

TATE REPORT
2013/14



The renovation of Tate Britain by architects Caruso St John includes a spectacular new staircase and a new Members Room overlooking the historic Rotunda

TATE REPORT
2013/14

TATE

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CHAIRMAN'S FOREWORD

The Trustees and staff of Tate spent much of last year discussing a mysterious painting called 'The Fisherman'. In May 2013, we were delighted to unveil this painting to the public and to refer to it directly: John Constable's *Salisbury Cathedral from the Meadows* of 1831.

'The Fisherman' was a necessary code while we gathered the support from the Heritage Lottery Fund, the Manton Foundation, the Art Fund and others that would enable this great work to remain in the UK and accessible to people across the country. Art enriches the lives of individuals, communities and nations, and Tate is committed to promoting art's position and value across society. As I write, *Salisbury Cathedral from the Meadows* is on the walls of National Museum Cardiff. It will soon be on display in Ipswich, Colchester and Salisbury before travelling to the Scottish National Gallery. We have established educational programmes at each of these sites based on Constable's work, as well as a new network of Constable Studies with scholars from the UK and overseas.



The unveiling of John Constable's *Salisbury Cathedral from the Meadows* 1831 at National Museum Cardiff

Regional work forms a core part of Tate's public mission. We have a public duty to care for and maintain the collection, provide access and education to all those who desire it, and to engage in cultural diplomacy on behalf of the United Kingdom. We do that with pride, but rely increasingly on private money to fulfil our public duties. Our Grant-in-Aid continues to fall. In 2013/14 it was 16% lower when adjusted for inflation than in 2009/10. Despite this, Tate is one of the most efficient of the national museums and galleries, costing the public purse just £4.17 per visitor. We now rely more heavily on the generosity of private donors to implement our long-term plans, and those donors and corporate sponsors for our day-to-day operations.

The £45 million Millbank Project was funded from private contributions and help from the Heritage Lottery Fund, and around three-quarters of the funding for the major extension to Tate Modern is likely to come from donors from around the world. The Trustees and I would like to thank them all. Without their unstinting support, we would be unable to do those things which are documented in this report.

Tate Britain

Salisbury Cathedral from the Meadows was acquired in the year that we celebrated the restoration and rejuvenation of the Millbank buildings by the architects Caruso St John. The spiral staircase is at the centre of the new building, the Rex Whistler restaurant has been restored, and the Members Room occupies a space that is now open to the public for the first time since the Thames Flood of 1928.

OPPOSITE: The Rotunda at Tate Britain reopened, creating a new heart for the gallery



Tate Britain's new chronological hang in progress

The social, educational and artistic spaces of the new Tate Britain are achievements of private philanthropy, testament to the innate generosity of mankind. They house the world's finest collection of British art in an innovative chronological hang, while the BP Spotlight displays enable us to devote special attention to particular aspects or leaders of British art, such as the 'Basic Design' movement in British art schools in the 1950s and 60s or the artistic production of Emmeline Pankhurst. This new home of British art has won deserved praise.

Tate Modern

The extension to Tate Modern can now be seen rising above the Tanks. The bridge which will connect the new building to the old is now visible in the upper levels of the Turbine Hall. It will be one of the main links to the new building when it opens in 2016, and is itself a valuable architectural addition to the majestic space of the old Bankside power station.

The expansion of Tate Modern has not just been physical. This year's exhibition programme has featured works from beyond the canon of European and North American art. Exhibitions such as *Saloua Raouda Choucair* and *Ibrahim El-Salahi* have showcased new acquisitions that have broadened the national collection. They also foreshadow the diversity that will characterise the new building, cementing Tate Modern's role as the pre-eminent gallery of global modern and contemporary art.

Last year, we reported the vandalism of Mark Rothko's *Black on Maroon*, which belongs to one of the most important and popular parts of Tate's collection. This year we can report far happier news: the successful restoration of the work, which would not have been possible without the support of the Rothko family and foundation and Tate Patrons. The Trustees and I would also like to thank those involved in the restoration project. Paintings conservator Rachel Barker, conservation scientist Bronwyn Ormsby and head of conservation Patricia Smithen have applied their talents and dedication to ensure that this important work can once again be enjoyed by the millions who visit Tate's galleries every year.

National work

Tate is proud to serve the nation as a whole, not just the capital. This year, Tate Liverpool celebrated its twenty-fifth birthday. We took the opportunity to reflect on its success, and to remind ourselves of the significance of this gallery in the history of British art and museums. Developed in the wake of the Toxteth riots, it is not only one of the leading visual arts institutions outside London, but also a model of how to integrate a new institution into an existing community. Tate St Ives was honoured to host a visit from Her Majesty the Queen, testimony to the impact the gallery has had on Cornwall and the South West.

We also celebrated this year the fifth anniversary of ARTIST ROOMS, Anthony d'Offay's gift to the nation. It is remarkable not just in its



Jeff Koons's work on show at Brighton Museum and Art Gallery as part of the ARTIST ROOMS tour

generosity, but in its vision. By the end of 2014, there will have been 132 ARTIST ROOMS displays and exhibitions in sixty-six museums and galleries nationwide. ARTIST ROOMS have been seen by over 30 million people to date, and have broken visitor records at many venues.

Our people

The Trustees and I would like to thank all those who work at Tate for their dedication and creativity, especially those who are leaving us. Acquisitions librarian Krzysztof Cieszkowski, visitor assistants Derek Lawson and Rajack Abdool-Raheem and paper conservator Piers Townshend all left this year following many years of service. We said goodbye to Martin Clark as artistic director of Tate St Ives. He made an enormous contribution to Tate's work with artists in Cornwall and paved the way for the gallery's major expansion. Our departing director of media and audiences Marc Sands helped us to take major strides with our digital transformation. We are grateful for the work he has done.

After the departure of Alex Beard to lead the Royal Opera House, we welcomed Kerstin Mogull as Managing Director. We said farewell to Adrian Hardwicke who left us after twenty-three years to take up the role of director of visitor experience at the new Whitney Museum of American Art in New York. Our thanks go to head of business planning Amanda Colledge, film curator Stuart Comer, head of exhibitions and displays at Tate Liverpool Gavin Delahunty, head of director's office Masina Frost and curator of contemporary British art Katharine Stout, all of whom left Tate this year. We were also sad to learn of the death of our former Tate colleague Chiara Giacomini who was tragically killed in a road traffic accident in London last September.

This year marked the retirement of artist Trustee Bob and Roberta Smith, whose insights have left a lasting impression. In September, David Ekserdjian retired as Liaison Trustee from the National Gallery. Tate has benefited greatly from David's expertise as a Trustee and as Chairman of the Collection Committee, and has enjoyed the wit and humour that he brought to both roles.

We mark the death of several prominent figures in the art world, including the sculptor Sir Anthony Caro, OM CBE, who served as a Trustee in the 1980s and whose work changed the course of sculpture in the twentieth century. Others who died include painter and musician Alan Davie, CBE and the influential cultural theorist Professor Stuart Hall, who was the subject of John Akomfrah's BP Spotlight at Tate Britain earlier this year. We also mourn the death of Monika Kinley, OBE, who made a significant contribution to the British art world as a dealer, collector and curator, championing in particular the cause of outsider artists.

The Trustees as of 31 March 2014

The Lord Browne of Madingley,
FRS, FREng (chairman)

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Hannah Rothschild

Gareth Thomas

Wolfgang Tillmans

OVERLEAF: The popular Late at Tate Britain events combine music, performance, film and the opportunity to visit the galleries after hours

The Lord Browne of Madingley

Chairman of the Trustees of the Tate Gallery







WORKING WITH ART AND ARTISTS

This was the year which ushered in a new era for Tate Britain. The transformation of the galleries by architects Caruso St John was unveiled on 19 November 2013, the aim to create clearer routes for visitors, to upgrade the display spaces and to provide improved facilities.

New spaces combine with Tate Britain's original architecture

A spiral staircase in the Rotunda now sweeps down to the café and restaurant area, linking an archive hub, digital spaces and the refurbished Hyman Kreitman Reading Rooms with the galleries above. Comprising twenty-five steps, it was lowered into place in sections. The Rotunda floor was remade with a pattern directly derived from the original 1897 mosaic.

The new Djanogly Café, with its natural lighting and outside terrace, addresses the shortcomings of the old café. In the Rex Whistler Restaurant, the restoration of its famous 1927 mural has stabilised the surface and revealed the vibrant colours hidden under layers of accumulated dirt. A new Members Room is now housed in the Rotunda and a dedicated suite for schools, the Clore Centre, gives pupils and teachers their own entrance to the building and improved facilities.

Artists were commissioned to make work to enhance the building: a ceiling drawing by Alan Johnston, a handmade glass and lead window by Richard Wright and specially designed spoons by Nicole Wermers.

‘The new spaces reassert and enhance the original grandeur and logic of the galleries.’

Penelope Curtis, Director, Tate Britain

The famous mural in Tate Britain's Rex Whistler Restaurant was cleaned and restored. With support from Jeffrey and Mary Archer, The Hintze Family Charitable Foundation, Sir John Denis Mahon, The Loveday Charitable Trust, Nicholas and Elodie Stanley, Welton Foundation, Tate Fund and Tate Members

OPPOSITE: Over 15,000 people came to celebrate the new Tate Britain at the Housewarming Party in November 2013



Edwin Heathcote of the *Financial Times* described the new Tate Britain layout as 'clear, calm and bright... a scheme of clarity and intelligence.'

Fresh perspectives illuminated

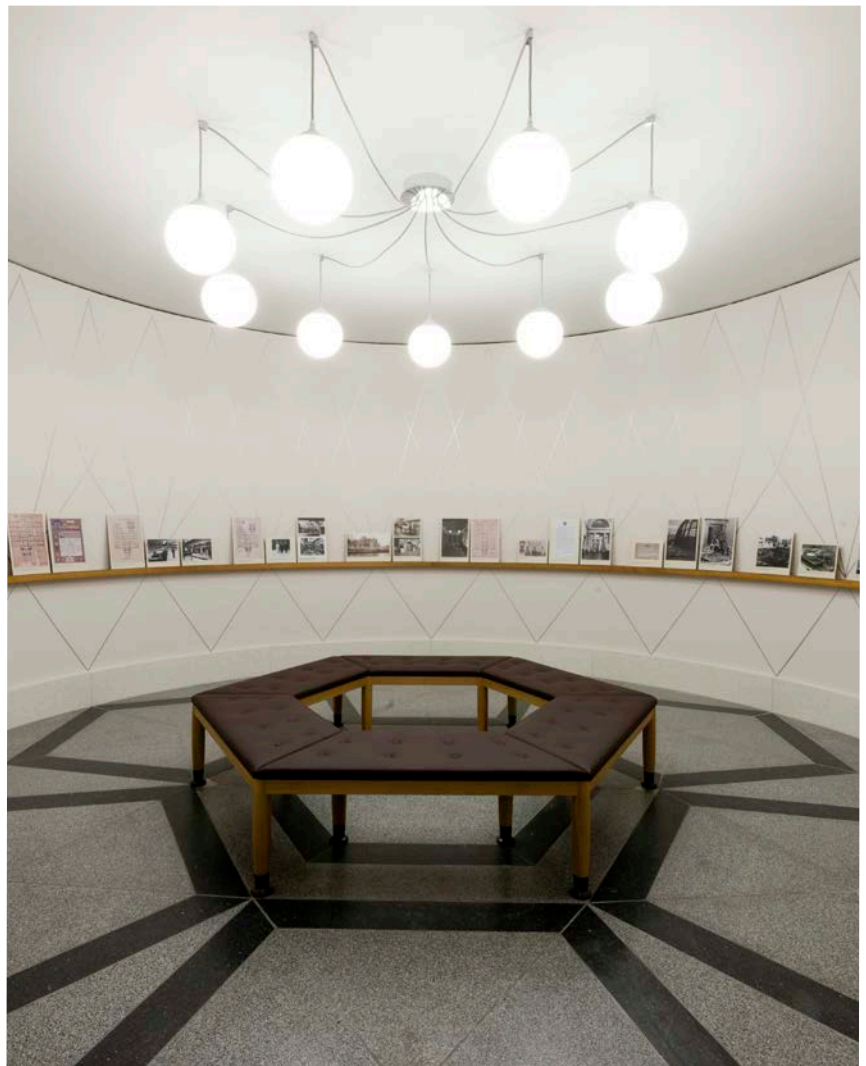
Earlier in the year, Tate Britain unveiled the *BP Walk through British Art* which presents over 500 artworks from Tate's collection of British art. The chronological presentation allows a broad view of works of art created around the same time. Sir Lawrence Alma-Tadema's *A Favourite Custom* 1909, a work of Victorian revivalism, can be seen next to Walter Sickert's modernist *La Hollandaise* c.1906, for example. Painted only three years apart, the difference between the worlds they depict is striking.

We opened galleries permanently devoted to William Blake and Henry Moore, and BP Spotlights, small-scale themed displays exploring subjects in depth, ring the Duveen Galleries.

A Housewarming Party for the public was held on 23 November and around 15,500 people joined the celebration, which involved British talent such as Alexis Taylor (Hot Chip), James Blackshaw, Keith Coventry, Michael Langan, Kino, Salon London, Albert Potrony and Emma Yeo. A private view for the local community was attended by 600 people.

One of the new galleries at Tate Britain is dedicated to displays from the Library and Archive

The new Tate Britain was made possible with the support of The Manton Foundation; Heritage Lottery Fund; The Gatsby Charitable Foundation; Ronald and Rita McAulay; The Linbury Trust and The Monument Trust; Garfield Weston Foundation; Clore Duffield Foundation; The Taylor Family Foundation; The Porter Foundation; Sir Harry and Lady Djanogly; The Dr Mortimer and Theresa Sackler Foundation; The Wolfson Foundation; Tate Members and a number of individual donors.





Exhibitions and displays

‘Our strategy is to build an integrated collection telling complex histories around the theme of modernities rather than through separate regional histories.’

Nicholas Serota,
Art Newspaper January 2014

Ibrahim El-Salahi at Tate Modern was the first major exhibition for this Sudanese artist

The exhibitions and displays across all four Tate galleries would not be possible without collaboration. Working with artists and their estates is fundamental but we also work with other national and international institutions and funders. We are always looking for imaginative ways to create a programme that is relevant to our audiences and reflects the diversity of the UK population.

Working with artists from around the world

Last summer Tate Modern focused on artists with roots in Africa and those whose work is not limited to a Western-centric perspective. We showed the work of two prominent artists from Africa. *Ibrahim El-Salahi: A Visionary Modernist* was our first collaboration with the Museum for African Art, New York, and the UK’s first major exhibition of the work of this Sudanese artist, one of the most significant figures in African and Arab modernism. The display of *Meschac Gaba’s Museum of Contemporary African Art 1997–2002* was the first time this twelve-room work – the largest in the Tate collection – had been shown in its entirety.



Tate Modern also presented an exhibition of the work of Lebanese artist Saloua Raouda Choucair. Although Choucair's work is little known in the UK the show attracted a high number of visitors. As part of our ongoing partnership with the Pinacoteca do Estado de São Paulo, Brazil, we showed the first major retrospective in the UK of Brazilian artist Mira Schendel. In the Project Space gallery, generously supported by Catherine Petitgas, exhibitions resulted from partnerships with artists and institutions in Lima, New Delhi and Belgrade.

This international remit extends across all of our galleries. Shows such as *Art Turning Left* and *Keywords: Art, Culture and Society in 1980s Britain* at Tate Liverpool and *Summer 2013* at Tate St Ives all provided opportunities to illuminate international perspectives through loans and partnerships.

