips, some travelling upwards indicating that the painting was worked on in different orientations. Wool then worked on the surface with rags soaked in thinner, spreading out and erasing sections of the lines. Wool looks back to a heroic moment of American abstract painting, but at the same time recognises the impossibility of such a return with a series of refusals: a refusal to use colours or brushes, and an insistence on composing through erasure. Wool's paintings also act as a testament to the visual character of the urban environment in which they are made. *Untitled* conveys abstraction's debased identity, recalling pavement stains and graffiti, and the look of painted-out windows in recession-hit stores.

## Martin Creed

born 1968

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*Work No.890: DON'T WORRY 2008*

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Neon

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object: 505 x 500 x 60 mm

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ARTIST ROOMS Presented by the artist jointly to National Galleries of Scotland and Tate and acquired with assistance of the ARTIST ROOMS Endowment, supported by the Henry Moore Foundation and Tate Members 2010

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AR01149

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© Martin Creed

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This piece is one of a group of seven works generously gifted by the artist to ARTIST ROOMS, the first gift of a new room by a contemporary artist to the ARTIST ROOMS collection since Anthony d'Offay's original gift in 2008. It is a two-word neon text displayed high in a corner of a room with one word on each wall. Despite the apparent simplicity of the message, it contains an uncertainty of sentiment. Split over two walls, the common platitude 'don't worry' is divided into two commands: the prohibition 'DON'T' as well as the instruction to become anxious expressed by the word 'WORRY'. Similarly, the platitude itself can be a reassurance and a signal that there is indeed something to be concerned about. This ambiguity is common in Creed's work, which emerges from an ongoing series of investigations into everyday phenomena. His choice and use of materials – Blu-Tack, masking tape, party balloons, simple or 'unpoetic' language as text or as lyrics to songs – is a thoughtful celebration of the ordinary.





## Apichatpong Weerasethakul

born 1970

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*Primitive* 2009

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Video, high definition, 8 projections,  
colour and sound (surround)

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duration variable: 1 min – 29 hours, 34 min

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Purchased with funds provided by the Asia-  
Pacific Acquisitions Committee 2011

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T13564

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© Kick the Machine Films/Illuminations Films

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Photo: Chaisiri Jiwarangsan

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*Primitive* details the history of racial migration and slaughter in the Thai border town of Nabua. Less political documentary than haunting jungle dreamscape, the installation re-imagines the history of Nabua as an elusive science-fiction ghost story rooted in Thai folklore. Weerasethakul presents the town as a place where memories and ideologies are extinct and the only inhabitants are teenage male descendants of insurgent communist farmers. The teens fabricate memories and build a new world, manufacturing a spaceship in the rice fields. Weerasethakul's work is marked by an interest in surrealism, the jungle, and the tension between nature and the urban world. The jungle becomes a stage for the artist's fascination with reincarnation, reverie, desire and light. Drawing heavily on anecdotal traditions from rural Thai villagers as well as personal politics, Weerasethakul crafts a unique approach to history seemingly caught in an endless cycle of dreams.



## Steve McQueen

born 1969

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*Static* 2009

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Film, 35 mm, or video, high definition,  
projection, colour and sound

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duration: 7 min

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Number 4 in an edition of 4 plus 1 artist's proof

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Purchased with assistance from Ivor Braka, Thomas  
Dane, Mrs Wendy Fisher and Zamyn 2011

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T13425

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© Steve McQueen, courtesy Thomas Dane Gallery, London

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In *Static*, a camera ceaselessly circles around the Statue of Liberty in New York, alternating between distance shots that show the monument looming over docks and buildings and compelling close-ups that seem to capture every detail, from the torch held aloft, to the statue's serene, unfocused gaze. The film was shot from a helicopter, whose relentless whirr fades in and out on the soundtrack, adding a sense of discontinuity that is reinforced by the contrasting speeds at which foreground and background move in front of the viewer. This circular motion around the static monument and the proximity of the statue present an alternative view of the landmark, an icon of freedom whose legend reads 'The Statue of Liberty: Liberty Enlightening the World'. Through its close scrutiny, *Static* calls into question the monument's ability to maintain these values unscathed.



## Hala Elkoussy

born 1974

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*On red nails, palm trees and other icons*  
– *Al Archief (Take 2)* 2009

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355 photographs on paper, lithographs on paper, mirrors, painted boards, 8 monitors, glass vitrine containing beauty and household products, textiles, 3 chairs, 2 tables, rug, 3 ceiling lighting units, 12 wall lighting units, 2 lighting units, books and other materials

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overall display dimensions variable

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Purchased with funds provided by the Middle East North Africa Acquisitions Committee 2012

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T13571

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© Hala Elkoussy. Photo: Plamen Galabov.  
Commissioned and produced by Sharjah Biennial

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This work comprises a room with exposed stud-walls. While the exterior is left deliberately blank, the interior recreates a typical room in a Cairo home and is filled with a plethora of items including images, videos, furniture and objects. The title of the work suggests that it is an archive of icons. Elkoussy's work is informed by personal recollection and stories that she has encountered, and nearly always uses her home city of Cairo as a backdrop. Using film and found imagery she creates complex installations interweaving visual and linguistic narratives. The artist builds a tension between fiction and reality in an attempt to examine perception, communication and the miscommunication of imagery.

## Mark Bradford

born 1961

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*May Heaven Preserve You from Dangers and Assassins* 2010

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Printed paper on canvas

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image: 2601 x 3740 mm

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Purchased with funds provided by the American Patrons of Tate, Omar and Hind Alghanim, Poju and Anita Zabłudowicz and a private donor 2011

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T13449

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© Mark Bradford

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*May Heaven Preserve You from Dangers and Assassins* is a large, mural-sized canvas with the remains of advertising flyers collaged across its surface. These advertising flyers are taken from Bradford's neighbourhood in Los Angeles, where they were affixed to the fencing surrounding abandoned and derelict buildings. The painting specifically features flyers selling pest control services (the word 'bugs' is repeated visibly across the central portion of the canvas) and there is an underlying statement about the social circumstances of the intended audience for these adverts. Embodying Bradford's innovative approach to painting through the process of collage and the distressing of the found materials he applies to his canvas support, *May Heaven Preserve You from Dangers and Assassins* is one of many works by the artist that addresses representations of the city, presenting an unstable system where beauty coexists with disorder. Bradford's method involves soaking, bleaching, tearing and sanding the paper of the flyers, emphasising physicality as a key formal element.



## Melanie Smith

born 1965

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*Xilitla* 2010

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Film, 35mm, shown as video, projection, colour and sound

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duration: 24 min, 40 sec

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Purchased with funds provided by the 2011 Outset /  
Frieze Art Fair Fund to benefit the Tate collection 2012

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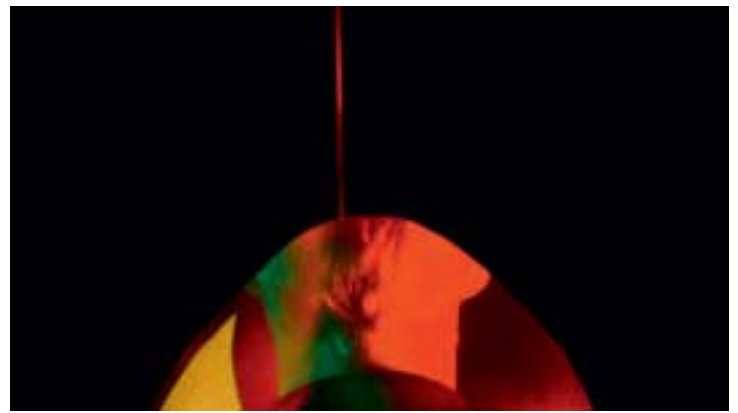
T13534

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© Melanie Smith

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Made in collaboration with filmmaker Rafael Ortega, *Xilitla* is named after a small town in Mexico, the location of a garden created by the eccentric British aristocrat and surrealist collector Edward James (1907–84). It is dominated by fantastical concrete sculptures and architectural structures, which James had built among the tropical plants. In Smith's film, workmen carry a large mirror along the garden's jungle paths and through its pools, reflecting and displacing the landscape. The work refers to the work of American artist Robert Smithson, particularly his *Mirror Displacements* 1969, which he made in Mexico and described in an essay called *Incidents of Mirror-Travel in Yucatan* 1969, as well as the travelogue *Incidents of Travel in Yucatan* 1843 by the American writer John Lloyd Stephens, with illustrations by the architect Frederick Catherwood. Smith establishes a parallel between Catherwood's illustrations of ruined pre-Columbian sculptures and architecture in the tropical forests of the Yucatan and the surreal ruins of modernity found in the garden.



## Ed Atkins

born 1982

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*Death Mask II: The Scent* 2010

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Video, high definition, colour and sound (stereo)

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duration: 8 min, 19 sec

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Number 4 in an edition of 5

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Purchased 2011

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T13450

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© Ed Atkins, courtesy Cabinet, London.

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*Death Mask II: The Scent* is a single-screen video projection that presents an immersive sequence of interconnected images repeated and subjected to various digital manipulations and lighting effects. Working primarily with high definition video, a digital technology whose progressive verisimilitude increasingly points to its lack of a tangible 'body', Atkins treats his imagery as if it has a weight, density and effect that belong to the material world. Each work is transcribed with the process of its making. Visual edits are accompanied by specific sounds, while the artist's breathing or whistling and clicks and switches of the editing process give an exaggerated presence to both the hardware and the figure behind the camera. Despite their fractured nature Atkins's films are immersive sensory experiences in which sound and image are choreographed for the maximum effect and the anthropomorphic aspects of objects are drawn out to trigger a lurch in the guts.



## Sarah Lucas

born 1962

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*NUD CYCLADIC 6* 2010

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Nylon tights, synthetic fibre, breeze blocks and steel wire

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displayed: 1300 x 440 x 430 mm

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Purchased 2012

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T13453

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© Sarah Lucas

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*NUD CYCLADIC 6* is part of a series of sculptures by Sarah Lucas collectively referred to as *NUDS*. Each is made from tan nylon tights stuffed with pale-coloured fluff and twisted into an ambiguous, biomorphic form resting on top of a plinth made from breezeblocks stacked on a wooden base. The sheer nylon tubes contorted into looped and knotted forms are at once suggestive of fleshy body parts and smooth mottled marble. Limbs and orifices are implied but no fixed reading is possible: the suggestion of one body part dissolves as the hint of another emerges. The *NUDS* are a continuation of Lucas's earlier work with stuffed tights and biomorphic forms. In 1997 she made an installation *Bunny Gets Snookered*, for which she stuffed pairs of nylon tights to make Playboy 'bunny' forms, whose limp, dangling arms and passively lolling legs provide a representation of abject femininity.



## Ai Weiwei

born 1957

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*Sunflower Seeds* 2010

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Porcelain

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overall display dimensions variable

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Purchased with assistance from Tate International Council, the American Patrons of Tate, the Art Fund, and Stephen and Yana Peel 2012

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T13408

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© Ai Weiwei

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*Sunflower Seeds* consists of millions of individually handcrafted porcelain sunflower seeds with a combined volume of nearly ten cubic metres. Each ceramic seed was sculpted and painted by specialists working in small-scale workshops in the city of Jingdezhen, which is famed for its production of Imperial porcelain. For Ai, sunflower seeds are associated with the Cultural Revolution in China (1966–76), when propaganda images depicted the people as sunflowers turning towards Chairman Mao Zedong as the sun. The sharing of sunflower seeds as a common street snack was also a gesture of human compassion and friendship during a time of extreme poverty and repression. *Sunflower Seeds* is typical of Ai's work, which draws upon the society and politics of contemporary China as well as ancient and traditional cultural artefacts whose function and perceived value he challenges. The work makes reference to the 2010 Unilever Series commission for which Ai covered the east end of the Turbine Hall with 100 million sunflower seeds.



## Stuart Brisley

born 1933

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The personal papers of Stuart Brisley, 1960s–2010s

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Presented to Tate Archive by Stuart Brisley, November 2011

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TGA 201114

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© Stuart Brisley. Photo: Maya Balcioglu

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Stuart Brisley, performance artist and sculptor, studied at Guildford School of Art (1949–54) and the Royal College of Art in London (1956–9). In the 1960s he adopted performance as the democratic basis for a new relationship between artist and audience, and developed a series of works through the 1970s, such as *ZL 65 63 95C* 1972, *Ten Days* 1978 and *Between* 1979. These works pushed the body through extended tasks, dramatising the conflict between human autonomy and state power. In the 1980s Brisley moved from performance to installations and object-making. His critical motivations remained unchanged: the production of an art capable of capturing the 'morbid symptoms' of capitalist culture. The collection comprises: performance art material and relics; material relating to works such as *ZL 65 63 95C* and *The Cenotaph Project* 1987–91 (pictured) executed with his partner, Maya Balcioglu; source material for work completed at Peterlee and in Ireland; notebooks; correspondence; and exhibition catalogues.



## John Skeaping

1901–80

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The personal papers of John Skeaping, 1920s–1970s

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Presented to Tate Archive by Nicholas Skeaping, November 2011

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TGA 201112

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© The estate of John Skeaping

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John Skeaping, sculptor, studied at Goldsmiths College (1915–17), the Central School of Arts (1917–19) and the Royal Academy Schools (1919–20). He won the *prix de Rome* in 1924 and married Barbara Hepworth in Florence the same year. They were both early enthusiasts for direct carving, exhibiting together several times. They separated in 1931 and were divorced. He was best known for his sculptures of animals, especially in his later years of horses. He taught at the Royal College of Art, where he became professor of sculpture, and was also known for a number of instructional books, starting with *Animal Drawing* 1936. He was made a Royal Academician in 1960. This collection comprises the extant personal papers of John Skeaping. It includes correspondence, a diary, draft writings, personal photographs, photographs of works and a small number of sketches. There is also a range of printed material, including exhibition catalogues, press cuttings and copies of Skeaping's books.



A small, rectangular informational card is mounted on the wall to the left of the first photograph.



The photographs of Don McCullin  
on show at Tate Britain

# Programme



Pablo Picasso's *The Three Dancers* 1925, part of the *Picasso & Modern British Art* exhibition at Tate Britain





## Tate Britain

This was a momentous year for Tate Britain. In May 2012 we reached the fundraising target of £45 million for the Millbank project, thanks to a substantial grant from the Heritage Lottery Fund, £1 million from Tate Members and more than £40 million from private individuals and foundations.

### Getting ready to rehang

The new galleries will be fully rehung by May 2013. A chronological rehang of the *BP British Art Displays* will represent all periods of the collection, from 1550 to the present day.

A feature of the new approach to hanging the collection is the well-developed programme of Focus displays. These look in depth at a moment in art history or an individual artist. *Rubens and Britain*, for example, showed how the Flemish painter developed his connections with Britain's monarchy through a group of fourteen key works alongside related archives and documents. Focus displays this year included two important photography shows: *Roger Fenton* and *Don McCullin*.

To herald the start of the renovation, the Manton stairwell was wrapped with a huge wall drawing by David Tremlett, *Drawing for Free Thinking*, which was unveiled in September and will remain until at least 2016. The artist and his team of assistants worked over several weeks with pastel crayons to realise the work.

### Using the collection in new ways

The first in a series of themed exhibitions inspired by the collection opened in January. *Migrations* explored how

British art has been shaped by the movement of artists and the circulation of art and ideas. A number of spectacular loans joined Tate works in this show, including two rarely seen portraits by Anthony van Dyck, *Charles I* 1636 and *Henrietta Maria* 1636, lent by the Chequers Trust.

### Temporary exhibitions complement the collection

At the heart of the programme at Tate Britain were innovative temporary exhibitions. *Picasso & Modern British Art* explored Pablo Picasso's lifelong connections with this country, revealing the artist's impact on British modernism through seven artists for whom he proved an important stimulus. The climax of the central room was two of Picasso's great masterpieces set side-by-side: the sumptuous *Reading at a Table* 1934, lent by the Metropolitan Museum of Art in New York; and *Nude, Green Leaves and Bust* 1932, one of the world's most expensive paintings, generously lent to Tate by its new owner.

'If Martin's own reputation has shown its own Lazarus-like tendencies in recent years, it is good to see him now, fully out of the tomb,' wrote Robin Blake in the *Financial Times* after he saw Tate Britain's presentation of *John Martin: Apocalypse*. It brought together iconic paintings including *Belshazzar's Feast* 1820, not seen in public for twenty years, and *The Destruction of Pompeii and Herculaneum* 1821, painstakingly restored by Tate's conservation team.

Other significant moments this year included the gallery's first exhibition devoted to architecture – a retrospective of the architect James Stirling presented in the Clore Galleries, which he himself designed. An exhibition of the early work of Barry Flanagan eloquently illuminated his artistic journey to the point at which he began making his signature bronze sculptures of hares.

### Tate Modern

Chris Dercon's first year as director of Tate Modern was marked by discussions about the programme for the opening of the Tanks, the world's first museum galleries dedicated to performance art. In the summer, Tate Modern presented a season of photography, with displays across the gallery reflecting our commitment to collecting and presenting this medium. Increased collaboration with cultural institutions, large and small, from around the globe has allowed Tate Modern to bring the diverse political and social changes of recent times, reflected in artists' work, to wider audiences.

#### Major exhibitions and the political landscape

*Joan Miró: The Ladder of Escape* was the first major exhibition of Miró's work in London for nearly fifty years. The exhibition explored the complexity of his response to the political unrest of his time and the influence on his work of his Catalan identity. Organised by Tate and the Fundació Joan Miró in Barcelona, in association with the National Gallery of Art in Washington, the exhibition attracted almost 300,000 visitors in London.

Throughout his long and outstanding career, Gerhard Richter has also responded to significant moments in history as demonstrated in his radical fifteen-part work, *18 October 1977 1988*, based on images of the Baader Meinhof group. *Gerhard Richter: Panorama* opened in October to coincide with the artist's eightieth birthday. Jonathan Jones of the *Guardian* declared: 'Everyone who lives in the modern world should see this exhibition.'