The exhibition of the hitherto little-known Lebanese artist Saloua Raouda Choucair at Tate Modern drew over 70,000 visitors



Tate St Ives artist-in-residence, Linder, presented her Barbara Hepworth-inspired ballet *The Ultimate Form*

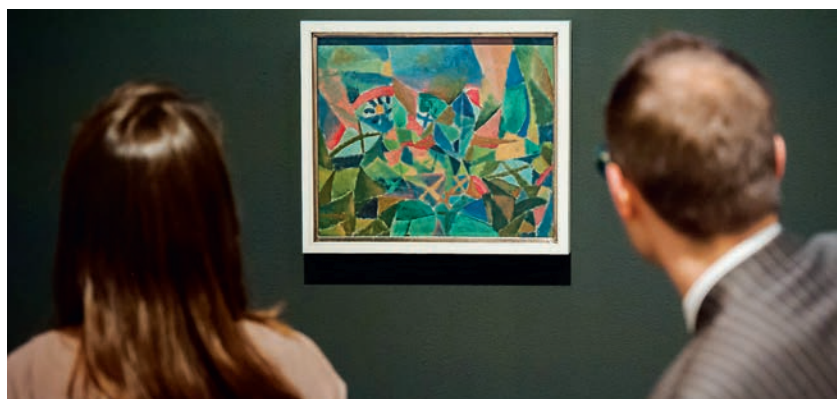
New research and new perspectives

The exhibition programme is underpinned by new research around key figures or movements. This was articulated in many major Tate exhibitions in 2013/14.

Tate invited TJ Clark and Anne M Wagner, emeritus professors of art history at the University of California, to reappraise L.S. Lowry for Tate Britain's large-scale exhibition. They argued for Lowry's status as Britain's pre-eminent painter of the industrial city and explored his connections with French art. Evidence of Lowry being exhibited more frequently in Paris than in London in the early 1930s shed new light on his international status.

The EY Exhibition: Paul Klee – Making Visible attracted over 310,000 visitors. It challenged the artist's reputation as a solitary dreamer and revealed the innovation and rigour with which he created his work and presented it to the public. Similarly *Chagall: Modern Master* at Tate Liverpool revealed a radically different artist from the one often presented in art history. Chagall was shown to be a passionate visionary and pioneer of the avant-garde, rather than a figure working in isolation.

A shift in direction at Tate Liverpool has led to a programme much like a seasonal publication with exhibitions, learning activities and talks all thematically connected. For example, *Art Turning Left* examined how the production and reception of art has been affected by left-wing values, while a display in the Wolfson Gallery looked at the artist Palle Nielsen who questioned social structures by transforming Stockholm's Moderna Museet into a children's playground.



Local collaborations and the programme

Tate St Ives has a long tradition of working directly with artists. The thriving artistic community in Cornwall has always been at the heart of the gallery's activities, and this year we piloted the Artists Programme, a new residency scheme. Linder was the first artist and in February 2014 she presented *The Ultimate Form* at the St Ives Theatre, a Barbara Hepworth-inspired ballet devised in collaboration with Northern Ballet. The pilot will run for eighteen months and is privately funded.

The exhibition of the work of Paul Klee at Tate Modern showed his innovation and rigour



41% of visitors to Tate Liverpool said their reason for coming to the city was to visit Tate

At Tate Liverpool, *Art Turning Left* was the focus of an innovative partnership with Liverpool John Moores University. The exhibition built on the research of a Collaborative PhD student from the university, while other students contributed to the exhibition and associated programmes through formal teaching and other routes. This has developed new ways of working between Tate Liverpool and the university.

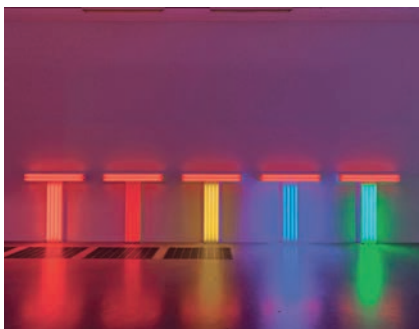
In London, we collaborated with the Institute of Contemporary Arts when two installations by Richard Hamilton, *Man, Machine and Motion* 1955 and *an Exhibit* 1957, were shown there concurrently with the retrospective of his work at Tate Modern.

Displaying the collection across the galleries

Tate's aim is to show as many and as diverse a range of works from the collection as possible. We rotate the collection through special themes and display as much recently acquired work as we can.

Photography displays continued to be prominent this year. The work of Harry Callahan was shown concurrently with William Eggleston's dye transfer photographs from the collection of Jane and Michael Wilson at Tate Modern. At Tate Britain, a BP Spotlight focused on the work of Chris Shaw and *Moyra Davey: Hangmen of England* brought contemporary photography to visitors at Tate Liverpool.

Art Turning Left at Tate Liverpool included work from dozens of artists from across the globe



Tate Modern presented an ARTIST ROOMS display of Dan Flavin's light-based sculptures



Her Majesty the Queen visited Tate St Ives

Tate Britain's BP Displays of the collection were completely rehung and over twenty galleries were changed at Tate Modern. Many works were displayed for the first time since entering the collection. Focus displays are a big attraction at both our London galleries, giving visitors a chance to look at a single artist or theme in depth. One such this year was the ARTIST ROOMS display of the work of Dan Flavin at Tate Modern. His 1987 work *untitled (to Don Judd, colorist) 1-5* with its coloured lights was shown alongside a room of four examples of his pure white series, *'Monument' for V. Tatlin 1966-9*.

At Tate Liverpool the collection displays are supported by long-term partner DLA Piper. Two floors of the gallery were completely rehung as *DLA Piper Series: Constellations*, which explores the impact of major works from the Tate collection on art history by placing them at the heart of nine 'constellations' of artworks.

Her Majesty the Queen visited Tate St Ives as part of her tour of Cornwall. There she saw *Summer 2013*, the biennial exhibition of collection works which brings artists historically connected to St Ives together with contemporary artists in a series of one-room displays.

Driving debate around live art

Performance and interdisciplinary art is woven into Tate Modern's remit, both in the gallery and online. *BMW Tate Live: Performance Room* is a series of works created exclusively for online audiences. Four performances were watched a total of 124,000 times by people around the world. Before they temporarily closed for the construction of Tate Modern's extension, the Tanks hosted Charles Atlas's *MC9 2012*, a multi-channel video piece that reconfigured material he had made about Merce Cunningham.

Premieres and previews lead Tate Film

Tate Modern hosted a preview screening of the Oscar-winning film *12 Years A Slave*, directed by Turner Prize-winner Steve McQueen. There were other notable preview screenings too: the UK premiere of Mike Kelley's *Mobile Homestead* videos and Véréna Paravel and Lucien Castaing-Taylor's award-winning film *Leviathan*. A survey of eighty single-screen artists' film and video works was shown at Tate Britain and there were several important retrospectives. Another highlight was the rare screening of Peter Watkins's monumental fourteen-hour film *The Journey 1987*. On the twentieth anniversary of the death of Derek Jarman the film made in the last year of his life, *Blue 1983*, was displayed at Tate Modern and is being acquired for the collection.

The collection

At the heart of Tate is its collection. Once again we have been fortunate to receive some outstanding gifts and funding from many individuals and organisations, which has enabled us to make significant acquisitions. Without this generosity it would not be possible to build the collection, ensuring its significance for future generations.

Tate acquired 1,061 works in 2013/14 with a total value of £33.6 million. Of these 777 were by artists from the UK and 284 were by artists from abroad. This is a significant increase on last year, reflecting the number of photographic works entering the collection.

Building the collection

A significant addition to the national collection was made this year with John Constable's 'six-footer' painting, *Salisbury Cathedral from the Meadows* 1831 – see pages 31 and 72.

This was an exceptional year for the acquisition of photography: 544 works added in all. The London Collection, a generous gift of photographs from Eric and Louise Franck continued to be accessioned into the collection. *Another London*, an exhibition drawn from this collection, was presented by the Multimedia Art Museum, Moscow, during *Photobiennale* 2014, following its debut at Tate Britain in 2012.

Other major bodies of photography were acquired, many supported by funds from the Photography Acquisitions Committee, our other Acquisitions Committees and individuals. Among these are works by David Goldblatt, Miyako Ishiuchi, György Kepes, Chris Shaw and Yutaka Takanashi.

Diversity in collecting

There are now eight Acquisitions Committees with around 270 members giving their time to pursue important connections for the benefit of Tate and the collection. Their help is vital in extending the geographic reach of our collecting. In 2013/14 these individuals helped us to acquire fifty-one international works.

Two works significantly enhanced Tate's holdings of African art this year and both went on display this year at Tate Modern. Ibrahim El-Salahi's painting *Reborn Sounds of Childhood Dreams I* 1961–5 entered the collection with assistance from the Africa Acquisitions Committee, the Middle East and North Africa Acquisitions Committee, Tate International Council and Tate Members. Meschac Gaba's *Museum of Contemporary African Art 1997–2002*, was given by the artist with additional funds from the Acquisitions Fund for African Art supported by Guaranty Trust Bank Plc and Tate Members. These are just two examples of the 284 works acquired from artists from abroad.





Lee Bul *Untitled (Cravings White)* 1988/2011

TOP: Alex Katz *Black Brook* 1988

Tate aspires to represent the historical, ethnic and cultural diversity of Britain, as well as to reflect the wider view of Britain in the world. This year, with support from Tate Patrons and Tate Members, we acquired Agostino Brunias's *Dancing Scene in the West Indies* c.1764–96. It was painted by the artist on the island of Dominica in the eighteenth century and is a rare example of this artist's work in a British collection. Tate's representation of prominent post-colonial artists was enhanced this year by an important work by Eddie Chambers, *Destruction of the National Front* 1979–80, which was acquired with support from Tate Members.

A number of artists entered the collection for the first time, including Geta Brătescu whose *Medeic Callisthetic Moves* 1980–1 was purchased with funds from the Russia and Eastern Europe Acquisitions Committee; and Lee Bul whose *Untitled (Cravings White)* 1988/2011 was purchased with funds from the Asia-Pacific Acquisitions Committee.

Gifts from individuals and institutions

Artists and their estates gave generously once again. Tate acquired pieces from, among others, Chris Ofili, Frank Bowling, Henry Bond and Liam Gillick, and the estates of Angus Fairhurst and Fred Williams. The ARTIST ROOMS collection was added to with generous gifts from Douglas Gordon. His *Play Dead; Real Time (this way, that way, the other way)* 2003, a long loan from the Artist Rooms Foundation established by Anthony d'Offay, was one of the highlights of the new displays at Tate Britain.

Alex Katz generously donated two large-scale paintings to ARTIST ROOMS: *Black Brook* 1988 and *Full Moon* 1988, currently on display at Tate Modern. Martin Creed's *Work No.227, The lights going on and off* 2000, shown in the Turner Prize exhibition the year he won,

was acquired with funds provided by Tate Members, the Art Fund and a private donor. The Ampersand Foundation supported the acquisition of a group of works by David Austen, the first in a series of gifts in memory of the curator Michael Stanley, who died in 2012. We also received works by Avis Newman and Jacqui Poncelet, as part of a series of gifts from the Weltkunst Foundation in memory of Adrian Ward-Jackson.

Four works were acquired by The Outset/Frieze Art Fair Fund to benefit the Tate collection (with additional support from Le Méridien Hotels and Resorts), now in its eleventh year: Terry Adkins *Muffled Drums (from Darkwater)* 2003, Christina Mackie *The Dies* 2008, James Richards *Not Blacking Out, Just Turning the Lights Off* 2011 and Sturtevant *Trilogy of Transgression* 2004. Three of these artists were not previously represented in Tate's collection. Over the last three years, the PINTA Museums Acquisitions Programme has supported Tate in increasing the representation of Latin American art in the collection and developing networks with artists in the region.

We acquired Barbara Kruger *Who Owns What?* 1991/2012, with kind support from the Karpidas family; and Julie Mehretu's *Mogamma, A Painting in Four Parts: Part 3* 2012, with funds from Tiqui Atencio Demirdjian and Ago Demirdjian, Andreas Kurtz and the Tate Americas Foundation. Cildo Meireles's *Babel* 2001, a tower of 250 radios, was purchased jointly by Tate (with the assistance of the Latin American Acquisitions Committee) and the D.Daskalopoulos Collection, as a promised gift to Tate. The Tate Archive collections were enhanced too with many new acquisitions, including the gift of the records of the influential Nigel Greenwood Gallery from 1969 to the 1990s.



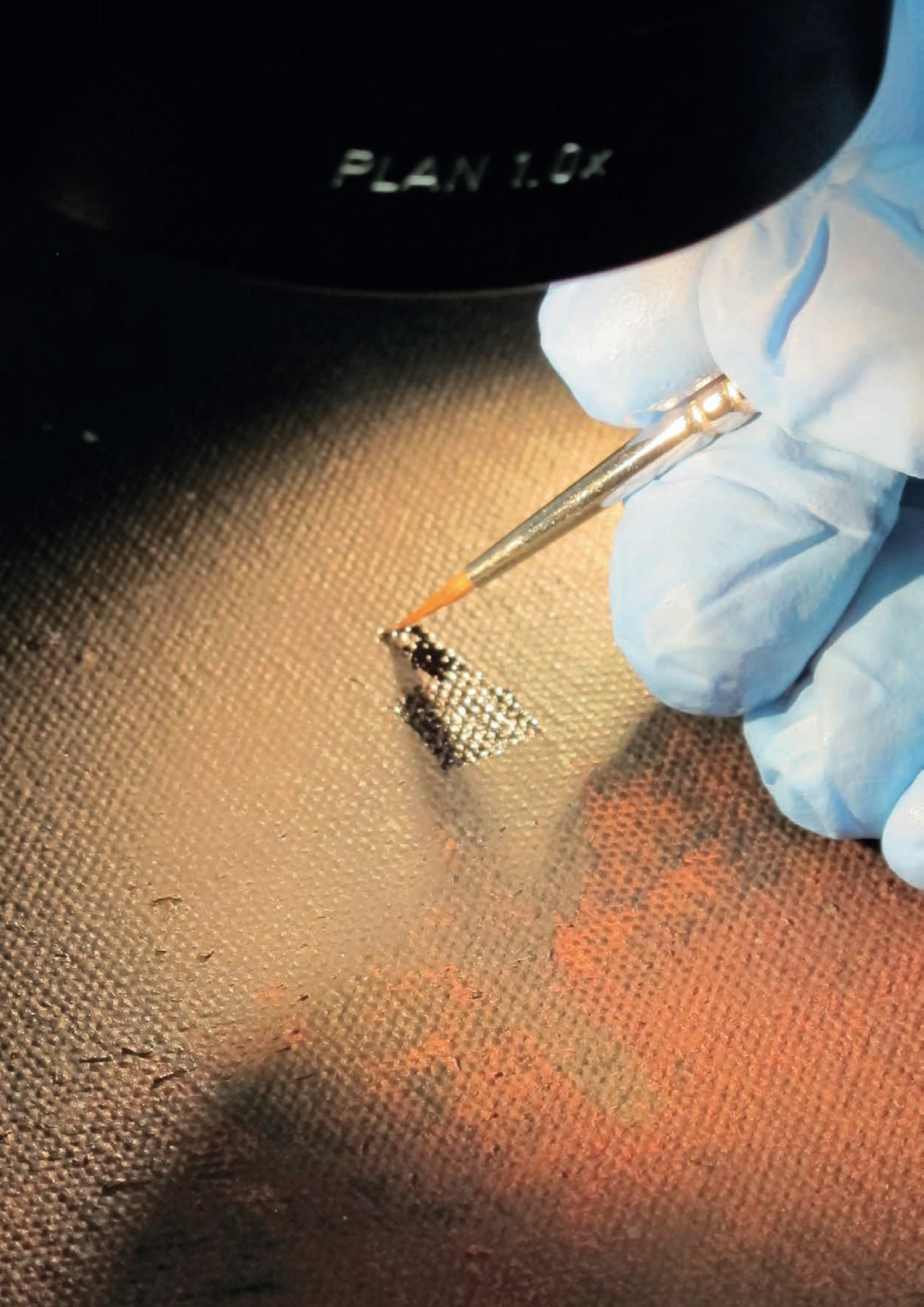
Barbara Kruger *Who Owns What?* 1991/2012

Sharing the collection globally

Tate lent to more venues than ever before in 2013/14 and it was our best year to date for international lending. Some 1,467 works went to 282 venues; 791 works to 149 venues in the UK and 676 works to 133 venues internationally.