*Alighiero Boetti: Game Plan* exposed Boetti's engagement with geopolitics and his travels to Ethiopia, Guatemala and Afghanistan. One of the highlights of this exhibition were the *Mappa*, embroideries he created with craftswomen in Kabul recording global political change.

Chris Dercon, Director, Tate Modern

*'Our large exhibitions are intertwined with niche exhibitions, live events and films to generate knowledge and stimulate debate'*

#### Support of Ai Weiwei

In April 2011 Ai Weiwei, whose Unilever Series commission was on display until May, was arrested in China. His incarceration until June, which prevented him from speaking freely as an artist, compelled Tate to support his cause with 'Release Ai Weiwei' displayed on the front of Tate Modern, and to commission Hamish Fulton's *Slowalk (In support of Ai Weiwei)*. A hundred people participated, taking small contemplative steps in unison on the ramp at the entrance to the Turbine Hall. Ai Weiwei's sculpture *Sunflower Seeds 2010*, comprising around a tenth of the seeds from his Unilever Series work, went on display from June until February and was acquired by Tate.

#### Working with artists and institutions around the world

A shift in emphasis in the Level 2 series established a series of collaborations with cultural institutions from around the world such as the Centre for Contemporary Art, Lagos, SALT in Istanbul, and the Sala de Arte Público Siqueiros in Mexico City. These partnerships have placed international contemporary artists firmly at the heart of Tate Modern's exhibition programme.

Yayoi Kusama attended the opening of her exhibition at Tate Modern, the first time the eighty-year-old artist had left Japan for twelve years. Kusama made a new work for the exhibition entitled *Infinity Mirrored Room – Filled with the Brilliance of Life*, an immersive installation of mirrors and myriad tiny coloured lights. It delighted visitors, of whom there were 10,000 in the opening week.

#### Photography and film – new challenges and new displays

The power of photography was the theme for summer 2011. Over a four-year period, the artist Taryn Simon

travelled around the world recording in photographs the bloodlines of families from a variety of cultures. This new body of work, *A Living Man Declared Dead and Other Chapters I-XVIII 2011*, confronted visitors with the facial expressions – impassive stares, smiles – of the participants whose lives are hinted at in narrative texts. This absorbing exhibition was complemented by the Diane Arbus ARTIST ROOMS display of thirty works and *New Documentary Forms*, which revealed how five contemporary artists from the collection used the camera to question the power of photography as a documentary medium.

The twelfth commission in the Unilever Series, *FILM* by Tacita Dean, was an eleven-minute looped silent film projected onto a freestanding monolith at the east end of the Turbine Hall. It was the first work in the series to be devoted to the moving image and was a celebration of analogue filmmaking techniques, which are threatened by the ascendancy of digital technologies.

Tate Modern's critically acclaimed film programme is now well established and the gallery is recognised as one of the most important places for the presentation of film as art. Several important film seasons included a major survey of the work of Barbara Hammer. In response to the riots in London and elsewhere in August 2011, Black Audio Film Collective presented documentation about an earlier moment of disturbances in cities in Great Britain.

#### Historic performance by Michael Clark Company

'The tension between classical form and rock energy does not just fill the hall, it reverberates thrillingly against its walls,' wrote Judith Mackrell in the *Guardian* after the historic performance in the Turbine Hall devised by the celebrated choreographer Michael Clark. This landmark piece, entitled *Sh*, involved members of the public performing alongside professional dancers, bringing a particular vitality and new audiences to Tate Modern.

Gerhard Richter (left) at his exhibition at Tate Modern, accompanied by Tate Director Nicholas Serota



## *'Tate Liverpool's ambition is to think of audience development and programme as being integrated'*

### Tate Liverpool

In 2011–12 Tate Liverpool continued to be the most popular modern art gallery outside London, and for the first time was able to open to the public seven days a week throughout the year. The programme remained international in its scope, ambition and partnerships and reached new heights in terms of our long tradition of interweaving learning and curatorial programme planning and thinking.

#### An international gallery with regional impact

*René Magritte: The Pleasure Principle* continued Tate Liverpool's tradition of presenting major summer exhibitions that redefine the contemporary relevance of a major figure in modern art. It attracted over 80,000 visitors, and toured to the Albertina, Vienna. It was accompanied by the Month of Magritte family events, as well as a sell-out Magritte Summer School programme. The exhibition was paired with a Robert Therrien ARTIST ROOMS display.

*Alice in Wonderland* established a potential model for exhibitions that provide a larger audience with a familiar entry point into visual art. It gave Tate Liverpool its most popular winter season since 2008, attracting a wide and diverse audience from all over the region. The literary point of departure was explored in a variety of media and served as an occasion to commission contemporary artists such as Jimmy Robert and Mel Bochner. The exhibition, which toured to MART Rovereto and Kunsthalle Hamburg, was a showcase for Tate Liverpool's longstanding and pioneering learning programme in art, health and wellbeing, in association with Mersey Care NHS Trust. The exhibition also delivered a popular academic programme, with a symposium with speakers including Dame Gillian Beer and Marina Warner.

Hat designer Philip Treacy was the latest well-known creative figure to put together a collection display as

part of the *DLA Piper Series: This is Sculpture*. Intuitive connections and personal passions guided his selection, which included a number of his surreally shaped wooden hat blocks alongside works from the Tate collection. Treacy's selection featured work by Francis Bacon, Jackson Pollock and Andy Warhol, as well as newly acquired contemporary works.

Other achievements in the year included the first major UK exhibition for the artist Charline von Heyl, co-curated with Kunsthalle Nuremberg. The show reflected her commitment to inventing new universes through abstraction in painting, presenting a good contrast to the simultaneous first showing of the newly acquired Martin Creed ARTIST ROOMS display in the Wolfson Gallery. Charline also gave the 2012 Tate Liverpool Hope lecture to an enthusiastic, crowded auditorium at Liverpool Hope University.

#### Matching programme and audience

Tate Liverpool's ambition is to think of audience development and programme as being integrated. This is particularly evident in the way that our Learning team works with exhibitions and displays to conceive the whole museum as a learning machine offering multiple ways of acquiring knowledge.

The learning spaces at Tate Liverpool, including a new study area, were refurbished with the support of a grant from Biffa and reopened at the end of March 2012. Art Dock now offers families and young people a family zone, a study space and a large open-plan studio with magnificent views of the River Mersey, for use by our many community groups.

Tate Liverpool has continued to develop a wide supporter base for its programmes across the region. The number of Members who have opted to associate themselves with Tate Liverpool has increased five-fold since 2006, giving it the largest membership of any arts organisation in the region.

## Tate St Ives

This year Tate St Ives appointed Jamie Fobert Architects to design a major extension to the original building. The new spaces will make possible a more continuous display of the St Ives artists' work and an even more ambitious exhibition programme. Tate St Ives is well known for its engagement with the local community and it contributes an average of £16 million to the local economy each year.

### Interactive summer exhibition

The centrepiece of the Summer Exhibition 2011 was Martin Creed's *Work No.210 Half the air in a given space* 1999. He filled the vast, curved, glass-fronted gallery overlooking the Atlantic Ocean with 23,000 white balloons. Visitors could walk through this immersive installation and experience the light from the shore through the skins of the balloons.

They were also invited to take part in *Measuring the Universe* 2007 by Roman Ondák, a new gift to the collection. The heights of visitors were recorded on a wall in pen, the marks building up to form a dense, black band around the gallery walls. The exhibition also featured an Agnes Martin ARTIST ROOMS display, and work by Lucio Fontana, Naum Gabo, St Ives artist Margaret Mellis, Fischli & Weiss and Anri Sala. Martin Creed and his band performed at the opening event.

### International programme at St Ives

*The Indiscipline of Painting*, created in partnership with the Mead Gallery in Coventry, was an international group exhibition of forty-nine artists, selected by artist Daniel Sturgis. Focused on how the language of abstract painting has been revisited and reinvented over the past fifty years, the show attracted a large student audience, as well as arts practitioners and historians. A high point was the symposium led by an international panel including writer, critic and curator Terry Myers and artist Mary Heilmann.

In *Simon Fujiwara: Since 1982* the young British/Japanese contemporary artist re-examined his childhood in Carbis Bay – a small town only a mile along the coast from St Ives – and explored the legacies of twentieth-century modernism in Cornwall. This was the first major exhibition in the UK for this artist of growing international reputation, now based in Berlin.

### Connecting with the community

Tate also runs the Barbara Hepworth Museum and has developed the Barbara Hepworth Talk Series to support this. The artist Linder Sterling, a well-known figure in the punk and post-punk scene in Manchester, spoke about her first encounter with Hepworth's sculpture garden by torchlight on a dark All Hallow's Eve. In Linder Sterling: Piercing the Spirit, she drew links between acupuncture and Hepworth's piercing of sculptural forms.

The Tate Research Centre, Creative Communities, continues to grow. In October 2011 Tate St Ives hosted the Cornwall Workshop, a six-day intensive residential workshop based at Kestle Barton, Lizard. Its aim was to examine the interests and concerns of artists, curators and critics in Cornwall and south west England. Workshop leaders included the distinguished American artist Mark Dion and the Chicago-based critic Lori Waxman.

Tate St Ives was one of only four UK art galleries selected to take part in the national project The Great Art Quest, created by The Prince's Foundation for Children and the Arts. Artwork by 150 schoolchildren went on display at the gallery, the culmination of the project involving eight to eleven year olds from local schools.

Artist Vicky Wiltshire and storyteller Craig Johnson worked with teachers and educators to introduce the children to inspiring works of art. The children visited the Barbara Hepworth Museum and Sculpture Garden and learned about sculptural processes. Wiltshire said they reported feeling 'like detectives looking for clues as they examined the bronze foundry stamps and signature details.'

*'Tate St Ives is well known for its engagement with the local community and it contributes an average of £16 million to the local economy each year'*



Martin Creed's *Work No. 210 Half the air in a given space* 1999 at Tate St Ives

**Tate Britain Exhibitions** **Dates**

Single Form	31 Jan – 4 Sept 2011
Susan Hiller	1 Feb – 15 May 2011
Watercolour	16 Feb – 21 Aug 2011
James Stirling: Notes from the Archive	5 Apr – 21 Aug 2011
The Vorticists: Manifesto for a Modern World	14 June – 4 Sept 2011
John Martin: Apocalypse	21 Sept 2011 – 15 Jan 2012
Barry Flanagan: Early Works 1965–1982	27 Sept 2011 – 2 Jan 2012
Picasso & Modern British Art	15 Feb – 15 July 2012
Migrations: Journeys into British Art	31 Jan – 12 Aug 2012
BP British Art Displays	Ongoing

**Tate Modern Exhibitions** **Dates**

The Unilever Series: Ai Weiwei	12 Oct 2010 – 2 May 2011
Gabriel Orozco	19 Jan – 25 Apr 2011
Level 2 Gallery: Out of Place	11 Feb – 17 Apr 2011
Joan Miró: Ladder of Escape	14 Apr – 11 Sept 2011
Photography: New Documentary Forms	1 May 2011 – 10 Apr 2012
Level 2 Gallery: Burke + Norfolk	6 May – 10 July 2011
Taryn Simon	25 May 2011 – 2 Jan 2012
Level 2 Gallery: Contested Terrains	29 July – 16 Oct 2011

Gerhard Richter: Panorama	6 Oct 2011 – 8 Jan 2012
The Unilever Series: Tacita Dean	11 Oct 2011 – 11 Mar 2012
Level 2 Gallery: I decided not to save the world	4 Nov 2011 – 8 Jan 2012
Project Space: No Lone Zone	27 Jan – 13 May 2012
Yayoi Kusama	9 Feb – 5 June 2012
Alighiero Boetti: Game Plan	28 Feb – 27 May 2012
Collection displays	Ongoing

**Tate Liverpool Exhibitions** **Dates**

A Sense of Perspective	1 Apr – 5 June 2011
René Magritte: The Pleasure Principle	24 June – 16 Oct 2011
Alice in Wonderland	4 Nov 2011 – 29 Jan 2012
Charline von Heyl	24 Feb – 27 May 2012
DLA Piper Series: This is Sculpture	Ongoing

**Tate St Ives Exhibitions** **Dates**

Simon Starling: Recent History	5 Feb – 2 May 2011
Tate St Ives Summer Exhibition 2011	14 May – 25 Sept 2011
The Indiscipline of Painting	8 Oct 2011 – 3 Jan 2012
Simon Fujiwara: Since 1982	18 Jan – 7 May 2012





David Tremlett's *Drawing for Free Thinking* 2011 at Tate Britain

# Audiences





## Engaging audiences

Tate aims to take a wider range of audiences closer to art and ideas. It does this by creating programmes that act as a catalyst for learning, from one-off visits to long-term engagement. This year has seen the development of new learning programmes supported by the Paul Hamlyn Foundation across all four Tate sites.

The relaunch of the Clore Learning Centre in May 2011 at Tate Modern has increased our capacity to create new kinds of activity and has enabled 49,000 visitors to participate in programmes in the revitalised spaces, including 11,000 who have attended the new Open Studio sessions for families and 23,000 who took part in Yayoi Kusama's *Obliteration Room*.

### Young people leading on how they learn

In spring 2011 Tate's young people's groups changed their name to Tate Collectives. Young creative people come together to plan activities for their peers and these programmes have increased in scale and ambition. *Infinite Kusama* took place in the Turbine Hall at Tate Modern and attracted over 2,500 people. It comprised film, fashion, sound and sculpture workshops as well as the *Hello Cube*, an interactive installation that responded to Twitter. The event ended with a silent disco in the Turbine Hall.

Tate also organised a conference for professionals working with children in care entitled *Seeing Through*, supported by John Lyon's Charity. This was a culmination of a three-year, artist-led project with young people in care in partnership with Ealing, Harrow and Westminster.

Of those taking part in *The Unilever Series: turbinegeneration*, over 32,000 are young people, from 47 different countries. Approximately 70% of them engage in the programme each month. Schools and colleges, wherever they are in the world, can choose an online international partner and create, upload and discuss art and ideas, facilitated by Tate. This approach enables participants to lead their own learning. 'The children are

learning to create without being told what to do,' said one primary school teacher in China.

### Reaching new audiences in unexpected ways

As part of the Learning team's new approach and commitment to collaboration and participation, *Picasso & Modern British Art* inspired a partnership between Tate and English National Ballet. Visitors took part in activities and watched rehearsals of the world premiere of three newly commissioned ballets.

Mathematicians in the first half of the twentieth century constructed 'topology' as a general theory of space. Within a few years, this new theory was being used outside its original field. Some of the world's leading intellectuals, artists and writers came together at Tate Modern in a series of lectures and seminars to discuss its wider implications as part of Topology, a groundbreaking, three-year project developed in collaboration with NTNU Trondheim (Norwegian University of Science and Technology), Goldsmiths, University of London, Ohio State University and the Middlesex University Centre for Freudian Analysis and Research.

Tate has increased its highly regarded British Sign Language and Touch Tours in the galleries. An expanded training programme for staff enabled us to develop expertise across the organisation. Marcus Dickey Horley, who developed the programme and is Curator of Access Projects, was shortlisted for the Civil Service Diversity and Equality Awards 2011.

A free resource was introduced for the general public to use at Tate Britain. *A is for Britain* provokes discussion about the Tate collection and the building. It developed from research that examined visitors' experiences of the gallery and the displays.

Two new resources for teachers were also introduced, informed by artists' engagement with the collection and programme. All our teachers' resources are available online and more than 6,000 packs are downloaded each month.

*'We are bringing artists and local communities together in the spaces where people live, work and socialise'*

### Working with local communities

The Community Learning team provides Art into Life sessions at Tate Modern for nearly a thousand people every year. These popular sessions show communities and professionals how to maximise their access and experience within the galleries, and will be extended to Tate Britain in 2012.

The Big and Small project at Tate Britain, which builds relationships with local families, is now in its third successful year. Over 3,000 parents and children who had never visited before took part in projects. Eighty-seven per cent said they would visit Tate again, and 90% reported increased confidence in engaging in arts programmes with their children. One parent said: 'It's going to give us the confidence in the future to come back and be able to walk into the gallery.'

### Regeneration and partnerships

We have strengthened our approach to working with audiences locally through the regeneration and partnerships programme. The Tate Modern Project gave us an opportunity to work closely with communities in south London, to find out what they envisage for Tate Modern in the future. We are also bringing artists and local communities together in the spaces where people live, work and socialise. Tate Modern is a partner in the South London Art Map, a guide to art spaces in Bankside, Peckham and Deptford.

Tate Modern worked closely with local gallery Contemporary Art Peckham Space. Artist Barby Asante was commissioned to look at south Londoners' personal relationships with moments in black music history. She transformed Peckham Space into an open archive and asked the public to contribute. Young people from the Leaders of Tomorrow mentoring programme in Peckham identified songs which had inspired them and a limited-edition vinyl record was produced and distributed. A daytime disco took place outside the Ritzy cinema in Brixton as part of the project.





Visitor figures / April 2011 – March 2012

Visitors to the galleries

Tate Britain	1,487,063
Tate Modern	4,766,209
Tate Liverpool	606,772
Tate St Ives	206,251
<b>Total</b>	<b>7,066,295</b>

Onsite learners People participating in learning programmes and activities at Tate galleries

<b>Total</b>	<b>394,405</b>
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Outreach participants People participating in off-site learning programmes and activities

<b>Total</b>	<b>322,391</b>
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Children in organised education sessions

<b>Total</b>	<b>209,401</b>
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Unique visits to Tate Online

<b>Total</b>	<b>14,327,000</b>
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## Online and media

This year will be remembered for the enormous strides we made in the digital arena. Tate is the leading public gallery or museum in the UK in the social media space. It has attracted over 620,000 followers on Twitter and 370,000 'likes' on Facebook, and has one of the most popular and influential online presences in the world.


### Tate launches its new website

In March 2012 Tate launched its new website based on the pillars of collection, community and commerce. In its first month it had 1.7 million unique visitors. Social media is deeply embedded in the site and every event, exhibition and blog post has Facebook, Twitter and Google+ buttons so that users can share Tate content with friends.