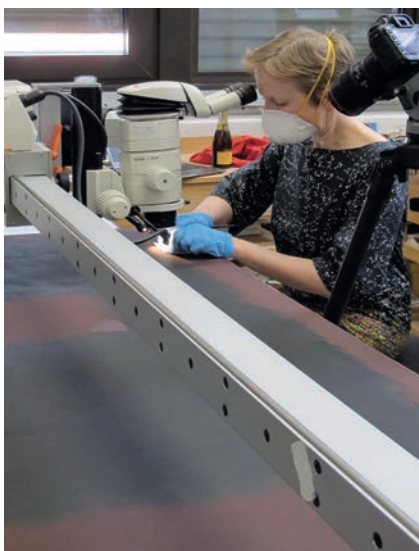
Loans were made to twenty-three countries, including Brazil, China, South Korea and Qatar, many involving complex logistical challenges. One of the biggest overseas projects involved the loans of *Pharmacy* 1992 and *Mother and Child (Divided)* exhibition copy 2007 (original 1993) by Damien Hirst to his retrospective in Doha, organised by Qatar Museums Authority. Specialist casing was designed to protect the materials from the extreme heat. Jennifer Allora and Guillermo Calzadilla's *Ten minute transmission* 2003 went to Museu de Arte do Rio Grande do Sul, Porto Alegre, which involved a two-day truck journey across Brazil. Items from the Tate Archive were also lent. This year seventy-one items from the Tate Archive went to eleven exhibitions outside Tate, as far afield as Australia, France and Germany.

PLAN 1.0x



Caring for the collection

Three of the most famous works in Tate collection all required expert care this year, for different reasons.



The Rothko Project

In October 2012, *Black on Maroon* 1958, one of the paintings in the Seagram Mural series by Mark Rothko and a highlight of the national collection, was defaced with black graffiti by a member of the public.

Tate's conservation team began a twenty-month process of research and restoration, supported by Tate Patrons and the Tate Fund. Before attempting to restore the painting, its many layers of different materials had to be analysed. Conservation scientist Dr Bronwyn Ormsby researched potential solvents and cleaning systems extensively before evaluating them on test canvases. A rare test canvas primed by the artist was generously donated by Christopher Rothko and Kate Rothko Prizel for this project. Using meticulous cleaning and retouching methods, Rachel Barker, a paintings conservator at Tate, worked directly on *Black on Maroon* to remove as much surface ink as possible before reversible conservation-grade materials were used to restore the painting's surface.

Tate is grateful for the many messages of support received from the general public and from across the artistic community, including the Rothko family. Although residues of the ink will forever be part of the fabric of the work, it has been possible to remove the ink to such an extent that it will be next to invisible in gallery conditions and will not detract from the enjoyment of the murals.

The Snail conserved for the Matisse exhibition

The opening of the major Matisse exhibition at Tate Modern in April 2014 provided a unique opportunity to examine and prepare *The Snail* 1953, one of Tate's best-loved artworks. The work is in excellent condition but additional measures were taken to ensure it will be stable when it travels as part of the exhibition tour. Conservators lightly cleaned the surface and secured the edges. Conservation technicians constructed new support panels, inserted into the original stretcher, and made a new frame with laminated glass. Conservation scientists also took surface measurements to monitor potential future changes in colour. A comparison of colours hidden by the previous frame revealed no visible signs of fading.

Equivalent VIII conserved in consultation with Carl Andre

The porous brick surfaces of *Equivalent VIII* 1966 by Carl Andre – famously known as 'the Tate bricks' – required cleaning before the work appeared in the Tate Britain exhibition *Art under Attack*. Tate was able to discuss the proposed treatment with Andre, which resulted in the removal of scuffs and loose dust.

Conservator Rachel Barker used carefully selected solvents to remove the graffiti ink from Mark Rothko's *Black on Maroon* 1958

The Barbara Hepworth studios conservation project

A major conservation project focused on the studios at the Barbara Hepworth Museum and Sculpture Garden in St Ives. A seminar at the start of the project in May 2013, organised by Tate's Research department, explored what we are trying to preserve in these spaces. Environmental monitoring has been introduced, the studios have been cleaned and adjusted in line with the original configuration – including work on the tools and textiles – and improvements have been made to restore the stone yard. A long-term preservation strategy is being devised. Work is being funded by the Esmée Fairbairn Collections Fund, with additional support from the Friends of Heritage Preservation.

Tate Members have generously funded four cataloguers in the Tate Archive, with an additional cataloguer funded by the Estate of Barbara Hepworth to work on the recently accessioned collection of the sculptor and other projects.



Barbara Hepworth's studio in St Ives was the focus of a major conservation project

Preserving works for the future

Many large-scale sculptures were relocated to a new storage space outside London and there have been improvements made to the storage facilities for the Turner Bequest and historic works on paper, including a new cool store facility. Tate is working with ten partners on a four-year project funded by the European Union, entitled PERICLES, which will address the challenge of ensuring that digital content remains accessible. A grant from The Leathersellers' Company Charitable Fund is helping to conserve the leather-bound Arthur Tooth & Sons archive.

Deepening understanding

Tate's remit is not just to display, collect and make art available: it is also to deepen understanding and knowledge. We do this in many ways – through ongoing and new research projects, and through specialist seminars, courses, networks and online research journals such as *Tate Papers*. There are Research Centres at all four Tate galleries bringing together experts to discuss and debate. A further centre will launch next year with a focus on learning. The Conservation Science teams also carry out important pieces of research.

Tate awarded five new Collaborative Doctoral Partnership studentships, supported by the Arts and Humanities Research Council (AHRC). The scheme allows organisations such as Tate to choose the topics for doctoral study. Students focus on a Tate-related topic and have a supervisor at Tate and one at a partner university.

New research into performance and live art

Public and private collections are beginning to acquire significant performance artworks from the 1960s and 70s as well as performative works by contemporary artists. Tate is the lead cultural research institution in performance art in the UK and has attracted funding for different strands of work in this area.

The AHRC awarded funding for the project *Collecting, Archiving and Sharing Performance and the Performative*. This collaboration between Tate and the University of Exeter will look at performance at Tate from the 1960s to the present day and examine audience engagement in performance works. Another project, *Collecting the Performative*, is a network of museum specialists funded through the Netherlands Organisation for Scientific Research, in collaboration with Maastricht University. This group explores collecting and accessioning artists' performances. In collaboration with the University of Nottingham, Tate was awarded a grant by the AHRC for *The Experience and Value of Live Art: What Can Making and Editing Film Tell Us?*

Tate's Library and Archive

The Hyman Kreitman Reading Rooms were completely refurbished as part of the new Tate Britain. A space was created in the new galleries for the permanent display of archival material: artist Paul Noble curated the inaugural exhibition. The Library and Archive department continued the popular programme of monthly Show and Tells, free displays with a specialist on hand to talk through the materials.

Tate Library completed a collaborative pilot research project generously funded by the Calouste Gulbenkian Foundation. It focused on *Lusophone Art in Africa*, research on art in and from Portuguese-speaking countries in Africa. This has enhanced curatorial expertise in an area often overlooked by Western museums.

Artist Paul Noble curated the inaugural exhibition in Tate Britain's new Archive gallery

OVERLEAF: A show at Tate Modern looked at the work of important British artist and pioneer of pop art Richard Hamilton







TATE MODERN EXHIBITIONS



Saloua Raouda Choucair

17 April – 17 November 2013

The world's first major museum exhibition of Lebanese artist Saloua Raouda Choucair, a pioneer of abstract art in the Middle East, showing her to be a significant figure in the history of twentieth-century art.

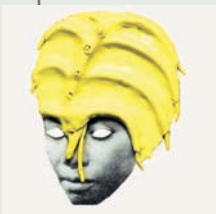
Supported by averda
With additional support from The Choucair Exhibition Supporters Group

Ellen Gallagher: AxME

1 May – 1 September 2013

The first major solo show in the UK by this acclaimed US artist. The exhibition included her collages *Double Natural*, *POMP-BANG*, and *eXelento* which appropriate adverts for black hair and beauty products.

Supported by Glenn and Amanda Fuhrman
With additional support from The Ellen Gallagher Supporters Group, Tate Patrons and Tate International Council



Ibrahim El-Salahi: A Visionary Modernist

3 July – 22 September 2013

This exhibition highlighted one of the most significant figures in African and Arab modernism and revealed his place in the context of a broader, global art history.



Meschac Gaba:

Museum of Contemporary African Art 1997–2002

3 July – 22 September 2013

Newly acquired and the largest artwork in Tate's collection, all twelve rooms of Meschac Gaba's *Museum of Contemporary African Art 1997–2002* went on show at Tate Modern last summer.

Supported by Guaranty Trust Bank Plc.

Project Space: Word. Sound. Power

12 July – 3 November 2013

Curated in conjunction with Khoj International Artists' Association in New Delhi, India, this exhibition presented work by contemporary artists based on the idea of the voice as a means of protest.

Mira Schendel

25 September 2013 – 19 January 2014
A retrospective of one of Latin America's most important and prolific post-war artists, who helped to reinvent the language of European modernism in Brazil.

Sponsored by Itaú
With additional support from the Mira Schendel Exhibition Supporters Group



**The EY Exhibition:
Paul Klee – Making Visible**

16 October 2013 – 9 March 2014
Paintings, drawings and watercolours from collections around the world were reunited and shown as Klee himself grouped them for this critically acclaimed exhibition.

Part of the EY Tate Arts Partnership
With additional support from The Paul Klee Exhibition Supporters Group



Project Space: Inverted House

22 November 2013 – 13 April 2014
Curated in collaboration with the Museum of Contemporary Art, Belgrade, Serbia, this exhibition showcased the work of contemporary artists Tina Gverović and Siniša Ilić.



Richard Hamilton

13 February – 26 May 2014
A major retrospective of this influential British artist, who died in 2011. Widely regarded as a founding figure of pop art, Hamilton continued to innovate over a career of 60 years.

Supported by The Richard Hamilton Exhibition Supporters Group and Tate Patrons



ART AND ITS IMPACT

Working with audiences in the UK

Arts organisations of different types and scales play a vital role in communities across the UK, reaching new and diverse audiences. We share a common goal – to bring art to as many people as possible. Tate serves audiences throughout the UK at national and local levels through its four galleries and its website, but also by working in partnership with organisations both large and small. Our way of working is reciprocal; we learn from others and play our part in supporting the ecology of visual arts across the UK. Professional networks are growing and generating new ideas and collaborative initiatives.

Over the last five years Tate has reached nearly 35 million people through its national networks, 6 million of these outside London. We are proud of this record and the momentum for UK-wide collaborations is still growing. New connections are being made, such as with audiences and colleagues in Derry-Londonderry through the presentation of Turner Prize 2013 and others which foster academic research through the British Art Network.

The impact of Plus Tate

Plus Tate is a network that brings together Tate and 18 partner organisations across the UK.

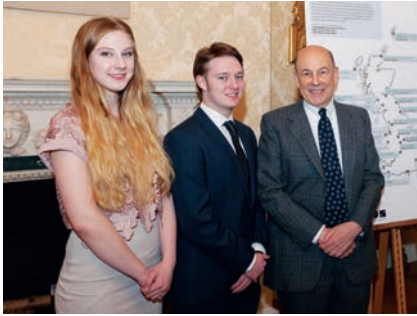
In 2013/14 more than 1.5 million people visited Plus Tate partner venues. These organisations have continued to have a transformative impact on their immediate environments and have achieved international impact. In August 2013, Turner Contemporary welcomed its one millionth visitor. Margate has become a must-see destination for visitors, and was listed in the *Rough Guide* Top 10 Travel Hotlist for 2013. Cornerhouse in Manchester offers small grants through Micro Commissions, aimed at funding creative projects. They encourage young people not in education, employment or training to submit their ideas for displays in the gallery space.

Plus Tate allows galleries to support each other. This year we shared information on subjects such as developing philanthropy, integrated programming, social and cultural value, leadership development and best practice in digital audience analysis. New groups within the partnership have emerged and continued to thrive. The network of development teams collaborates on joint projects and looks at ways of attracting funding. It is important to share practice in this challenging area.

‘Plus Tate has proven to be a hugely beneficial opportunity, that offers frank conversation with like-minded colleagues about the challenges facing the cultural sector.’

Debbie Kermode,
Deputy Director IKON, Birmingham

OPPOSITE: Children get creative in the Marc Chagall exhibition at Tate Liverpool



Young ambassadors from The Park Gallery in Falkirk with Anthony d'Offay at 11 Downing Street in February to celebrate five years of ARTIST ROOMS

The impact of ARTIST ROOMS beyond the gallery walls

The ARTIST ROOMS collection and tour has been life changing for many young people and several of its young ambassadors are now studying art or aspiring to a career in the creative industries.

An opportunity to celebrate five years of ARTIST ROOMS came with a reception held at 11 Downing Street in the spring to thank Anthony and Anne d'Offay, Marie-Louise Laband and all involved in this unique collection and touring programme. Hosted by the Secretary of State for Culture, Media and Sport, it was attended by young ambassadors from five ARTIST ROOMS venues, from Falkirk to Hull, as well as artists, funders and representatives from government.

In five years, over 30 million people have seen an ARTIST ROOMS display, four million of these in venues outside London. There are now thirty-eight artists in the collection, with six new names added since Anthony d'Offay's original donation in 2008, testimony to the increasing awareness and impact of the collection. Important new acquisitions have been made including gifts from Douglas Gordon and Alex Katz. This year, 263 works were lent to sixteen ARTIST ROOMS displays across the UK, from Gilbert & George at the Royal Albert Memorial Museum & Art Gallery in Exeter to Vija Celmins in North Uist in the Outer Hebrides.

An important landmark was the launch of the ARTIST ROOMS Warhol MOOC (Massive Open Online Course), by the University of Edinburgh as part of the ARTIST ROOMS Research Partnership. It is the first such course to be developed through a partnership between a university and museum in the UK and the first to be dedicated to a single artist. It reflects the partnership's aim to reach an extremely broad and international public through digital means.

Some £154,000 in grants was distributed to ARTIST ROOMS Associate venues across the UK in 2013 to support learning and marketing projects, installation and travel costs and 'capacity building' such as the improvement of environmental controls that will facilitate future loans.

ARTIST ROOMS is jointly owned by the National Galleries of Scotland and Tate, and was established through The d'Offay donation in 2008, with the assistance of the National Heritage Memorial Fund, the Art Fund, and the Scottish and British Governments. ARTIST ROOMS on Tour, which makes the ARTIST ROOMS collection available to galleries throughout the UK, is supported by the National Lottery through Arts Council England, the Art Fund and, in Scotland, the National Lottery through Creative Scotland. Additional works have been acquired with assistance of the ARTIST ROOMS Endowment, supported by The Henry Moore Foundation and Tate Members.

ARTIST ROOMS exhibition of Gilbert & George at the Royal Albert Memorial Museum & Art Gallery in Exeter





Five partners promote understanding of Constable

One of the greatest masterpieces of British art, John Constable's *Salisbury Cathedral from the Meadows* 1831, was secured for the British public through major grants from the Heritage Lottery Fund, the Art Fund, a substantial donation from The Manton Foundation and Tate Members.

Salisbury Cathedral from the Meadows is one of a series of monumental 'six-footer' canvases painted by the artist. This was the scale he reserved for his finest compositions, the paintings he wished to make a great impact in the crowded, competitive hang of the Royal Academy exhibitions.

This work is arguably the most visually spectacular of all the six footers, the most loaded in meaning

and the one of which he was most proud. Constable called it 'the great Salisbury' and wrote, 'I am told I got it to look better than anything I have yet done.'

The acquisition is part of a ground-breaking new partnership, called Aspire, between five national and regional galleries: Amgueddfa Cymru – National Museum Wales; the National Galleries of Scotland; Colchester and Ipswich Museums; Salisbury and South Wiltshire Museum; and Tate Britain.

The partnership will enable the work, owned by Tate, to go on almost constant view in partner venues across the UK. At each venue, it will be presented within the context of the local collection to tease out connections and inspire new audiences and discussion. The first Aspire display opened at National Museum Cardiff (above) in March 2014, the first time the painting had been displayed in Wales.

Hyperlink festival attracts 12,000 young people in a single weekend

The pioneering *Circuit* programme, funded by the Paul Hamlyn Foundation, works towards change within organisations to increase cultural access, and to establish opportunities with and for young people.

The Hyperlink festival was the inaugural event for *Circuit* at Tate Modern. Twelve thousand young people came to see what was going on. It was central to the aims of the project that the festival was devised, organised and publicised by a core team of young people who knew who they wanted to reach.

Tate used new channels of communication and the numbers reflect the success of doing this. Key to the social media campaign, for example, was an episode of the online comedy series *Mandem on the Wall*, which attracted over 61,000 views. By working directly with young people, we are building our understanding of what they want and how they use and respond to different forms of communication.



Hyperlink festival at Tate Modern

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

Ten young people from Tate Collective, Tate's youth group, came up with the festival name and developed the programme around the theme of 'six degrees of separation' involving artists and creative industry figures. Fashion label Stööki produced a performance in the Tanks in response to Roy Lichtenstein's *Interior with Waterlilies* 1991.

Young people came from all over London. Twenty-three per cent said it was their first visit to Tate Modern and sixty-six per cent said they had never attended an event for young people at another museum or gallery. A high proportion said they planned to return to the gallery to see the exhibitions and displays.

‘It’s important that young people don’t feel intimidated about going into art spaces because sharing art is universal and anyone can be creative – it’s something that is natural. Being in a gallery is a great way to learn about what’s going on in the world.’

Young person working on *Circuit*

Now in its second year, *Circuit* is rolling out at other locations with activities at partner venues. Around 145,000 young people nationally got involved as participants or as viewers.

The project builds on Tate’s long-term work with young people, often those in vulnerable situations. At Tate Liverpool, for example, *Welcome to My World* involved young people from areas of the city where residents have had little engagement with arts organisations and culminated in an exhibition in Tate Liverpool’s Learning Studio. It introduced young people to Tate and a range of creative skills, and gave them an opportunity to present issues important to them and their communities.

British Art Network grows

2013/14 saw enormous growth in a relatively new project: the subject specialist British Art Network. This membership network comprises 241 professionals working on British art, representing 127 different organisations. Facilitated by Tate and supported by Arts Council England, it contributes to the sharing of expertise, research and ideas. The geographic spread of the group has increased, with new members based in America, Canada, France, Germany and Turkey. Three seminars were delivered in 2013/14 on research relating to the First World War, British pop art and overlooked Victorian artists.

Art Everywhere

In the summer of 2013, Tate helped turn the UK into the world’s largest outdoor art exhibition. Art Everywhere, initiated by Innocent Drinks co-founder Richard Reed, displayed the nation’s favourite works of British art on advertising billboards across the country. Tate worked with the Art Fund and the poster industry and the success of the project has created the momentum to repeat it annually.



Art from Tate’s collection was reproduced on bus stops and advertising hoardings across the UK as part of the Art Everywhere project

Connecting with local communities

We developed new relationships this year when the Turner Prize 2013 was presented in Derry-Londonderry as one of the main events in the first UK City of Culture programme. The exhibition was presented in a specially converted barracks building at Ebrington, symbolically linked to the rest of the city by the Peace Bridge over the River Foyle.

The Turner Prize engendered enormous support from the visual arts community, the media and politicians, and also from audiences, who responded with great enthusiasm. The exhibition attracted over 60,000 visitors. This year's winner, Laure Prouvost, was announced live on Channel 4 by actress Saoirse Ronan. The audience included Carál Ní Chuilín, Minister of Culture, Arts and Leisure, Northern Ireland Executive; representatives of Derry City Council and the Ilex Urban Regeneration Company.

Tate Liverpool plays a leading civic role with a particular focus on the visitor economy. The development of the Liverpool Waterfront as a vibrant hub is crucial to the city's continued regeneration. The twenty-fifth anniversary celebrations of Tate Liverpool in summer 2013 gave the gallery the chance to thank its many partners and supporters. Tate Liverpool deepened its long-standing relationship with Liverpool John Moores University and the Liverpool Biennial through the start of the Thinking City project. A programme of talks at different locations in Liverpool gave participants the chance to reflect on the role and value of art and artists.



Tate Liverpool celebrated its 25th anniversary in summer 2013

Tate Modern and local art projects

Tate Modern again supported the annual local MERGE festival, working with Better Bankside to produce artworks and interventions for the local community. A headline event was *House of Pain*, staged in a disused dental office, which attracted 24,000 people. Sixty per cent of these were local to the area and thirty-three per cent described themselves as working locally. This was one of many events bringing together local businesses, residents, workers and visitors to the Bankside area.

A new social space was created behind the gallery for local people and passing visitors by artists Heather and Ivan Morison. Creative practice Something & Son used 3D printing to construct a baroque bar at which Tate Catering served a series of specially blended gins throughout the summer.

There are over 240 Black Majority Churches in Southwark, one of the greatest concentrations of African Christianity in the world outside Africa. Tate Modern asked photographer Chloe Dewe Mathews to capture church life in a series of images for a display and publication. She made poignant connections with the building of the new Tate Modern and the changes that are taking place in the neighbourhoods which surround the gallery.

OPPOSITE: The Turner Prize 2013 nominee Lynette Yiadom-Boakye sketches in fellow nominee David Shrigley's installation at the Turner Prize 2013 in Derry-Londonderry



Tate St Ives Legacy Project

The St Ives Legacy Project demonstrates our commitment to working with the local community in Cornwall. Look Groups, where people meet regularly to talk about art, artists and ideas in an informal and peer-led way, are being reinvigorated. We are also developing the Town Project, engaging the immediate community in St Ives in their local heritage. This will build on what we already offer schools and families and create exploratory artist-led projects so that every schoolchild in St Ives and the surrounding area has an opportunity to engage with their cultural heritage. The Legacy Project is supported by the Heritage Lottery Fund.

Audiences around the world

Tate is one of the world's most popular cultural attractions. Our reputation meant that this year we attracted 3.5 million visits from international visitors. They came from all over the world, many of them citing Tate as one of the main reasons for their visit to the UK. All of them contribute to Tate and, in turn, the wider UK economy. This year we recorded large numbers of visitors from Australia, Canada, Brazil and Korea. Forty per cent of visitors to Tate's website are from people based outside the UK.

The international exchange of ideas is essential to a thriving cultural sector. New forms of dialogue are emerging involving artists and audiences. How art is produced, presented and collected and the terms by which it is understood has seen seismic change in recent years. The roles and responsibilities of museums have therefore shifted too and Tate has an important role to play in this changing landscape.

International partnerships

In 2013/14 Tate deepened a number of international relationships. Our work takes many forms and involves lending artworks, developing training programmes, research, seminars and other collaborative initiatives.

Tate Modern collaborated on exhibitions with institutions in Brazil, Finland, France, Germany, the Netherlands, Portugal, Spain and the US, while the Project Space series of exhibitions included partnerships with galleries in Peru, India and Serbia. Tate Modern's Live Art team is part of CORPUS, an initiative bringing together organisations from the Netherlands, Belgium and France.

This year we signalled our intention to work more closely with colleagues in South and South East Asia by signing Memoranda of Understanding with the Ministry of Culture in New Delhi, India and the National Museum of Modern and Contemporary Art (MMCA) in Seoul in South Korea. These agreements express our interest in developing

'In the trade of ideas...
we have as much to learn
as we have to give.'

Nicholas Serota,
The Art Newspaper, January 2014



One of the artists exhibiting in the Project Space at Tate Modern puts the finishing touches to her work

reciprocal collaborations with colleagues and cultural institutions in these countries, focused particularly on modern and contemporary art. The partnership in South Korea was marked by the display of one of the largest paintings in the Tate collection, David Hockney's *Bigger Trees Near Water* 2007, in MMCA Gwacheon, Seoul from September 2013 to February 2014.

The Tate Research Centre: Asia-Pacific has made significant progress over the year. Generously funded by the Andrew W. Mellon Foundation with additional support from Vicky Hughes and John A Smith, it now supports two full-time members of staff who focus on Korea, China and Japan. And there is an aspiration to grow our expertise beyond these



***Across the board* in Douala and Lagos**

This year marked the culmination of *Across the board*, the important two-year Tate project focused on contemporary African art in Africa, sponsored by Guaranty Trust Bank Plc. Tate aims to build on what we have achieved so far and continue to develop our relationships with visual art organisations and reach new audiences in Africa.

Events were hosted in 2013/14 in Douala in Cameroon and Lagos in Nigeria following earlier iterations in Accra in Ghana and in the Tanks at Tate Modern. In Douala, Tate played a key part in the Salon Urbain de Douala triennial, presenting interventions and performances, many involving local people. In Lagos, we hosted a seminar focusing on the legacy of FESTAC '77, the Second World Festival of Black and African Arts and Culture, one of the most important cultural events to have taken place in Lagos. The seminar was organised in partnership with Chimurenga, the Centre for Contemporary Art (CCA), Lagos and Terra Kulture.





three countries in the future. Work will address the very significant cultural and intellectual challenges that the art of the Asia-Pacific region represents in terms of access, public understanding, and critical and scholarly interpretation.

This year saw the launch of The Brooks International Fellowship Programme, in collaboration with Delfina Foundation, generously funded by Elizabeth and Rory Brooks. Three fellows from South Asia will work with Tate's curatorial and learning teams on research relating to Bangladesh, India, Pakistan and Sri Lanka. It will help Tate to develop lasting links with a range of South Asia specialists while supporting individuals' professional development.

As part of an ongoing partnership between Tate and Oman's Ministry of Heritage and Culture, Tate has delivered a training programme for Omani museum professionals. This has had a particular focus on developing the capacity of the arts and museum sector in Oman, a keen priority for colleagues there as they work towards the opening of the new National Museum. Six training modules, on topics such as visitor services, collection management and learning, have been organised in Muscat and London.

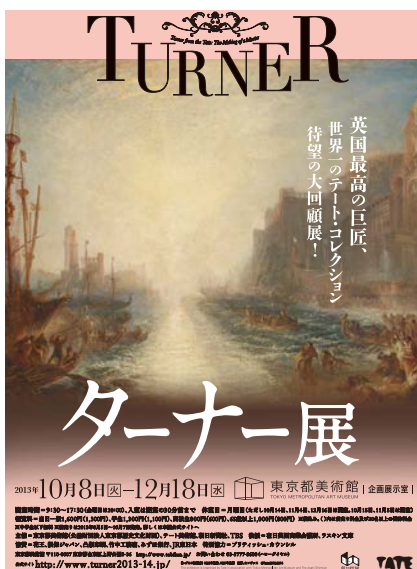
BP Art Exchange – arts learning in thirty-nine countries

Our learning teams are doing important work internationally too. BP Art Exchange connects schools, galleries, artists and cultural institutions worldwide through an online platform and an offline programme of artist interventions. We now have 4,250 individual participants in thirty-nine countries (along with 160 schools and twenty-seven museums or galleries) and established partnerships in Denmark, Italy, Switzerland, Brazil, Mexico, China and South Korea.

Exhibitions on tour

Sharing Tate's collection with audiences across the world is one of our key priorities. *Turner from the Tate: The Making of a Master*, organised in partnership with Art Exhibitions Australia, with the support of the Federal and South Australia Governments, was seen by 92,000 people at the Art Gallery of South Australia, Adelaide, and a further 150,000 at the National Gallery of Australia, Canberra. The exhibition then travelled to Japan in partnership with Asahi Shimbun, where it was seen at the Metropolitan Art Museum, Tokyo and Kobe City Museum by 170,000 visitors.

This exhibition gave people in Australia and Japan the chance to see works by one of Britain's pre-eminent British painters and in Australia there was also a rare opportunity to juxtapose works held in Australian state collections with iconic works from the Turner Bequest. This was the best-attended exhibition in the recent history of the Art Gallery of South



A poster promoting the tour of J.M.W. Turner's works to the Tokyo Metropolitan Art Museum in Japan

Tate Britain's Pre-Raphaelites exhibition travelled to the National Gallery of Art in Washington D.C.



Australia and was the first time Tate had worked with this institution.

Tate's collection was presented through other international exhibition partnerships, notably the Pre-Raphaelites exhibition which was shown in Washington, Moscow, Tokyo and Turin this year. Tate Britain's *Another London* was shown at the Multimedia Art Museum in Moscow in spring 2014.

Collaborations enhance exhibition programmes in our galleries too, delivering new perspectives. For example, Tate Modern's retrospective of the Brazilian artist Mira Schendel was co-curated and co-produced with Pinacoteca do Estado de São Paulo. The resulting exhibition, sponsored by Itaú and supported by The Mira Schendel Exhibition Supporters Group, offered a more nuanced perspective which enriched the understanding of this influential figure of Brazilian modernism.



Record label Warp put on a popular night at Tate Britain

Reaching young people

Young people are an important and growing audience for Tate.

One of the most impressive events of the year came about through a collaboration with the seminal electronic music label Warp Records, which has a gigantic following. Warp's extensive networks meant that this free Late at Tate Britain evening attracted a record 5,000 young people – many of them first-time visitors to Tate. The streets of Pimlico were filled with crowds – Tate Britain was definitely the place to be that night.

Warp artists such as Rustie, Darkstar and Hudson Mohawke performed along with Jeremy Deller's *Acid Brass*. We received 800 direct tweets on the night and 38,000 people visited the related web page in

a single week. Our ambition now is to engage these young people as regular visitors.

A range of digital participatory projects for young people was organised in 2013/14 including an open invitation through Tumblr to remix artworks from the 1840s room at Tate Britain into animated GIFs. Over 100 websites, blogs and other online communities listed the call for submissions too and there was coverage from Yahoo and BuzzFeed. The selected GIFs were re-blogged – one GIF had 78,000 likes, showing the power of these online networks. This project significantly increased the number of visits by young people to artworks from the 1840s on Tate’s website.

The selfie is now ubiquitous – the word entered the Oxford English Dictionary this year. Tate set up a pop-up Selfie School in the Taylor Digital Studio at Tate Britain looking at why so many young people document their gallery visits in this way. The event invited prominent Instagrammers to push the boundaries of the selfie. 1,800 participated, sharing Tate selfies across a range of social media platforms.

Members of Tate Collective – Tate’s cross-site youth group – work with other young people to design programmes. The trust Tate has in the group to develop their own projects independently builds confidence and the ability to express opinions. One Tate Collective Liverpool member, Sufea Mohamed, is now training to be a Keeper of Art at Tyne & Wear Archives & Museums, an opportunity she says was sparked by her involvement. This year Tate Collective curated a display at Tate Britain, *BP Spotlight: Source*. Its themes showed how the Tate collection resonates with contemporary visual culture through digital communications.

In February Tate launched the Art for All programme supported by Markit. This programme will enable thousands of free tickets to exhibitions at all four Tate galleries to be distributed through local community groups and mentoring programmes.



Young people’s group Tate Collective curated *BP Spotlight: Source* at Tate Britain

Learning programmes in a changing world

As the world changes and audiences demand change, and as cultural engagement shifts and artistic practice changes, there is a need to develop new ways of learning with art.

Nearly 300,000 children took part in activities at Tate over the course of the year. Local primary schools contributed to the new Tate Britain by making a timeline for the Manton foyer. Primary and secondary schools in Southwark, Tower Hamlets and Lambeth were invited to book free Art School sessions, supported by the former London Development Agency. Big Lottery funded Big and Small activities for families and the art-themed BP Family Festival and BP Loud Tate continued to draw large audiences.



Big Lottery funded Big and Small events at Tate Britain allowed adults and children to explore art together

A rich programme of activities beyond the classroom

Tate runs over 1,200 activities a year, not just for schools but also for families, young people and adults, many of them free. In a given week in London, we present around twenty events that span a huge range of tastes, interests and needs. For example, in March 2013 alone we ran courses on watercolour, Art into Life seminars for community groups, and workshops for fifteen to nineteen year-olds in graphics, photography, fashion and fine art, in conjunction with the University of the Arts London. 'In conversation' events with artists are a regular feature, as are seminars that lead discussion into areas beyond art such as society, education and politics. In the exhibitions, British Sign Language tours are run regularly.