Building the new website was a mammoth task but it encouraged a rethink of what an art gallery website could be: a place for conversation and dialogue, as well as a place to access information. The redesign involved moving over 420,000 pages from the old Tate website. We introduced groundbreaking features that mean that the site can now be rapidly expanded in the future.

At its heart is the Art & Artists section, which allows visitors to search the collection through artistic movements, geographical areas, artists and historical periods. In the extensive list of subject areas, for example, 290 collection works can be found related to the Old Testament, among them William Blake's *God Judging Adam* 1795 and Barnett Newman's *Adam* 1951–2. Users can see which collection works are on display at each of the four Tate galleries, flick through





the pages of JMW Turner's sketchbooks, and view their selected artworks as a full-screen slideshow.

As part of *Picasso & Modern British Art*, Tate curator Helen Little interviewed Antony Penrose about his recollections of Picasso when the artist visited his parents. The interview is one of hundreds of fascinating items on the new Context & Comment section of the site. This area is alive with voices and ideas in articles, blogs, audio and video material, all of which have discussion threads for audience members to add their thoughts.

#### Social media and international audiences

Online audiences around the world were reached through cutting-edge projects and initiatives. In an ongoing partnership with BMW, five international artists were commissioned for BMW Tate Live: Performance Room, a pioneering programme of live online performances. As part of English National Ballet's residency at Tate Britain, Instagram streamed photographs of dancers warming up behind the scenes to over 4,000 mobile phone users. Tate invited influential fashion bloggers to the *Yayoi Kusama* exhibition to blog and tweet, creating an online Kusama frenzy reaching over a million people on Facebook via the Topshop Inside Out blog.

#### Tate Movie Project broadcast on BBC

On 23 July 2011, Trafalgar Square was the scene of the first public screening of the Tate Movie Project's *The Itch of the Golden Nit*. The film was created by thousands of children across the UK, helped by some of the nation's greatest creative talent, including Miranda Hart, Vic Reeves and Aardman Animations, the brains and hands behind Wallace and Gromit. Their work was seen in

cinemas around the country and broadcast on the BBC. The Tate Movie Project, part of the Cultural Olympiad, was funded by Legacy Trust UK and BP, with additional support and resources from the BBC.


Orla Bush, age 12 from Hexham, invented one of the movie's main characters, Captain Iron Ears. She said: 'I couldn't believe that one of my drawings had been chosen... I never thought something like this could happen to me. I was so happy and totally speechless.'

The project won a Bafta and set the Guinness World Record for the animation with the most individual contributors, while the partnership between BP and Tate won the prestigious Hollis Innovation of the Year award in March 2012.

#### Tate Shots, apps and games

Tate's in-house film production unit make films of international artists. This year's highlights include Gerhard Richter in conversation with Nicholas Serota and an in-depth interview with Tacita Dean about her Unilever Series commission. In other films, famous figures were asked to choose works from the collection with a particular resonance for them. Jon Snow, who had covered the Stephen Lawrence case over many years, talked about Chris Ofili's painting *No Woman No Cry* 1998; and Lauren Laverne talked about muses in relation to Millais's iconic painting, *Ophelia* 1851–2.

A range of pioneering iPhone apps were developed this year. Particularly popular is *Race Against Time*, which follows a character encountering key moments in art history. The award-winning *ARTIST ROOMS: The Game* was launched in August to give younger audiences the chance to put together their own virtual exhibitions by sharing work in the collection with their friends.



Preparations for Pablo Bronstein's BMW Tate Live performance, broadcast live on the internet

## Partnerships across the nation

A significant achievement this year has been the advance made in strengthening partnerships with regional galleries across the UK. In a challenging economic climate, organisations can support each other through the exchange of ideas and expertise and the sharing of collections. The Plus Tate network comprises eighteen art organisations and Tate also works with three major regional museums on the Great British Art Debate project. ARTIST ROOMS were presented at fourteen venues this year with the continued support of the Art Fund, and Art in Yorkshire – Supported by Tate drew 1.5 million visitors to twenty-seven exhibitions.

### A record year for collaboration

Last year Tate lent more works from the collection than ever before: 1,621 works to 279 venues across the world. Each loan requires great energy from professionals across the gallery who ensure that the artworks are properly checked, prepared and transported. This commitment means that more people are able to enjoy Tate's collection in their local galleries.

Across the UK the appetite for modern and contemporary art continues to grow. Last year three Plus Tate partners opened their new galleries to the public. Turner Contemporary in Margate and Hepworth Wakefield have enjoyed enormous success since opening in spring 2011, attracting more than 450,000 visitors each, twice the number anticipated. In September, firstsite in Colchester opened the doors of its golden-clad building designed by celebrated architect Rafael Viñoly. Works from Tate's collection by Naum Gabo, Ben Nicholson, Barbara Hepworth and Piet Mondrian were displayed in the inaugural exhibitions. More recently Tate has lent Rodin's *The Kiss* 1901–4 to Turner Contemporary, which was installed in the Sunley Gallery overlooking the sea, and eighty works by Turner were shown in the *Turner and the Elements* exhibition.

Another Plus Tate partner, BALTIC in Gateshead, celebrated its tenth birthday by hosting the Turner Prize – the first time it had been presented outside Tate. After

drawing huge crowds in the north-east, the Turner Prize will now be hosted in alternate years at a venue outside Tate, the next being Derry-Londonderry as UK City of Culture in 2013.

Plus Tate continues to gain momentum and during the last year has grown into a resourceful, self-organising network that actively collaborates on innovative projects. This approach was acknowledged with support from JP Morgan to develop a learning programme for young people with a focus on self-led evaluation and professional development for staff. The partnership will come to fruition in the summer of 2012 when each partner will run informal programmes created for and by young people.

### Art across the country

The Great British Art Debate – a four-year partnership between Tate Britain, Tyne & Wear Archives & Museums, Norfolk Museums & Archaeology Service and Museums Sheffield supported by the Heritage Lottery Fund – continued this year. The exhibitions *Watercolour* and *Restless Times* were the inspiration for a number of events at three music festivals across the country: Latitude in Southwold, Camp Bestival in Dorset and Underage in Victoria Park, London, reaching more than 28,000 young people. The final collaborative exhibition *Family Matters: The Family in British Art* opened at Norwich Castle Museum before travelling to the Millennium Galleries in Sheffield and will conclude at Tate Britain in autumn 2012.

The project Art in Yorkshire – Supported by Tate took Yorkshire by storm through a year-long programme of exhibitions and events across nineteen galleries. Over a hundred works from the Tate collection went on display, seen by 1.5 million people. This was an increase in visitor figures on the previous year of 60% overall, with some galleries recording a 300% increase. More than 8,000 people downloaded the Art in Yorkshire app.

A highlight was the display of David Hockney's *Bigger Trees Near Warter* 2007, donated by the artist to Tate in 2008. In total, more than 240,000 people saw this vast painting of the local landscape over the course of the year at York Art Gallery, Ferens Gallery in Hull and Cartwright Hall in Bradford.





*'Three Plus Tate partners opened their new galleries to the public and have enjoyed enormous success'*

Tate lent Rodin's *The Kiss* to the new Turner Contemporary gallery in Margate, where it was seen in juxtaposition with an installation by Daniel Buren

### ARTIST ROOMS tour prepares for its fifth year

The important project ARTIST ROOMS was established in 2008 through the generosity of Anthony d'Offay, with the assistance of the National Heritage Memorial Fund, the Art Fund and the Scottish and British Governments. It is presented jointly by Tate and National Galleries of Scotland and, by the end of its fourth year, will have been seen in ninety-one exhibitions and displays at forty-four UK venues.

ARTIST ROOMS on Tour would not have been possible without the generous support of the Art Fund. ARTIST ROOMS exhibitions have already been viewed by 18 million people, and the collection continues to grow, due in no small part to the energy of Anthony d'Offay and its ever stronger reputation.

June marked the start of a five-year research project examining ARTIST ROOMS led by the University of Edinburgh. In addition an Exeter Business School Collaborative Doctoral Studentship will investigate the outcomes of young people's visits to the tour.

Martin Creed became the first artist to offer a whole room of his work as a gift to ARTIST ROOMS. This significant development was due to Anthony d'Offay's continuing commitment to the programme and the work was shown for the first time at Tate Liverpool in February.

ARTIST ROOMS displays attract significantly enhanced visitor numbers to associate venues. In 2011 Southampton City Art Gallery and John Hansard Gallery collaborated on the largest presentation of Warhol ever shown in the UK outside London. Southampton City Art Gallery welcomed over 27,700 visitors, more than double the average number for the same period. The Francesca Woodman display at the Ferens Art Gallery in Hull received over 4,000 visitors in its first three weeks, a major achievement for this important regional gallery.



*'ARTIST ROOMS' exhibitions have already been viewed by eighteen million people, and the collection continues to grow'*



Robert Therrien's ARTIST ROOMS  
display on show at Tate Liverpool

## International partnerships

This year our networks of international relations and collaborations have widened and diversified. Professional exchange with institutions in Europe and North America continues, and momentum is building for future projects with artists, curators and organisations in Africa, the Middle East, Latin America, and across countries in Asia-Pacific.