The offer outside London is equally varied. Families now comprise fourteen per cent of the general audience to Tate Liverpool. The bespoke family space Art Dock is the hub of holiday and weekend activities, including Future Tate, a monthly art club for eleven to fourteen year-olds. The gallery's in-depth work with local children's centres introduces new families to the gallery – many who now have the confidence to visit independently of organised sessions. The Doodle Den within *Palle Nielsen* was the first time a family activity has been integrated into a main gallery display at Tate. Tate Liverpool's adult learning programme involves partnerships with The Reader, Liverpool Biennial and the City of Liverpool College, among others.

OVERLEAF: George The Poet performs at Late at Tate Britain in February 2014





At Tate St Ives, the I Spy Tate campaign ran throughout the peak holiday period to draw tourists to the gallery and let people know about activities for families over the summer. It was widely publicised in the town and at other key tourist locations across West Cornwall as well as on social media. I Spy Tate attracted several thousand visitors of a wide age range.

Exploring art in a wider context

We have been working on a number of projects this year looking at arts and health, from high-profile seminars to work in the local community.

Tate Liverpool has worked with over 1,000 service users of Mersey Care NHS Trust and delivered twenty-three projects across eleven Mersey Care NHS Trust services since 2007. We conducted research which demonstrated the need to support service users through art in the community, and are now putting this into practice.

2010–20 is the decade of Health and Wellbeing in Merseyside, and Tate Liverpool contributes to the city-wide initiative making sure that health and wellbeing agendas are part of its community partnerships. Opening Doors is a professional development course run by the gallery for staff in health and social services, prison and probation using the gallery as a resource for their work with service users.

Tate Liverpool has worked with Alder Hey Children's Hospital since 2002. The relationship continues to flourish and the most recent project being developed is All About Us, looking at significant milestones in the hospital's history in preparation for its centenary in 2015. This programme is supported by the Heritage Lottery Fund.

At Tate Modern in June 2013, playwright Bonnie Greer delivered a lecture on global health inequalities and the links between health and creativity, organised in collaboration with London Arts in Health Forum. It attracted a broad audience, including senior NHS health and policy professionals. In March 2014, a series of four public seminar events for health and public policy makers, artists and health services was organised at Tate Modern, entitled *Global Communities and Critical Citizenship*.

London Schools and Teachers teamed up with Touretteshero at Tate Britain in an exceptional event, *We Forgot the Lot!* Touretteshero celebrates the humour and creativity of this frequently misunderstood syndrome. More than 300 young people with the condition, along with their friends, families and carers, congregated in the galleries for a day and worked with artists to reinvent the new displays at Tate Britain from their point of view. This was the first time an event of this kind has been held in a national museum. Tate learned from the experience of these children and young people, who looked at the current displays from a new perspective.

'Tate practitioners create a space in which people become artists or individuals: their views and opinions matter; their insights are valued.'

Judith Mawer, Learning Consultant
at Mersey Care NHS Trust

‘Today was the longest but greatest day I’ve had in a long time.’

Young person volunteer at the Touretteshero event



More than 300 young people with Tourettes attended a special event at Tate Britain

The Community and Access programmes were again kindly supported by Isabelle and John Corbani and The Lord Leonard and Lady Estelle Wolfson Foundation. Tate Patrons have generously supported the family programme at Tate Modern, *Liminal* at Tate Britain and schools workshops across both London galleries.

Cultural Forum 2013: Global Citizenship was a partnership between Tate and Zamyn with the support of the Africa Progress Panel, SOAS, Accenture and Barclays.

Art widening discussion

Eight events were held at Tate Modern under the heading *Cultural Forum 2013: Global Citizenship*. They took place just ahead of the G8 summit in Northern Ireland, were free to the public and led by international figures from the worlds of politics, business, the arts and academia. Ben Okri, David Miliband, Paul Polman and Mamphele Ramphela were among those who asked audiences to consider issues around cultural property, mass migration and global governance. This series was organised by not-for-profit company Zamyn which forges dialogue with Western decision-making elites about globalisation.

Making art accessible to all

It is important that all our visitors have the best possible experience at Tate. For those who are visually impaired or deaf we have well-established and popular in-gallery tours specially tailored to their needs. We also offer out-of-hours private views of our major exhibitions for those with multiple or severe disabilities and have done these very successfully in the Klee, Caulfield and Lowry shows this year. We also worked with visually impaired artist Sally Booth, who led a workshop on the theme of landscape at Tate Britain.

Tate participates in National Learning Disability Awareness Week with a specially hosted event. This year’s was on the theme of self-representation and personal confidence and was attended by 250 people with learning disabilities.

Digital audiences

Engaging audiences before, during and after a visit

Tate’s ambitious digital strategy aims to connect visitors with art in the gallery spaces and beyond. We want people to comment on what they have seen and join others in discussion. It is important that if people want to find out more they can use the latest technology to do this.

In the newly refurbished Tate Britain, permanent spaces devoted to digital technologies allow visitors to drill deeply into the collection, giving them enhanced information about artists and works of art. The Taylor Digital Studio is a unique new space in the heart of the gallery that adds a creative digital dimension to our existing learning programmes. It also allows us to open up the collection and archive to new audiences through special digital making events in the space, or via video link up to partner spaces around the world.

This year we launched an ambitious new project at Tate Modern: *Bloomberg Connects*. Digital screens cascading down the stairwell display visitors’ ideas and comments. A digital drawing bar allows people to make an artwork and see it projected on to the wall. To date over 50,000

Visitors are free to create at the Bloomberg Connects drawing bar at Tate Modern

‘Engaging with the arts can happen in any number of ways, and technology has the capacity to make the museum experience more personal and powerful than ever. I’m honoured to support Tate – and other major institutions around the world – in their efforts to expand digital engagement and creatively reinterpret the experience of visiting a museum.’

Michael R. Bloomberg, philanthropist and former mayor of New York City



drawings have been made by the public on the drawing bar, now all saved online on Flickr. Another element of this Bloomberg-supported project, Global Studios, allows people to go on virtual tours of international artists’ studios and ask them questions. Additionally a new interactive cinema space allows visitors to browse films created by virtue of Bloomberg’s long-term support of TateShots.

The IK Prize celebrates creative talent

In recognition of the importance of digital activity, Tate created a new prize this year: The IK Prize. Supported by the Porter Foundation, the prize will be awarded annually to a team, company or individual based on innovation in the field of digital engagement over the previous twelve months. The winner will devise a project around the BP Displays at Tate Britain. In its inaugural year, the prize has been awarded to design studio The Workers for their project *After Dark*, which will let visitors to the website control robots that will roam the collection at night. Winners receive £60,000 to realise their project.

Going beyond the galleries

Tate now has the largest following on Twitter of any art gallery in Europe – 1.1 million people – and is the third most followed arts institution on Twitter in the world. We have 660,000 Facebook followers and 877,000 on Google+. Tate has forty social media accounts prompting conversation and dialogue about our programme and the collection. Through blogs on our website, the *BMW Tate Live* series and new innovative partnerships, we are growing audiences worldwide who might not be able to come to the gallery in person. We are also reaching many millions who want to join in the dialogue about art.

This year, Tate became the first museum or gallery in the UK to offer a live Twitter tour of an exhibition. The public’s fascination with how

exhibitions are brought together was fuelled by putting the curators in the spotlight. Iria Candela set the ball rolling in the *Roy Lichtenstein* exhibition sponsored by Bank of America Merrill Lynch and Helen Little took viewers on a tour of *Lowry and the Painting of Modern Life*.

Tate Etc, Tate's magazine, celebrated its tenth anniversary in 2014 and its iPad app won a Lovie award. Tate's online research journal *Tate Papers* also celebrated its tenth anniversary in 2014.

Ambitious plans for the Tate website

At the core of Tate's digital activity is our website, with 12.9 million visits this year. Extensive work has been going on to integrate the Tate collection with material from the Tate Archive, through the Archives and Access project, funded by the Heritage Lottery Fund. We know that a large proportion of our online visitors visit the Art & Artists section to look at the Tate collection; Turner is among the most frequently viewed artists. The goal is to link artworks to other relevant content such as archival material. Tate will be one of the few websites in the world to host an integrated resource of this magnitude.

A new partnership with the BBC, announced this year, will see treasures from Tate and the BBC taken to a wider public through mutual online channels, building on the collaborative work the two institutions have been doing over past five years.

The ArtMaps website has been developed to allow people to explore and comment on the relationship between geotagged works of art in the Tate collection and locations around the world.

Online projects enhance understanding

Several online projects enhanced our understanding of the collection.

Audio Arts, the seminal audio magazine edited by the artist Bill Furlong, was catalogued and made available on Tate website. It comprises 245 hours of rich material featuring over 1,640 interviews with artists, critics and art world figures. The list of interviewees is stellar and *Audio Arts* is an outstanding resource as well as an immense historic document.

One of Tate's most comprehensive projects is the cataloguing of the Turner Bequest, over 37,500 items. Sometimes detective work by cataloguers can reveal something new and surprising. Cataloguer Matthew Imms discovered that the watercolour series *The Burning of the Houses of Parliament*, previously thought to show the fire that destroyed Britain's old Parliament building in October 1834, in fact depicts the burning of the Grand Storehouse at the Tower of London in 1841.

A series of In Focus projects around the Tate collection launched this year. They bring together specialist essays and research papers online and the first two were published last April. Christie's are generously supporting a new programme of collection research which will see the publication of twenty In Focus projects and 500 new online summaries.



The seminal *Audio Arts* magazine was digitised

Tate is working with Josef Herman Art Foundation Cymru, Ystradgynlais, South Wales; Alder Hey Children's Hospital, Liverpool; Tyne & Wear Archives and Museums and the Turner Contemporary, Margate to bring 52,000 items from Tate Archive collections to the public in the Heritage Lottery Funded project, *Transforming Tate Britain: Buildings, Archives, Access*.

A Heritage Lottery Fund grant of £1.9 million, announced in 2012, has allowed us to put the infrastructure in place to digitise Tate's Archive materials, beginning with 52,000 pieces. We are also working with partners in five UK regions to enable people to engage digitally with Tate's online collection.

Long-term and new partners take our films to new audiences

Tate Media's films received over 2.5 million views on Tate's online channels, and reached an ever growing audience through syndication to other media outlets. Our acclaimed short documentary video series, TateShots, sponsored by long-term supporters Bloomberg, brings the work and words of artists online. New videos were made of, among others, Carl Andre, Meschac Gaba, Miyako Ishiuchi, Allen Jones, Julian Opie, Ed Ruscha and David Shrigley.

Films were made this year through Re:Create with Tate Britain, a partnership between Tate and Google. Leading creative figures shared their creative processes inspired by British art to mark the opening of the new Tate Britain. The films were widely syndicated and shown on the Google Cultural Institute website. Mike Leigh, Ken Loach, Antonio Carluccio, George The Poet, Harry Hill and Lulu Guinness were among those who took part. Unlock Art, another strand of Tate's filmmaking, saw Frank Skinner join forces with Peter Capaldi, Alan Cumming, *Girls* star Jemima Kirke, rock band The Kills, and other celebrity art fans to introduce some of the big ideas that have shaped art history. Unlock Art is a collaboration between Tate and Le Méridien Hotels & Resorts.

OPPOSITE: Just some of the dozens of artists interviewed for Bloomberg TateShots videos. Clockwise from top left: Ed Ruscha, Rose Wylie, Julian Opie, Nan Goldin, Carl Andre, Meschac Gaba, Miyako Ishiuchi and Lorna Simpson



TATE BRITAIN EXHIBITIONS

Gary Hume

5 June – 1 September 2013

British painter Gary Hume created new doors for the Linbury Galleries to introduce this focused survey of his career. Shown in conjunction with *Patrick Caulfield*.



Patrick Caulfield

5 June – 1 September 2013

A retrospective of the distinctive work of this celebrated British painter, who rejected gestural brushstrokes for the anonymous technique of commercial sign painters.

Supported by The Patrick Caulfield Exhibition Supporters Group



Lowry and the Painting of Modern Life

26 June – 20 October 2013

The work of one of Britain's best-loved painters was reassessed by eminent scholars T.J. Clark and Anne M. Wagner. They demonstrated Lowry's connections and debts to nineteenth-century French painting and his determination to make art out of the realities of the emerging modern city.

Supported by The Lowry Exhibition Supporters Group



Art under Attack: Histories of British Iconoclasm

2 October 2013 – 5 January 2014

The first exhibition exploring the history of physical attacks on art in Britain from the sixteenth century to the present day, from the religiously motivated destruction of the Reformation to the experiments of contemporary artists.



Painting Now: Five Contemporary Artists

12 November 2013 – 9 February 2014

Recent work by Tomma Abts, Gillian Carnegie, Simon Ling, Lucy McKenzie and Catherine Story, who have each developed their own distinctive approach to painting today.

Supported by Helen & Ken Rowe



Richard Deacon

5 February – 27 April 2014

A major exhibition of the work of the Turner Prize winning sculptor, known for his large, lyrical open forms made from sinuous bent wood, contorted steel and highly glazed ceramics.

Supported by Tate Members
With additional support from The Richard Deacon Exhibition Supporters Group and Tate Patrons



Ruin Lust

4 March – 18 May 2014

A guide to artists' obsession with ruins, from the seventeenth century to the present day, including work by J.M.W. Turner, Ian Hamilton Finlay, Graham Sutherland, Tacita Dean and many others.

Supported by Tate Patrons



MAKING IT HAPPEN

These are challenging times for the arts. The economic climate means we have to do more with less, which is why Tate relies on a skilled and motivated workforce, a range of partners in the UK and abroad, and support from our many generous supporters. Tate has an outstanding team whose expertise and flair brings the best art to audiences in the gallery and beyond.

‘We are delighted to see Tate feature as the first museum in the Top 100 [of the Stonewall Workplace Equality Index].’

Simon Feeke,
Head of Workplace at Stonewall

Working towards Tate’s vision

This year over 1,000 staff members from all areas took part in workshops to focus on Tate’s vision for the next ten years. This shows how deeply Tate’s employees care about the institution and how engaged they are in its future. We will be moving forward on the vision in the coming year, taking account of the views and ideas these workshops generated.

Tate has strengthened its diversity staff networks, groups of staff volunteers who come together to make a difference to the way we do things at Tate. The networks were celebrated at an event in December attended by several Tate Trustees and Directors, indicative of the importance of these networks to the fabric of Tate.

Tate became one of Stonewall’s Top 100 employers in 2014, the first museum to be ranked in the Stonewall Workplace Equality Index, which benchmarks Britain’s most LGB-friendly workplaces. This recognised the progress we are making in our diversity work across Tate. The achievement was thanks, in no small measure, to Tate’s LGBT (Lesbian, Gay, Bisexual and Trans*) Network.

The Tate-wide programme to introduce new desktop tools and training for staff is laying the foundations for our digital strategy. We updated our intranet, giving improved search facilities to make access to information swifter. New automated processes have been implemented to streamline activities such as recruitment. In the galleries, we piloted an iPad scheme for Visitor Experience staff in the London galleries, so that they could provide the public with immediate access to rich information.

For his exhibition at Tate Britain, Gary Hume replaced the entrance doors with a specially made work



Skills for the Future

With funding from the Heritage Lottery Fund between 2011 and 2014, Tate has created twenty-seven traineeships within Collection Care that provide high-quality entry routes into careers in museums and art galleries. These are aimed at training new people in the skills which will be important for museums in the future and creating a more diverse workforce, by attracting people who might not otherwise have considered a career in this field. There are currently seventeen trainees on the programme, benefiting from a range of training and learning opportunities, as well as bringing many different skills and ideas to Tate.

Funding and supporters

Tate relies on a wide variety of funding sources to support what we do. Government funding is critical and this year accounted for thirty-six per cent of our income. The sector-wide cuts in Grant-In-Aid have meant a drop in income of around £10 million in real terms over the past four years. This brings increased pressure to generate income ourselves. Tate is very successful at doing this and this year sixty-four per cent of our operational income was self-generated. Maintaining and growing this level of income from individual, foundation, public sector and corporate supporters, together with our visitors, Members and Patrons is fundamental to the delivery of our public programme. Many people and organisations support Tate in many different ways: each plays a part and gifts of all sizes and kinds help. We are grateful for their continued generosity.

A new piece of Government legislation came into force this year – the Cultural Gifts Scheme – which enables UK taxpayers to donate works of art to the nation offset by a tax reduction. In 2014 it was announced in the Budget that the combined annual limit for the Cultural Gifts Scheme and Acceptance in Lieu scheme would be increased to £40 million, a positive step forward which we hope will result in many more gifts to the national collections. In 2013/14 three works were allocated to Tate via the Acceptance in Lieu scheme: a rare watercolour by Mark Rothko that is already installed within the collection displays at Tate Modern and two sculptures by Raphael Montañez Ortiz which were shown in *Art under Attack* at Tate Britain.

Tate Enterprises

Tate Enterprises (excluding Tate Catering) achieved revenues of just over £15 million through its trading activities and contributed a profit of £2.62 million to Tate. *The EY Exhibition: Paul Klee* at Tate Modern achieved the highest recorded spend per visitor of any exhibition to date. Print sales continued to grow, with the Klee postcard book selling nearly 11,000 copies alongside nearly 170,000 individual postcards. The publishing team were recognised for their work in publishing for children with a nomination as European Children's Publisher of the Year at the Bologna Book Fair.

Tate Catering contributed £288,000 in profit overall. While we were building the new Djanogly Café and refurbishing the Rex Whistler restaurant at Tate Britain, temporary facilities were provided in the galleries and on the lawn at Millbank. The Turbine Hall at Tate Modern was also temporarily closed during the building of the Level 4 bridge which had some impact on café and restaurant visits. However, since this work has been completed, there has been a marked increase in visitors enjoying our new menus. Tate Liverpool's café proved popular this year and profits there increased.



The Djanogly Café opened as part of the new Tate Britain, offering natural light and a terrace

Tate Members, Patrons and donors

By 31 March 2014 there were 104,054 Tate Members, of whom there are 2,686 at Tate St Ives and 4,035 at Tate Liverpool. Tate Members are increasingly important to the gallery: they are advocates for our exhibitions and wider work and provide vital financial support. This year they gave £5.4 million towards care of the collection and £2.2 million towards acquisitions, including £1 million for the acquisition of Constable's *Salisbury Cathedral from the Meadows*. They also supported exhibitions and community, family and research programmes at Tate Liverpool and Tate St Ives and contributed £100,000 to the Library and Archive.

Tate Patrons are also vital to our ecology, supporting exhibitions, conservation, learning programmes and acquisitions. This year, they helped fund major exhibitions at both Tate Britain and Tate Modern, including *Ruin Lust* and *Richard Hamilton*. Fifty-one new members joined the Young Patrons, which is an encouraging sign of future support. One of the outstanding contributions made by Tate Patrons in 2013/14 was their lead in funding the restoration of Mark Rothko's *Black on Maroon*.

The Tate Fund was well supported this year. Generous donations funded the conservation of Henri Matisse's *The Snail* for the *Henri Matisse: The Cut-Outs* exhibition, globally sponsored by Bank of America Merrill Lynch, which opened at Tate Modern in April 2014.

This year we enjoyed significant support from individuals towards our programme, notably as part of the Exhibition Supporters Groups around each of our major exhibitions. In particular, *Patrick Caulfield*,



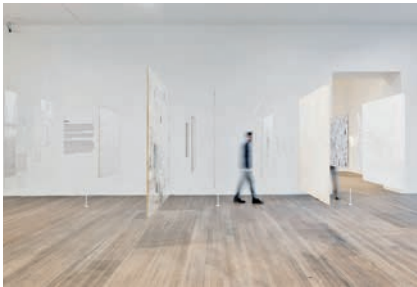
Lowry and the Painting of Modern Life and *Richard Deacon* at Tate Britain and *Ellen Gallagher*, *Saloua Raouda Choucair*, *Mira Schendel* and *The EY Exhibition: Paul Klee, Richard Hamilton* at Tate Modern were all supported by strong groups of individual donors. Individuals have also made major contributions towards our work in learning. We are particularly grateful for the ongoing commitment of Gilberto Pozzi to this area of our work.

The International Council now has 155 members representing thirty-one countries, with ten new members joining this year from Europe, Australia, South Africa, Japan and India. Its members continue to support Tate's core activities such as acquisitions and exhibitions. In 2013, the International Council Curatorial Travel Fund was established and raised £120,000 to support curatorial travel over the next four years, which will allow Tate curators to carry out research and visit artists' studios abroad. This will have a significant impact on the breadth and diversification of curatorial knowledge and expertise, and in turn help us grow the collection internationally.

We now have eight Acquisitions Committees, seven of which are regionally focused, with a total of 270 members spread over six continents. Without their local knowledge Tate would not be able to build the deep and sustaining relationships we have with colleagues and professionals across the world.

Tate's commitment to expand and broaden the collection's geographical reach and curatorial expertise was demonstrated through the appointment of Morad Montazami as Adjunct Research Curator, Middle East, supported by the Iran Heritage Foundation.

An important step this year was the launch of The 1897 Circle, a group of individuals who have pledged a legacy gift to Tate and which already has over thirty members. We wanted to find a way to thank these individuals who have committed to supporting Tate in the future, and to convey that every gift is valued, however big or small. This group is led by Sir Henry Tate's great-great-grandson David Tate and his wife Jenny, Tate's Legacy Ambassadors.



TOP: Tate Britain held a retrospective of the work of British sculptor Richard Deacon

ABOVE: *Mira Schendel* at Tate Modern

Many more institutions and individuals, discussed elsewhere in this report, helped us to grow the collection. We are grateful for their generosity.

Public funding and foundation support

In addition to our core government funding, we received public funding for several key projects. In recognition of the importance of Constable's *Salisbury Cathedral from the Meadows* in the canon of British art, Tate was awarded one of the largest grants ever for a single work by the Heritage Lottery Fund: £15.8 million to acquire the work and deliver the *Aspire* programme – see page 31.

Public funding was secured for the refurbishment and extension of Tate St Ives with a £4.5 million investment by Cornwall Council, and grants of £4 million from Arts Council England and £2.8 million from the Heritage Lottery Fund. The latter includes support for the St Ives Legacy Project, which will create community partnership, training and volunteering opportunities.

Foundations continue to provide crucial support. This was the second year of an important grant by the John Ellerman Foundation to support a sculpture conservator. A new grant from The Clothworkers' Foundation, a long-standing supporter of our conservation work, enabled us to create the first internship in Conservation to focus on modern and contemporary mixed media, and we remain grateful for important support from the Henry Moore Foundation towards our *Richard Deacon* exhibition.

We are delighted that the Annenberg Foundation is supporting a cataloguing project in the Library and Archive involving 700 items from the archives of Helen Anrep and Roger Fry, augmenting our pre-eminent holdings of Bloomsbury related material. We are also grateful to The Haberdashers' Company and Stanley Picker Trust for their support of our Special Educational Needs (SEN) and Schools Workshops.



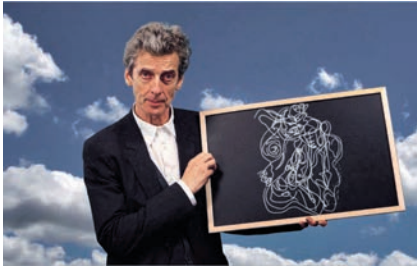
Richard Hamilton at Tate Modern

Corporate partnerships

Eleven new London Corporate Members joined Tate this year and we welcomed several new and significant long-term corporate partnerships which will have a transformative effect on our exhibition programme.

Hyundai Motor is Tate's newest sponsor and in January 2014 we announced a major, long-term partnership with the company. Confirmed until 2025, their annual support will allow Tate Modern to present The Hyundai Commission, a new series of site-specific installations by contemporary artists in the Turbine Hall, beginning in autumn 2015.

In September 2013 EY and Tate launched the EY Tate Arts Partnership which marks EY's three-year support across both Tate Modern and Tate Britain. Within its framework, EY will support three major exhibitions,



Celebrities including actor Peter Capaldi made short films for the Unlock Art project



Bloomberg Connects provided interactive video screens at Tate Modern

the first of which was *The EY Exhibition: Paul Klee – Making Visible* and the next will be *The EY Exhibition: Late Turner – Painting Set Free*. EY have also extended their support through memberships at Tate Liverpool and Tate St Ives and a number of the Plus Tate Galleries.

Deutsche Bank will support three Tate exhibitions representing art from Asia, Africa and the Middle East to tour to the Deutsche Bank KunstHalle gallery in Berlin, the first of which will be *Meschac Gaba: Museum of Contemporary African Art 1997–2002*, gifted by the artist and acquired with funds provided by the Acquisitions Fund for African Art supported by Guaranty Trust Bank Plc and Tate Members.

Several new projects came to fruition this year with existing partners and first-time sponsors. Le Méridien extended their support through a series of short films made by Tate Media, Unlock Art. Itaú, the global Latin American bank, sponsored the *Mira Schendel* exhibition at Tate Modern in September. Markit, a financial services company, matched donations made by the public to make available thousands of free exhibition tickets in a new Art for All scheme. These tickets are being distributed to hard-to-reach audiences through local community groups.

We are grateful for the many long-term corporate sponsors who have supported us over many years. Without them it would be impossible to present our rich and varied programme to new and loyal audiences. BP celebrates twenty-five years of sponsorship at Tate Britain in 2014. The new BP Displays of works from the Tate collection have transformed the galleries to critical acclaim. BP additionally supports the BP Family Festival and BP Saturdays: Loud Tate as well as the BP Art Exchange, our global online learning project.

Tate's long-term relationship with Bloomberg has enabled us to break new ground with our digital offer at Tate Modern. Their support of TateShots has established this as a world-leading film and video resource. This year, the *Bloomberg Connects* project at Tate Modern, encouraging visitors to become digital creators and commentators, takes our relationship with Bloomberg a step further. Our four-year partnership focusing on performance art – BMW Tate Live – has enabled us to reach global audiences online in new and innovative ways.

2014 was the sixth year of Sotheby's sponsorship of the Tate Britain Commission. We were delighted that they have renewed the sponsorship for a further year to sponsor the Tate Britain Commission 2015. Christie's have committed support for several years for an ambitious programme of research in relation to works in the collection which will be made available online. DLA Piper continued their long-term support of the collection displays at Tate Liverpool. Hildon also continued their relationship with all four Tate galleries as Tate's official water partner. We are grateful to them all.

OPPOSITE: Thousands of people from around the world took part in our online learning project BP Art Exchange



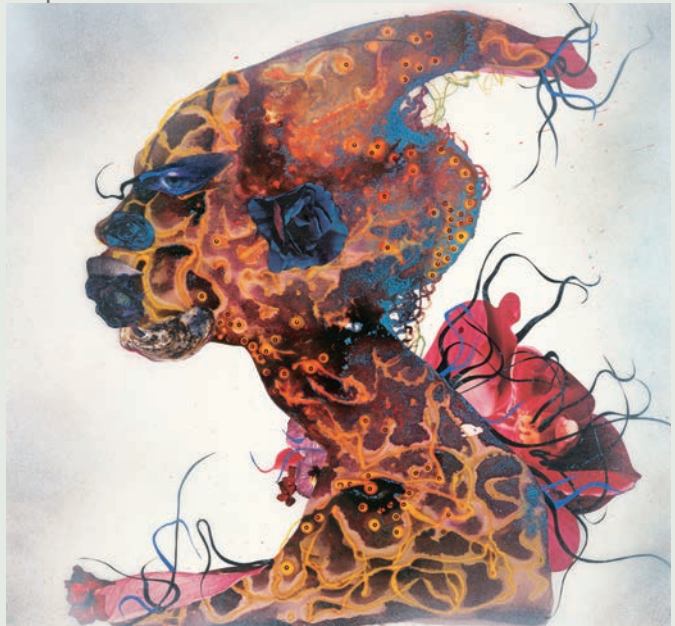
TATE ST IVES EXHIBITIONS

Summer 2013

18 May – 29 September 2013

Continuing its tradition of biennial summer exhibitions, Tate St Ives presented work by eight artists, all of which responded to the histories, geography and location of St Ives. Barbara Hepworth, Patrick Heron and Marlow Moss were shown alongside contemporary artists Linder, Allen Ruppersberg, R.H.Quaytman, Gareth Jones and Nick Relph.

Supported by Tate Members,
Tate St Ives Members, Summer 2013
Exhibition Supporters Group and
R Booth Print, Cornwall



Aquatopia: The Imaginary of the Ocean Deep

12 October 2013 – 26 January 2014

From ancient sea monsters and futuristic dolphin embassies, to beautiful sirens and paramilitary gill-men, this exhibition brought together over 150 contemporary and historic artworks to show how the ocean deep has been imagined by artists, writers and poets through time and across cultures.

Supported by Tate Members
and Tate St Ives Members





LOOKING AHEAD

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

One of Tate's core aims is to give personal encounters with art a special dimension through the spaces and architecture of its buildings, as well as through its website.

The new Tate Modern, when it is realised in 2016, will be one of the great gallery buildings in the world. Good progress was made in the past year with the concrete structure, which is now practically at full height. The complex geometry of the building is taking shape. In July 2013 we announced a major gift of £10 million from the Eyal Ofer Family Foundation to the Tate Modern Project and have been grateful for the support of other individual donors including The Uggla Family, The Ghandehari Foundation, and Abigail and Joseph Baratta.

An impressive achievement this year was the creation of the new bridge across the Turbine Hall that will link the new spaces with the existing galleries on Level 4. This underlines the Turbine Hall's role as the heart of the new Tate Modern. The partnership with Hyundai, the longest commitment to a single term of sponsorship in Tate's history, will continue the series of Turbine Hall artist commissions until 2025.

At Tate St Ives, our other major capital project is well under way. We have begun the excavation of the site and have successfully refurbished the gallery's reception areas and created a new St Ives Modernist Resource Room. In the next stage of the project we will double the existing gallery spaces as well as provide much-improved facilities for learning. Combined with the Artists Programme of residencies and programmes with associates, it will continue to keep experimentation, innovation, discussion and debate at the heart of Tate St Ives's activities. A new Artistic Director was appointed this year: Sam Thorne. His vigour and vision will take forward the exhibition programme, building on the international, contemporary and local successes established by the outgoing Artistic Director, Martin Clark.

Crucial support for the Tate St Ives project has been received from Cornwall Council, Arts Council England, Heritage Lottery Fund, The Headley Trust, Lord and Lady Myners of Truro, The Ronald and Rita McAulay Foundation, Clore Duffield Foundation and The Foyle Foundation.

OPPOSITE: Tate Modern's extension took shape over 2013/14 and the external structure is now almost complete

Our sustainable future

The steering group for the national Sustainable Exhibitions for Museums network aims to drive change towards more environmentally sustainable exhibition practices across the museums and galleries sector and Tate is playing a leading role in this. This year we continued to reduce our carbon emissions, our water consumption and waste production. Tate conducted an energy survey of members of the Bizot Group of leading world museums to aid collective understanding and progress on carbon reduction.

The new Tate Britain now uses daylight in many of its galleries, with high efficiency LED lighting, and has improved air conditioning, ventilation systems and insulation. Ninety-six per cent of construction site waste was recycled or recovered and we scored as an 'exceptionally good site' in the Considerate Constructors Scheme. Improved energy efficient lighting systems are being installed at Tate Modern too and we are continuing to test more energy-efficient strategies for the storage and display of objects, collaborating with colleagues in galleries and museums nationally and internationally to share learning and experience in this area. Tate Liverpool achieved a Gold standard in Green Tourism Business Scheme this year.