### Lending the collection

Our international loans programme almost doubled in 2011–12, with 516 works from Tate's collection lent to 132 venues in twenty-five countries. For the first time, Tate lent to institutions in Argentina, Chile and Slovenia. Tania Bruguera's *Tatlin's Whispers #5* 2008 was also the first work of performance art to be lent from the collection. This complex work, involving two mounted police demarcating space around the audience, was shown at the International Centre of Graphic Arts (MGLC) in Ljubljana, Slovenia. Matta's oil painting *Black Virtue* 1943 travelled to the Centro Cultural Palacio la Moneda in Santiago, while Carlos Cruz-Diez's *Color into Space* was lent to the Museo de Arte Latinoamericano (MALBA) in Buenos Aires.

### Curatorial collaboration


*I Decided Not to Save the World* was shown at Tate Modern, as part of the Level 2 series, a collaboration based on reciprocal curatorial residencies with partner institutions beyond Europe and North America. SALT

in Istanbul and Tate presented art by four artists, with Yto Barrada's works using humour and satire to address the rapid modernisation of Morocco. *Palm Sign*, a metal sculpture of a palm tree illuminated with lightbulbs in the colours of taxi cabs in the artist's home town of Tangiers, reflects on the implicit exoticism of the palm, a colonial import rather than a native tree.

Among the highlights of Tate's touring exhibition programme was the large-scale international exhibition *William Blake and British Visionary Art*, Tate's second collaboration with the Pushkin State Museum of Fine Art, Moscow, in partnership with the British Council. It comprised 110 works, including many of Blake's best-known images such as *The Ghost of a Flea* c1819–20, along with the recently discovered, exquisitely hand-coloured, etchings from Blake's prophetic work, *The First Book of Urizen* 1796, c1818. This was the first major exhibition of Blake's visionary artworks and poetry to be held in Russia, where it was enjoyed by 238,000 visitors.

Tate continued to work with museums and galleries around the world to tour their loan exhibitions. Tate Liverpool's *Alice in Wonderland* exhibition was a notable example, which travelled to MART in Rovereto, Italy, and the Hamburger Kunsthalle in Hamburg.

Working with the Art Gallery of South Australia, the National Gallery of Australia and Art Exhibitions Australia, Tate undertook detailed preparatory work on *Turner: The Makings of a Master*, a major exhibition which will tour to Adelaide and Canberra in 2013. A further partnership with *Asahi Shimibun* will bring this show to Japan, to be presented by Tokyo Metropolitan Museum and Kobe City Museum.



*'Our international loans programme almost doubled in 2011–12. Tate lent 516 works to 132 venues in twenty-five countries'*

Tate's partnership with Pinacoteca do Estado de São Paulo in Brazil will make possible an ambitious international survey of the work of one of Latin America's most important modernist artists, Mira Schendel. The exhibition is part of Tate Modern's autumn programme in 2013 and Pinacoteca's 2014 programme.

#### Exchanging expertise

In January 2012 Tate painting conservator Natasha Walker completed a residency at the National Gallery of Zimbabwe's branch in Bulawayo, reciprocating an earlier residency at Tate by Lilian Chaonwa. There she worked with Zimbabwean colleagues to re-stretch and conserve three works in their collection by British artist Chris Ofili – experimental early paintings made by him in Zimbabwe in 1992. This exchange not only enabled treatment of the paintings but also provided a rare opportunity for conservators from the National Gallery of Zimbabwe and Tate to share technical knowledge and expertise. The project was an example of the strengthened dialogue between Tate and art organisations in Africa, and coincided with the launch of Tate's Africa Acquisitions Committee in 2011.

Members of staff across many Tate departments are in daily professional exchange of many kinds, frequently representing Tate at conferences and events around the world, giving informal advice as well as forming ambitious international partnerships. Cumulatively, this demonstrates Tate's commitment to increase access to art and ideas for audiences wherever they are in the world.

# Improving Tate

## People and our environment

Tate could not realise its ambitions without the dedication and contribution of all those who work here. Taking care of our people and ensuring we are developing, supporting and recognising their contributions requires that the necessary organisational structure is in place. The Human Resources department has been reshaped to reflect three areas: organisational development, helping Tate and its staff respond to the challenges that the coming years will bring; employee engagement, focusing on communications with staff, responding to their needs and recognising their contributions; and resourcing, ensuring that Tate draws on a more diverse audience for potential recruits and selecting the best candidates available.

### Working for the future

In 2011–12 we undertook a number of initiatives to ensure that Tate combines the skills it will need in the future with the knowledge and expertise that is the foundation of its success. We have ensured that staffing structures meet those needs, carrying out reviews at Tate Liverpool, Tate Britain and in the Estates department. We have also focused on employees' well-being, addressing such issues as collaboration and the working culture at Tate. A programme of training in dignity and respect equipped staff with the awareness that builds confidence, and spread knowledge of the latest developments. Over the coming year, we will build on this to extend the training to employees in Tate Catering and Enterprises.

We have continued to embed Tate Success Factors, our competency framework, into recruitment and selection and performance review processes and introduced 360-degree

feedback for directors, laying the foundations for further leadership development and encouraging a culture of learning and feedback at the top of the organisation.

The economic environment remains challenging and the constraints on public sector pay have affected our ability to address pressures around pay progression and reward. In response we have done all we can to improve the working environment, the benefits provided and how we support staff. An Employee Assistance Programme was introduced, which provides access to support on a wide range of personal and work-related matters. Finally, we have developed Tate Benefits, a scheme that gives access to discounts in a number of shops and organisations, and Tate Social, a fund to support sport and social activities.

### Opening up Tate

A new online system has transformed the way we recruit, improving efficiency and transparency. Volunteers continue to play an important role, opening working at Tate to new people: more than 300 people give their time freely as guides and visitor hosts in Tate's galleries or assisting in areas such as Tate Archive and conservation. Introduced in 2012, new internship and volunteering policies seek to ensure that everyone can access opportunities, no matter what their background.

Such work is part of a wider concern and the new Tate for All action plan continues to increase the diversity of our audiences, workforce, programme and collection. More widely, Tate has worked with partners to advance equality and diversity in the cultural sector and the UK. For example, South Bank University published Tate Encounters, investigating the impact of cultural diversity policies on the composition of Tate's audiences. Work on



*'Tate could not realise its ambitions without the dedication and contribution of all those who work here'*

a visitor care strategy has also begun, looking at the best ways of delivering services to disabled people and, as part of this, Tate has improved the methods by which it gathers and responds to visitor feedback.

Like the changes we are making to the way that Tate works, the steps we are making in respect of diversity are part of adapting Tate to reflect the workforce from which it draws and the audiences which it serves. The fulfilment of Tate's mission depends on its workforce and, as much as the collection and the buildings, the people who work here are part of the value that it offers.

#### Sustainability successes

Tate continues to reduce carbon emissions and its use of natural resources. Carbon emissions have decreased by 19% from 2008 to 2012, beating our target of 15%. Our early action on carbon reduction was recognised in the first year of the national Carbon Reduction Commitment Energy Efficiency Scheme, with Tate being ranked in the top quartile of over 2,500 participants.

Another area of success was Tate's water use, which has fallen by 37%, and the total waste generated has been reduced by 39% since 2009. Overall recycling rates have improved significantly, due in part to the introduction of food waste recycling at Tate Modern. From May 2011, zero waste from office and catering operations at Tate Modern has been sent to landfill.

To help reduce Tate's travel carbon footprint, Skype facilities were introduced this year, alongside new bike racks and cycle safety and maintenance sessions. Tate's Green Reps also created and delivered a successful first 'Green Week' in September 2011.

Tate staff install Jacob Epstein's *The Rock Drill* 1913–15 at Tate Britain for *The Vorticists* exhibition



## Funding and trading

Tate's government funding is critical to our operations but the majority of our income, this year 61%, is generated through trading operations and through the support and generosity of a wide variety of organisations and individuals in the form of gifts, bequests, sponsorships and partnerships. Continuing pressure on government funding means philanthropic support is increasingly important.

### Public funding and foundation support

The generosity of a number of funding bodies in the UK and internationally helped us enrich our exhibition programme. Support was received from the Institut Ramon Llull for *Joan Miró: The Ladder of Escape*, Art Mentor Foundation Lucerne for *The Vorticists: Manifesto for a Modern World* and The Henry Moore Foundation for *Simon Fujiwara, Simon Starling and Barry Flanagan*.

Significant funding also supported capital projects, learning and access programmes. The Heritage Lottery Fund awarded £4.95 million to the Tate Britain Millbank Project and for the digitisation of the national art and archive collections. The Paul Hamlyn Foundation is now supporting the development of learning programmes across all Tate sites and the Skills Funding Agency supported Signing Art, a new programme of events for British Sign Language users at Tate Britain.

### Long-term partnerships

The support of many long-term partners enables us to plan ahead in imaginative ways.