Tate St Ives shut for part of 2013/14 to enable the reception area to be refurbished and the site excavated for the forthcoming extension

OPPOSITE: LED and day lighting at Tate Britain



TATE LIVERPOOL EXHIBITIONS



Chagall: Modern Master

8 June – 6 October 2013

A fresh look at this compelling artist who created some of the most poetic and enduring images of the twentieth century – the first major presentation of the Russian painter's work in the UK for more than fifteen years.

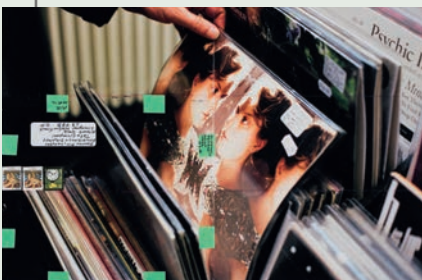
Supported by The Chagall Exhibition Supporters Group

Moyra Davey: Hangmen of England

8 June – 6 October 2013

Images taken in Liverpool and Manchester by this New York-based photographer.

Supported by Tate Liverpool Members



Art Turning Left: How Values Changed Making 1789–2013

8 November 2013 – 2 February 2014

The first exhibition to examine how the production and reception of art has been influenced by left-wing values, from the French Revolution to the present day. It presented work from artists across the world, including versions of Jacques-Louis David's iconic *The Death of Marat*.

Sponsored by Liverpool John Moores University and a range of other supporters



Palle Nielsen: The Model

8 November 2013 – 2 February 2014

Archival material from Danish artist Palle Nielsen's groundbreaking social experiment *A Model for a Qualitative Society* 1968, which turned the Moderna Museet in Stockholm into a children's playground.

Supported by Tate Liverpool Members
With additional support from The Embassy of Denmark, London



**Keywords: Art, Culture and Society
in 1980s Britain**

28 February – 11 May 2014

Inspired by Marxist academic Raymond Williams's seminal book *Keywords*, this exhibition looked at how changes in the meaning of words reflect cultural shifts in society. It included works by Rita Donagh, Sunil Gupta, Donald Rodney and others.

Supported by Liverpool City Council,
Tate Liverpool Members and
The Swiss Arts Council Pro Helvetia

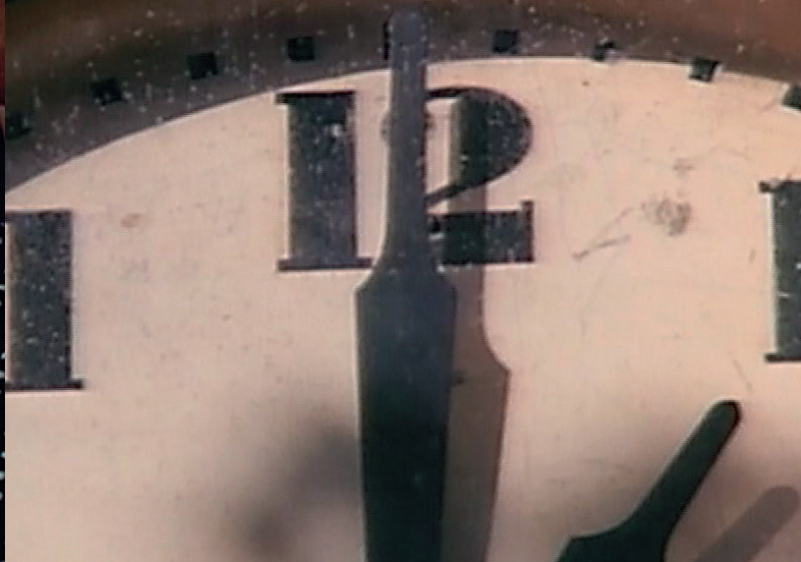
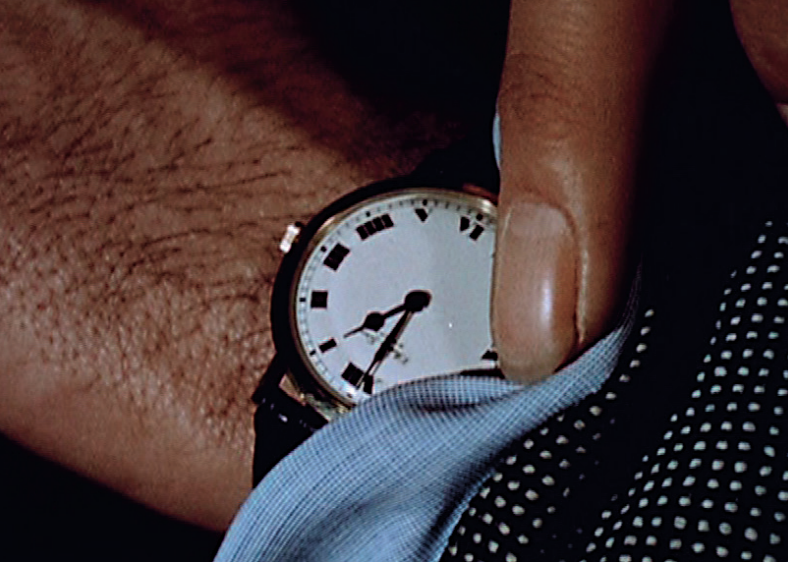
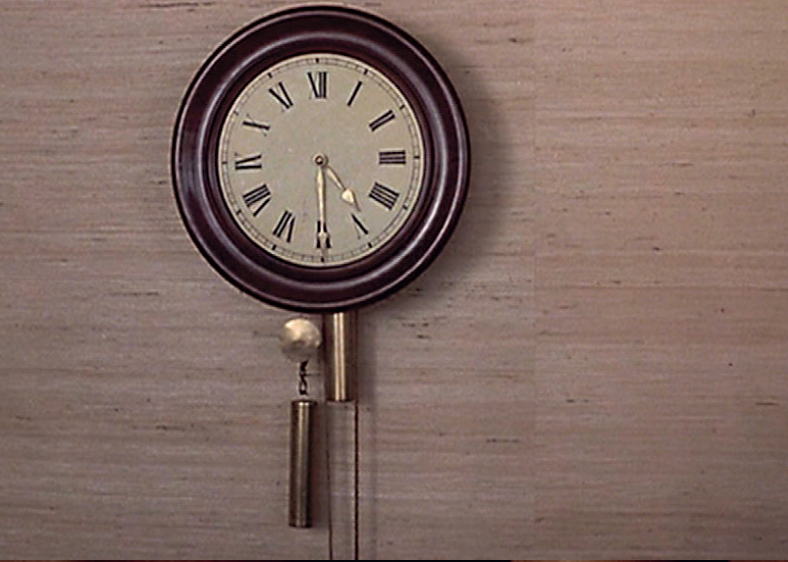


Richard Hawkins: Hijikata Twist

28 February – 11 May 2014

This contemporary American artist 'twisted'
classic Western figurative paintings.

Supported by Tate Liverpool Members
and The Richard Hawkins Exhibition
Supporters Group



ACQUISITION HIGHLIGHTS



Peter Borseller
active 1664–1687

Portrait of Katherine Hoby c.1670
Oil paint on canvas
763 x 641 mm
Purchased 2014
T14039

Peter Borseller was a Dutch artist who trained in Antwerp and is recorded working in England for at least fourteen years, from 1664 to 1679. He had a reputation for painting elderly sitters and in biographies of the artist this portrait, of Katherine Hoby of Bisham Abbey, is cited as one of his best and most memorable. It is a penetrating image of old age, uncompromising in its detail yet sympathetic, with a hint of a smile around the sitter's mouth and a liveliness in her eyes. Katherine Hoby's black and white costume, that of a respectable gentlewoman, creates a bold and striking image, while the expressive hand, the strong shading and the ability to convey different textile surfaces (the sheen of rich black silk, for example) are characteristic of Borseller's distinctive manner. The portrait is one of a group of works by the artist formerly at Bisham Abbey, but now partly dispersed, two of which are signed on the reverse. The Bisham pictures have acted as benchmarks for further attributions to the artist.



John Constable
1776–1837

Salisbury Cathedral from the Meadows 1831
Oil paint on canvas
1537 x 1920 mm
Purchased by Tate with assistance from the National Lottery through the Heritage Lottery Fund, The Manton Foundation and the Art Fund (with a contribution from the Wolfson Foundation) and Tate Members in partnership with Amgueddfa Cymru–National Museum Wales, Colchester and Ipswich Museum Service, National Galleries of Scotland; and Salisbury and South Wiltshire Museum 2013
T13896

Salisbury Cathedral from the Meadows was the penultimate picture in Constable's series of 'six-foot' exhibition landscapes and was considered by the artist to be his masterpiece. Following his preference for evoking strong personal associations it depicts the cathedral where two of his friends, the uncle and nephew both called John Fisher (1748–1825; 1788–1832), were Bishop and Archdeacon respectively. The view of the cathedral across the River Avon and adjoining meadows originated from drawings made during Constable's last visits to the younger Fisher in 1829, after which Fisher wrote that a 'great easil' awaited his return to paint the 'Church under a cloud'. Constable may have painted a full-size oil sketch in Salisbury but developed Tate's picture in his London studio, developing its composition, chiaroscuro lighting, and elemental drama of storm, lightning, rainbow and perhaps also a comet. Together with the agitated, staccato handling these have been associated with unease at the likely effects of forthcoming political reform on the Anglican Church. Equally, the cathedral itself offers hope and comfort to a painter still mourning the death of his wife in 1828.



George Elgar Hicks

1824–1914

Woman's Mission: Comfort of Old Age 1862

Oil paint on canvas

762 x 638 mm

Purchased 2014

T14037

Comfort of Old Age is the final panel of a triptych entitled *Woman's Mission* representing maternal, conjugal and filial love, considered the three stages in a woman's life as 'ministering angel'. The central panel, *Companion of Manhood*, has been in the Tate collection since 1960, but until recently the other two images were only known through preparatory sketches in the Dunedin Public Art Gallery, New Zealand (the first panel is still missing). The three pictures were originally framed together so as to present the same woman in three different episodes of her life as mother, wife and daughter, but were separated at some point after 1873. The final section depicts the woman tending to an elderly man, the 'comfort' that forms the title of the painting emphasised by the gentle raised arm movements that unite father and daughter in the centre of the composition. The tenderness of the daughter's ministrations is underscored by the delicate rose and white colour scheme, and through carefully observed details such as the lacework on her shawl and the neat stitched edges of the blanket that wraps the patient as he feebly accepts a drink. In the centre rests a leather-bound Bible suggesting that the earthly comfort represented by the woman derives from divine comfort, offered by the 'God of all Comfort' (2 Corinthians 1: 3–4).



György Kepes

1906–2001

40 photographs, gelatin silver prints on paper

Various sizes

Purchased with funds provided by the Photography Acquisitions Committee and the Russia and Eastern Europe Acquisitions Committee 2013

P80532–P80568; T13973–T13975

György Kepes was a Hungarian-born American painter, designer, photographer, teacher and writer who had a considerable influence on many areas of art and design. This substantial group of photograms and modernist studies made in Eastern Europe at the start of the twentieth century has close links with Kepes's later interest in scientific records. They express key concerns of his artistic practice such as social consciousness, the formal qualities of light and natural processes, and the sensuousness of surfaces. The series includes studies comprising geometric forms such as prisms and cones, mechanical forms such as gears, domestic objects including sieves and string, organic forms such as leaves, rocks, feathers and bones, and typography. Although photography per se was not Kepes's central concern, it forms a link between his paintings, films and technological and environmental art projects in that light, the essential ingredient of photography, is the common element of his practice.



Mark Rothko

1903–1970

Untitled c.1944

Watercolour and ink on paper

535 x 356 mm

Accepted by HM Government in lieu of Inheritance Tax 2012 and allocated to Tate 2014

T14035

This is one of a group of works on paper that Mark Rothko made at a vital period in the mid-1940s. Over preliminary washes of brown-and-blue greys, he used black ink, blue and red watercolour and scratches to animate the composition. The work shows Rothko on the cusp of developing his personal abstract language. He inflected his understanding of surrealism (brought to New York by wartime exiles) with mythologically loaded imagery from his reading of Friedrich Nietzsche's *The Birth of Tragedy*, published in 1872. The result was the creation of a complex and layered vocabulary of signs and organic forms through which he sought to convey primeval forces and mythic characters. Although lacking the evocative titles used for his contemporary oil paintings, *Untitled* includes the central ovoid and an array of totems that are common to those works and that suggest their shared figurative origins. *Untitled* c.1944 shows this important early stage in Rothko's development, prior to the biomorphic works (such as *Untitled* c.1946–7, Tate T04147) and even anticipating the stacked planes that would typify his mature paintings.



Ibrahim El-Salahi

born 1930

Reborn Sounds of Childhood Dreams I 1961–5

Enamel paint and oil paint on cotton

2588 x 2600 mm

Purchased with assistance from the Africa Acquisitions Committee, the Middle East and North Africa Acquisitions Committee and Tate International Council and Tate Members 2013

T13979

Reborn Sounds of Childhood Dreams I was painted in oil and enamel on damouriya, a narrow textile hand-woven in Sudan, and depicts ghostly figures with elongated heads and hollow eyes emerging from a yellow ground. The heads recall African masks, but according to the artist 'might represent the veils our mothers and grandmothers used to wear in public, or the faces of the drummers and tambourine players I had seen circling wildly during funeral ceremonies and chants in praise of Allah'. The square format, sober palette, deliberate drips and intentional wrinkling of the paint surface are all characteristic of the artist's work from this period. El-Salahi, who studied at the Slade School of Fine Art in London before returning to his native Sudan, is widely regarded as one of the pioneers of modern art in Africa. In Sudan he is credited with developing a new visual vocabulary drawing on traditional Arabic calligraphic forms and religious iconography.



Frank Bowling

born 1936

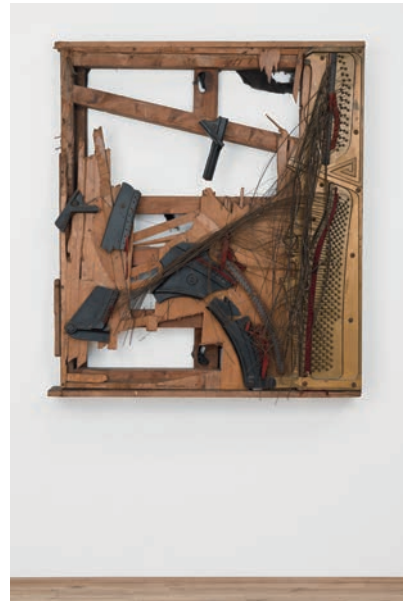
Mirror 1966

Oil paint on canvas

3100 x 2168 mm

Presented by the artist, Rachel Scott, Benjamin and Sacha Bowling, Marcia and Iona Scott 2013
T13936

Mirror is considered to be the key work of Frank Bowling's early career, marking his gradual shift from expressionism through pop-related imagery to large-scale abstract work following his move to New York in 1966, the year this painting was made. Its complex structure and imagery record his responses to a variety of artistic sources as well as his personal situation. The most ambitious work by one of the very few black artists to have enjoyed some success in Britain in the 1960s, it is an important work of that decade. The painting's central motif is a spiral staircase rendered in gold paint, based on one in the Royal College of Art in London, where Bowling studied with contemporaries including David Hockney and Derek Boshier. In a style that reflects Bowling's admiration for the work of Francis Bacon, two figures are depicted at the top of the stairs, a crouching self-portrait alongside his first wife Paddy Kitchen. The abstracted figure at the base of the stairs – a second self-portrait – enters a space rendered in the style suggestive of op-art painter Victor Vasarely.