In December, BP announced their support for a further five years of the *BP British Art Displays*, continuing as Tate's longest-standing corporate supporter. Bloomberg continued to support interpretation at Tate Modern and the acclaimed Tate Shots series. Sotheby's support of the Tate Britain commission, now with a focus on the collection, made possible the unveiling of Patrick Keiller's work in the Duveen galleries. Unilever continues to support *turbinegeneration*, the online, international

education project that connects schools, galleries, artists and cultural organisations worldwide. DLA Piper continued to sponsor the collection displays at Tate Liverpool, helping us to present the collection in new and dynamic ways. Following the successful collaboration on the Chris Ofili exhibition at Tate Britain in 2010, major support came from Louis Vuitton for *Yayoi Kusama* and the Infinite Kusama programme for young people.

To these long-term partners we were delighted to add BMW. This four-year partnership will help us to develop performance and interdisciplinary art programmes.

*Joan Miró* attracted a syndicate of corporate sponsors including British Land, RLM Finsbury, Goldman Sachs and the JCA Group, a number of which regrouped to support *Picasso & Modern British Art* alongside the Spanish Tourist Office and The Office for Cultural and Scientific Affairs, Embassy of Spain.

### Members, Patrons and individual donors

We are grateful to the many individuals who supported Tate's exhibitions programme. Exhibition supporter groups were created this year for *Gerhard Richter, Yayoi Kusama, Picasso & Modern British Art* and *Alighiero Boetti: Game Plan*.

Tate Members and Patrons continue to play a vital role. There are 463 Patrons who together gave just under £900,000 this year. This money supported the acquisition of ten new works for the collection, the *Alighiero Boetti: Game Plan* exhibition, learning, access and cataloguing projects. Membership of the International Council increased to 144 across twenty-eight countries, with donations supporting the acquisition of works by Henk Peeters, Lygia Pape and Jiro Takamatsu, as well as the *Alighiero Boetti: Game Plan* and *Yayoi Kusama* exhibitions. There are now over 100,000 Tate Members, making it one of the most successful arts membership schemes in the UK, this year raising £5.9 million.

Tate now has six acquisitions committees, including the newly launched Africa Acquisitions Committee. Together they have over 150 members, whose energy and knowledge is invaluable in helping us to grow the collection and become more international and diverse.





Maryam and Edward Eisler have pledged important support for acquisitions and exhibitions over the next three years and Gilberto Pozzi continues to support Tate Modern's Schools Workshop programme. The Level 2 Series at Tate Modern continued with generous support from Catherine Petitgas. Tate Film was supported by Maja Hoffman/LUMA Foundation.

Tate again took part in The Big Give, set up by the Reed Foundation and Arts & Business to encourage individual giving to the arts, and raised over £40,000 through the generosity of Tate Fund donors, Patrons and over 200 Tate Members.

#### Tate Enterprises

This year Tate Enterprises (excluding Tate Catering) had a turnover of £13.5 million and contributed a profit of £2.45 million to Tate through core business and an additional £1.3 million through sales of Richter editions.

Catalogues for the Richter, Miró and Magritte exhibitions all proved popular, as did titles in our general trade list including *Richard Dadd* by Nicholas Tromans and *Alice's Adventures in Wonderland* illustrated by Tove Jansson. The *Tate Guide to Modern Art Terms* app was released, and Sara Fanelli, Andy Tuohy and Maria Dahlgren developed successful product ranges exclusively for Tate.

A new online shop platform was launched to coincide with the launch of the new Tate website and has already driven increased sales.

#### Tate Catering

In 2011–12 Tate Catering has continued to build on its strategy to increase profit to historic levels of 15%. Profits this year were £903,000, an increase of almost 50% on last year. This was a considerable achievement in the extended economic recession.

Tate now roasts its own coffee, which is available in all of our outlets and is proving popular. Next year, the plan is to source our own coffee beans. Tate Catering was accredited with Investor in People status across all sites, recognising how much we value the hard work and expertise of staff.

### Building for the future

Tate ended the year having made major progress on fundraising and construction on the capital projects at Tate Britain, Tate Modern and Tate St Ives. The foundations were laid for our digital future with our redesigned website and advances in social media. There are many reasons for optimism, despite the difficult economic climate in which we operate.

#### Tate Modern Project

More than 75% of the funding for the new building at Tate Modern has been raised, a remarkable achievement given the constraints of the recession. This has been made possible thanks to the generosity of a number of individuals, to whom we are very grateful. Work on the superstructure above ground has now begun, and the building will be completed no later than 2016. Forty contractors and more than 300 people are on site daily, making this happen.

#### Tate Britain Millbank Project

Fundraising for the Tate Britain Millbank Project, designed by architects Caruso St John, is complete thanks to the generous support of a number of donors this year, including Tate Members, The Linbury Trust, The Monument Trust, The Manton Foundation and The Taylor Family Foundation, as well as private individuals. A Heritage Lottery Fund award of £4.95 million was a major milestone, helping not only to make possible the transformation of the gallery but also to fund the digitisation of Tate's archive collections. By the end of March over 200,000 man hours had been completed on site with care taken to cause minimum disruption to visitors.

The rehung *BP British Art Displays* will open in May 2013, giving dedicated spaces to Henry Moore and William Blake, as well as JMW Turner in the Clore Gallery, and

a chronological display of works from the collection from 1550 to the present day. A striking new spiral staircase in the Rotunda will connect the upper galleries to the lower level of the building. There will also be a new café overlooking the Millbank gardens, new learning spaces including a dedicated entrance for schools and a special gallery in which to view material from Tate Archive. The project will be completed in the autumn of 2013.

#### Tate St Ives

The design team for the redevelopment of Tate St Ives has been appointed. Jamie Fobert Architects will create a new extension with at least 60% more gallery space and a new collection care suite designed to improve how we care for artworks. A major refurbishment will also be carried out to the existing building, to provide much-needed new learning and visitor facilities.

There has been a positive response to the current proposals locally and Tate St Ives is working with the Community Liaison Group and the Cornwall Rural Community Council on full public consultation at every stage in the process. Cornwall Council has committed funds to the project as well as acquiring the land for Tate and initial funding has been received from the Headley Trust.

#### New digital era – preparing for the future

The new Tate website and developments in social media have laid the foundations for the future for how we communicate with our audiences both within and beyond the gallery walls. With greater access online through blogs, Twitter, Facebook and YouTube, art is being enjoyed across multiple platforms in increasingly sophisticated ways. Audiences want a say. They are letting us know what they think and what they want. We are at the start of an expanding dialogue that will challenge the ways we work as an institution.

*'Audiences want a say. They are letting us know what they think and what they want'*



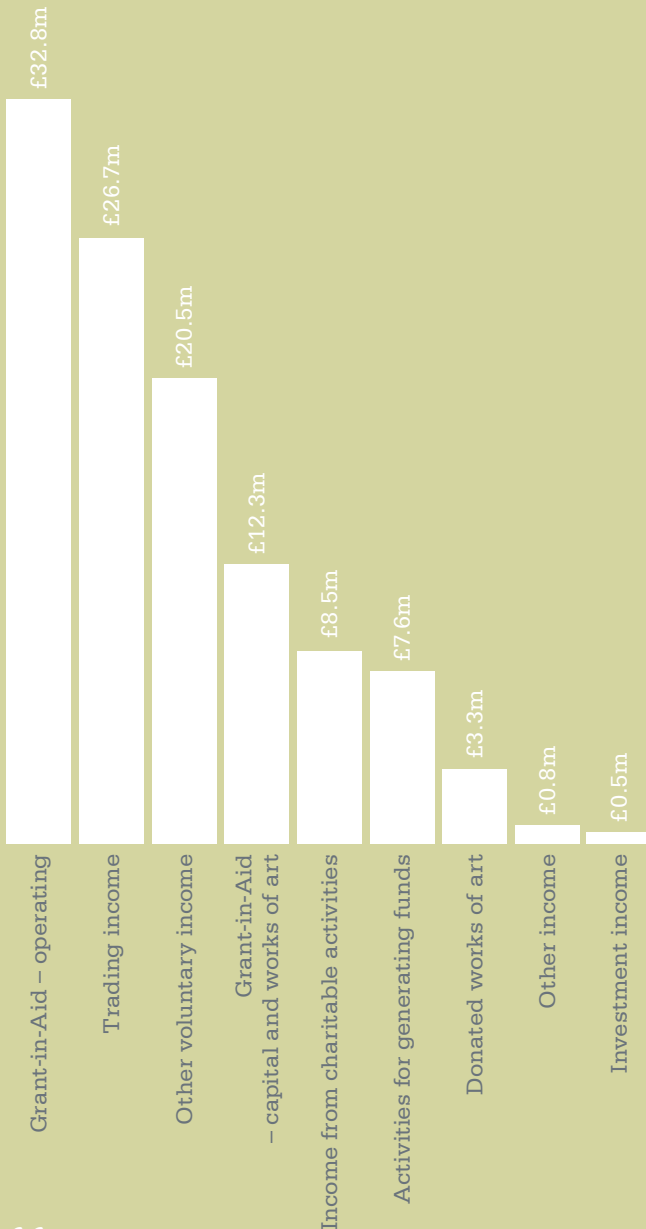
## Financial review

Tate is funded by Grant-in-Aid from Parliament, provided through the Department for Culture, Media and Sport. Grant-in-Aid provides the foundation for the activities from which Tate generates further funds. These include trading, admissions, donations and sponsorship. In 2011–12 Tate

generated 61% of its income from sources other than Grant-in-Aid. The information in the graphs below has been drawn from the full audited accounts, which can be accessed on Tate's website.

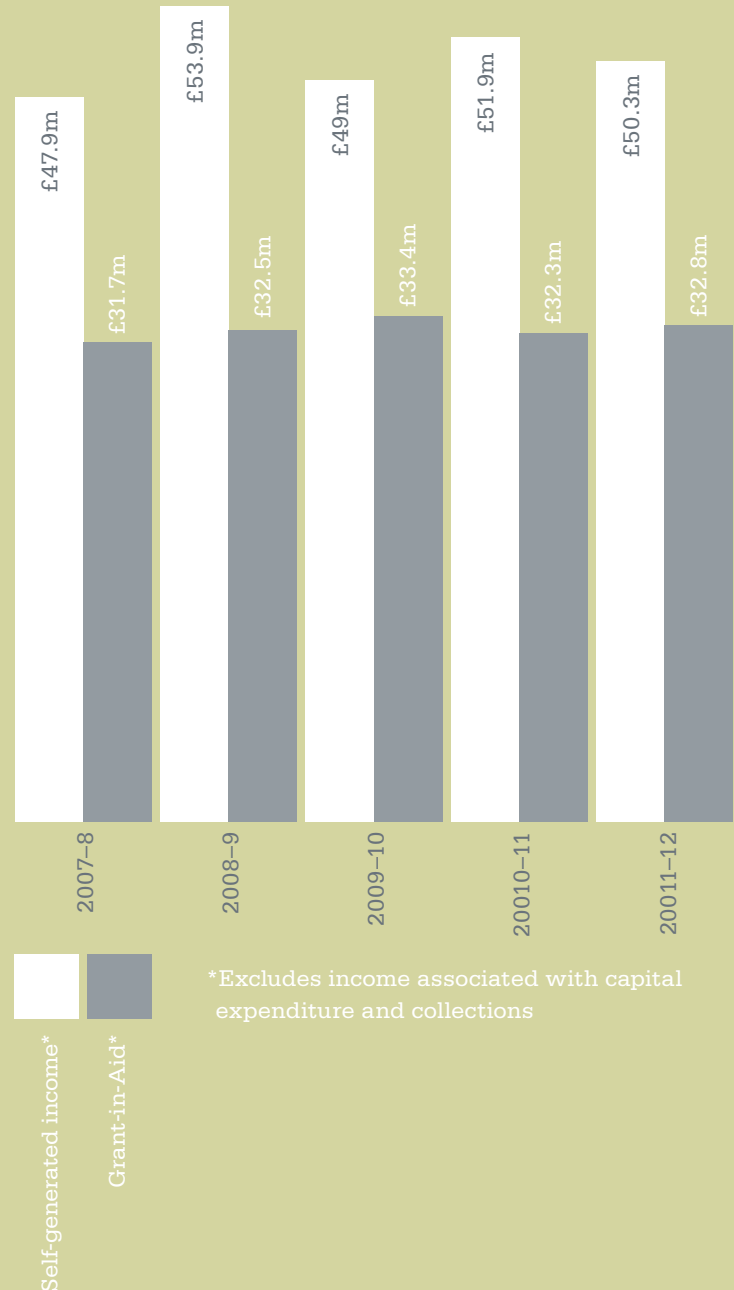
### Income / £113.0m

The exhibition programme at Tate has a direct impact on income each year. In 2011–12 exhibitions included *Joan Miró: The Ladder of Escape* and *Gerhard Richter* at Tate Modern, *Picasso & Modern British Art* and *John Martin: Apocalypse* at Tate Britain and *René Magritte: The Pleasure Principle* at Tate Liverpool, which combined to generate trading and admissions income. As shown here, income is allocated to both annual operating expenditure and capital expenditure.



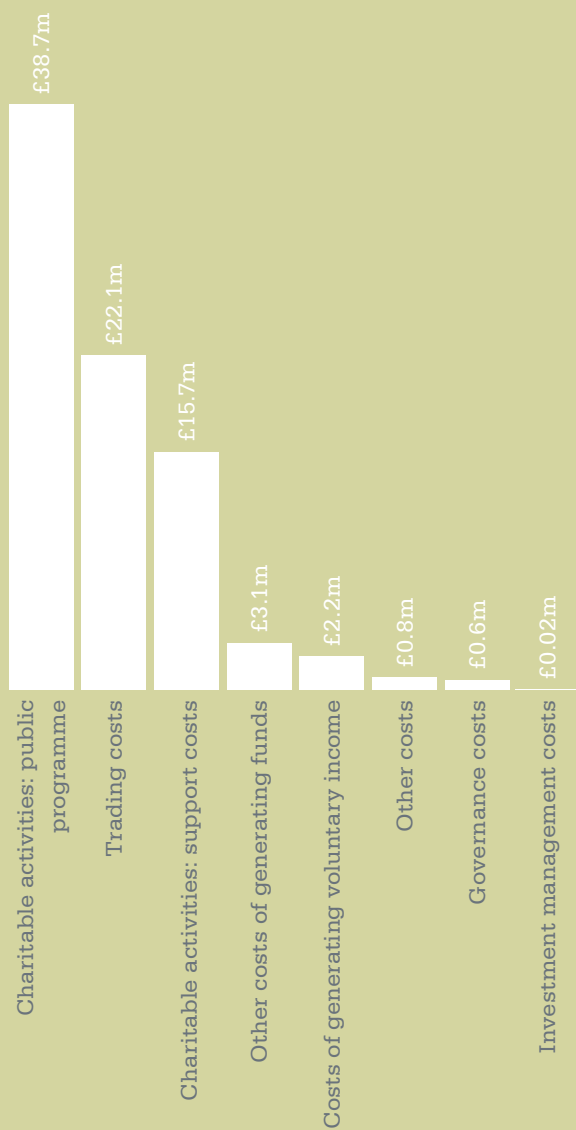
### Self-generated income

To fund its operational activities in 2011–12, Tate generated 61% of its income from sources other than Grant-in-Aid. Over the past five years, Tate has consistently generated 60% of its income from sources other than Grant-in-Aid. The graph below demonstrates the relationship between self-generated income and Grant-in-Aid.



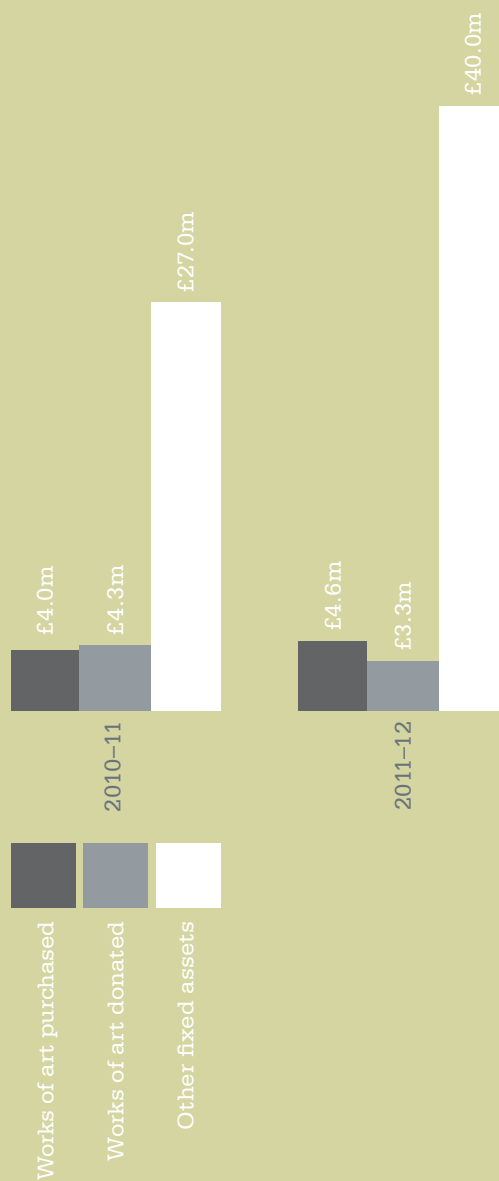
## Operating expenditure / £83.2m

The two graphs on this page show how income is allocated to annual expenditure at Tate. Expenditure includes the research and care of the collection, the public programme of exhibitions, learning and outreach, fundraising and publicity, and trading, governance and support costs.



## Capital expenditure / £40.0m

As described above, work has continued on the capital projects at Tate Britain and Tate Modern, with the Tanks nearing completion during this year before opening in July 2012. Work on Phase 1 of the Tate Britain Millbank Project is nearing completion. Over the past year, Tate has added works of art valued at £7.9m to its collection. Of this, work to the value of £3.3m has been donated by individuals either directly, or in lieu of tax.



# Donations, gifts, legacies and sponsorships

Tate would like to thank all the individuals, trusts, foundations and organisations who have so generously supported us this financial year. We would particularly like to thank the following individuals and organisations who have supported our programmes and exhibitions, the collection and capital projects by providing financial support, giving their time and expertise or acting as ambassadors and advocates for our work.

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*This PDF was edited on 9 November 2012 to remove a reference to John Skeaping being an official war artist.*