Raphael Montañez Ortiz

born 1934

Duncan Terrace Piano Destruction Concert: The Landesmans' Homage to "Spring can really hang you up the most" 1966

Wood, metal, paint, felt, textile and nails

1420 x 1245 x 280 mm

Accepted by HM Government in lieu of Inheritance Tax from the Estate of Jay and Fran Landesman, 2012 and allocated to Tate 2014
T13937

This sculpture is a rare survival from one of the pivotal gatherings of avant-garde artists to take place in the mid-1960s – the Destruction In Art Symposium that took place in September 1966 in venues around London. It was the result of a piano destruction concert at the home of the writer Jay Landesman and his wife, the composer Fran Landesman, on 10 October 1966, and consists of the partially destroyed back frame and harp of Fran's upright piano with some of its broken wires still attached. The piano destruction concert at the Landesman house was one of seven similar events that Ortiz staged in London. The artist paid attention to the harmonics of sound made through the process of destruction, or 'un-making', and in this event the sound was recorded, providing one aspect of the 'redemptive' power of the destruction concert. Ortiz envisaged such rituals as part of a 'shamanic and biblical redemptive sacrificial process, a Kwakiutl-Potlatch Destruction ritual of release, a synesthetic multi-dimensional release'.



Hansjörg Mayer

born 1943

From *the last alphabet* 1969

g 1969

Letterpress print on paper

700 x 500 mm

Presented by Tate Members 2013

P80937

Hansjörg Mayer's main subject was the alphabet, represented by the shapes of the twenty-six letters and ten numbers that form the Futura typeface, not including capital letters and punctuation marks. He stripped back typographic expression to a clear, concise, clean and simple use of letter form, and the key stages of his exploration of the alphabet are now represented within the Tate collection – from his creation of what he termed 'superletters' that focus on an alphabetical system of shape realised by his 1962 *alphabet*, to his continued interest in turning language into image with his final print project from 1969, *the last alphabet*. *g* is a characteristic print from this final print project, each sheet of which shows twenty-six random impressions of the same letter of the alphabet. Although his family background was in printing, Mayer studied music and philosophy in Stuttgart under the mathematician, philosopher and poet Max Bense. In the early 1960s he started printing and making concrete permutational poetry grounded in his earlier studies and in the context of the emergent Stuttgart group of concrete poetry that coalesced around Bense's influence. As a poet and printer he was both creator and mouthpiece for this and a wider constituency of poets and artists. This duality continued following his move to England in January 1966 where he taught first at Bath Academy of Art and then Watford College of Technology.



Ion Grigorescu

born 1945

Loto 1972

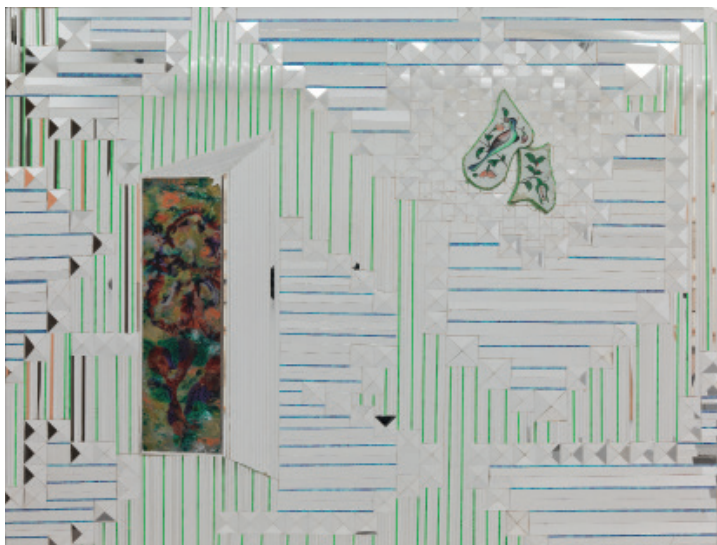
Oil paint, photographs and paper on canvas

1460 x 1980 mm

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

T13996

Loto, like so much of Grigorescu's mature practice, addresses contemporary life through the lens of urban transformation, encapsulated in the cityscape of Bucharest. The painting depicts the shop window of a lottery store in the Romanian capital in which a typically 'socialist' block of flats is reflected. The crooked reflection overlaps with the objects on display in the window such as advertisements, photographs of lottery winners, and prizes in a way that juxtaposes socialist reality with images of consumer goods. *Loto* marks an important transitional moment in the artist's career in that it combines the traditional technique of oil on canvas with the use of black and white photographs, which are incorporated into the composition. It was one of Grigorescu's first works to explore the limits of painting, which remained his main medium until the early 1970s.



Monir Shahroudy Farmanfarmaian

born 1924

Something Old Something New 1974

Mirror glass, painted glass and plaster on wood
1023 x 1275 x 75 mm

Purchased with assistance from the Middle East
North Africa Acquisitions Committee and
Tate Members 2013
T13993

Something Old Something New is a mosaic made of pieces of mirrored glass in which two reverse glass paintings are carefully embedded. These two paintings refer to the title of the work, in that one is an original painting from the Qajar period and the other an abstract expressionist piece painted by the artist. The mirror pieces are cut into various geometric shapes, creating a multitude of reflections. Farmanfarmaian's work is based on geometry, Islamic art and architecture but also relates to contemporary abstraction. Although the artist works in a variety of mediums, she is best known for her distinctive mirror works, which recall the decorative interiors of seventeenth-century Iranian shrines and monuments. She is an avid collector of reverse glass paintings, coffee house paintings and Turkmen jewellery, and her work from the early 1970s, which incorporates antique pieces into her own compositions, draws upon the aesthetics of these traditional arts and crafts as a means to reinvent them.



Miyako Ishiuchi

born 1947

Yokosuka Story 1977

40 photographs, gelatin silver print on paper
Each 120 x 165 mm

30 photographs: Purchased with funds provided
by the Photography Acquisitions Committee 2013;
10 photographs: Presented by the artist 2013
P80606-P80645

Along with her peers Daido Moriyama and Shomei Tomatsu, Miyako Ishiuchi was a leading figure in Japanese avant-garde photography, whose work reflected Japan's changing society after the Second World War. *Yokosuka Story* was the artist's first body of work and gained her international recognition in the 1970s. It depicts the town of Yokosuka, a small port, which while Ishiuchi was growing up was the site of an American naval base. During the years of military occupation the town was infiltrated by American culture, and in turn the urban landscape reflected a struggle between past and present, and the uncertainty of Japan's future. Ishiuchi documented various aspects of the town, from the narrow streets of residential housing to the architectural details of commercial buildings and views of the port and ocean. Photographed in the winter, the images of *Yokosuka Story* are grainy and printed with high contrast but, although they reflect a specific subjective experience, Ishiuchi's work is often described as stoic and unsentimental.



Eddie Chambers

born 1960

Destruction of the National Front 1979–80

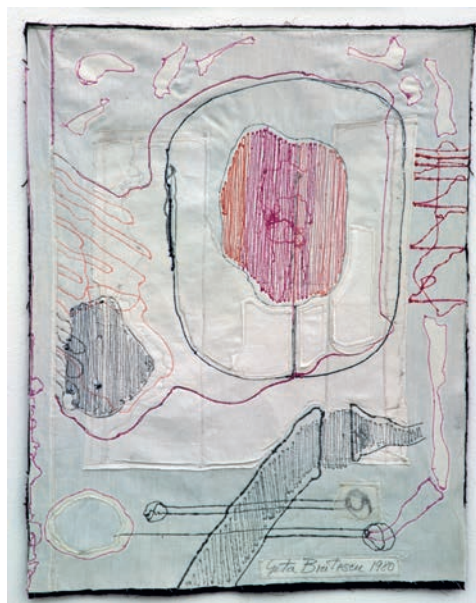
4 screenprints on paper on card

Each 712 x 470 mm

Presented by Tate Members 2013

T13887

Destruction of the National Front is a collage on four panels depicting the fragmentation of an image of a swastika constructed from the Union Jack flag. To make the work the artist cut out the shape of a swastika from an image of the Union Jack before tearing it into pieces. The sequence of four panels records the process of gradual obliteration, with the final panel consisting only of scattered fragments, no longer recognisable as an image of the flag or the swastika. *Destruction of the National Front* is a direct response to the appropriation of a national flag by a racist political party. Collage and montage are used here to disrupt the image and critique the racism prevalent at the time.



Geta Brătescu

born 1926

Medeic Callisthetic Moves 1980–1

6 panels, cotton thread embroidered on linen on felt
Each 757 x 614 x 49 mm

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

T14032

Medeic Callisthetic Moves is a set of six fabric panels made using embroidery on bleached linen. The seemingly abstract oval form repeated in the centre of each panel refers to the Greek mythical character Medea. Mediterranean culture forms an important point of reference for Brătescu's practice and the motif of Medea was employed by her to prompt questions around the meanings and values traditionally ascribed to women and womanhood. The choice of technique and material relates the piece to a rich classical symbolism of thread and weaving, and to craft traditions often associated with the labours of women.

**Tehching Hsieh**

born 1950

One Year Performance 1980–1981

366 punched time cards, time clock, poly-cotton uniform, photographs, printed papers, 16mm film camera, 16mm film, projection (colour)

Overall display dimensions variable

Purchased with funds provided by the Asia Pacific Acquisitions Committee 2013

T13875

For *One Year Performance 1980–1981* Hsieh punched a time card every hour for 366 days from 11 April 1980 to 11 April 1981. It was one of five identical performances, each lasting one year, which the artist carried out between 1978 and 1986 in New York, where he was living as an illegal immigrant from Taiwan. The resulting installation, which was remade in 2000 for exhibition purposes, consists of facsimiles of original letters, statements, uniforms, photographs, punch cards, a time clock, and a time-lapse film recording every hour of the performance. The scale and detail of the installation manifests the epic nature and rigour of Hsieh's original performance. The simple but restrictive rules that Hsieh imposed on the work echo the extreme conditions that he endured at the time, and represent a unique fusion of art and life.



Jo Spence

1934–1992

Remodelling Photo History: Colonization 1981–2
 Photograph, tinted gelatin silver print on paper;
 with Terry Dennett
 700 x 500 mm
 Presented by Tate Patrons 2013
 P80407

With the group of fourteen works titled *Remodelling Photo History* 1981–2, Jo Spence employed strategies of self-representation to emphasise artifice, staging and role-play over any assumption to truth that documentary photography might hold. Her collaborator Terry Dennett has explained how 'this was a conscious move away from the (autobiographical) idea of images of self into the more psychoanalytic and post-structuralist-based disciplines which have examined self as image'. The psychoanalytical language that these works suggest largely determined the future direction of Spence's practice. *Remodelling Photo History* parodies both documentary and advertising imagery. However, earlier work by Spence, such as that carried out in the context of the co-operative Hackney Flashers and that which addressed the place of the woman in the workplace, is complicated here by Spence's adoption of roles that allude to the objectification of women as home-makers, cleaners, and objects of sexual pleasure and gratification.



Lee Bul

born 1964

Untitled (Cravings White) 1988, reconstructed 2011
 Painted nylon and cotton fabric, cotton filling,
 wooden frame, stainless steel carabiner and chain
 2440 x 1560 x 950 mm
 Purchased with funds provided by the Asia
 Pacific Acquisitions Committee 2014
 T13992

Untitled (Cravings White) is the 2011 reconstruction of a piece of clothing that Lee Bul wore during a performance titled *Cravings* at the National Museum of Contemporary Art, Seoul, in 1989. Made of cotton-filled fabric and painted white, the body-sized sculpture is hung from the ceiling on a thin steel chain. Numerous serpentine forms are attached to and partly wind around a curved x-shaped body with a hole in the lower middle. The impression of forms growing or moving reflects the term 'cravings' in the work's title in that the sculpture appears to give concrete expression to sensations of hunger and desire. *Untitled (Cravings White)* explores, combines and expands the genres of performance and sculpture, both of which are fundamental elements of Lee's art practice. It presents her distinctive language of organic abstraction through the unusual medium of soft sculpture, while reflecting her concern with the grotesque and the fantastic.

**Alex Katz**

born 1927

Black Brook 1988

Oil paint on canvas

2140 x 4577 mm

ARTIST ROOMS

Tate and National Galleries of Scotland

Presented by the artist 2011

AR01176

Black Brook is an oil painting on linen depicting the bank of a stream. The composition is highly staged and tightly cropped, focusing on the reflections in the water and the arrangement of white and grey rocks that line the edges of the bank. A slim tree trunk frames the image on the right-hand side, and the reflections of other trees can be seen in the water. The painting has a rhythmic quality, achieved by the patterns created in the water and the undulating arrangement of rocks, and is executed with a smooth and stylised finish that is characteristic of the artist's work. Black Brook is the name of a tributary of the Merrimack River that winds through New Hampshire before running into the Gulf of Maine. Katz has had a studio in the Maine countryside for fifty years and has painted the tributary several times.



Barbara Kruger

born 1945

Who Owns What? 1991/2012

Screenprint on vinyl

2925 x 2796 x 60 mm

Purchased with assistance from the Karpidas Family
(Tate Americas Foundation) 2013

P80569

Who Owns What? is a large-scale photographic screenprint on vinyl that depicts a black and white image of a man's hand holding a small box against a black background. The front of the box – which resembles a building block or a product package such as a cigarette box – is coloured bright red and is superimposed with the confrontational question 'WHO OWNS WHAT?' in place of a brand name. Kruger's artistic practice has long been concerned with the way that the mass media contributes to the construction of stereotypes, as well as to the perpetuation of systems of inclusion and exclusion within society. Appropriated from a found photograph, *Who Owns What?* mimicks and disrupts the language of advertising. Deliberately provocative, the work advocates a more active way of looking and seeing, asking the viewer to reconsider questions of property, class and the distribution of economic power in society.



Frédéric Bruly Bouabré

1923–2014

Museum of African Faces 1995–6

78 drawings, graphite and ink on cardboard

Each 150 x 110 mm

Purchased with funds provided by the Africa
Acquisitions Committee 2014

T14010

A series of seventy-eight drawings in coloured pencil on cardboard made by the self-taught Ivorian artist Frédéric Bruly Bouabré. The drawings were copied by the artist from a notebook of the same name produced in 1975, and are divided into thirty-nine pairs. Each page contains an image – ranging from simple abstract patterns to naively drawn faces bearing tattoos or scarifications – drawn inside a border, which contains handwritten texts amplifying the meaning of the image and often a date. In most cases a small yellow sun is embedded within the border indicating the orientation of the image for display purposes. The series explores the role of museums as vehicles for the understanding of history, the dissemination of knowledge, and the preservation of African art and identity, and is one of Bruly Bouabré's most significant bodies of work.



Meschac Gaba

born 1961

Museum of Contemporary African Art 1997–2002

Mixed media

Overall display dimensions variable

Gift of the artist and acquired with funds provided by the Acquisitions Fund for African Art supported by Guaranty Trust Bank Plc. and Tate Members 2013
L03228-L03233; L03235-L03236; T14004-T14007

Museum of Contemporary African Art was first conceived by Gaba during his residency at the Rijksakademie in Amsterdam in 1996–7 and developed over the subsequent five years into an ambitious installation of twelve rooms, each of which exists as a self-contained installation, although the work can be displayed in a number of different configurations. Benin-born Gaba uses the structure to investigate the spaces and functions customarily found in Western museums and the work is a commentary on the absence in Africa of this kind of institutional framework for contemporary artists like himself. It sets the agenda for a discursive space for African art as simultaneously conceptual, performative and participatory, while at the same time reflecting on and challenging aspects of the Western art establishment. The work includes a museum shop, library and restaurant, as well as the 'Draft Room', in which the artist displays some of his own found, altered and handmade objects. The decommissioned bank notes, for example, serve as a multi-layered comment on value, consumption and status. Autobiographical elements abound, most evidently in the 'Marriage Room', which documents the artist's own wedding-cum-exhibition in October 2000 at the Stedelijk Museum, Amsterdam. The inclusion of several rooms from the Museum of Contemporary African Art in Documenta XI in 2002 cemented Gaba's reputation as one of the most important African artists working today. The installation now exists as a museum-within-a-museum.



Art & Language

(Michael Baldwin, born 1945; Mel Ramsden, born 1944)

Art & Language Paints a Picture: A Picture Painted by Actors 1999

Graphite and acrylic paint on canvas and alogram on canvas over plywood and mixed media; collaboration with The Jackson Pollock Bar

Overall display dimensions variable

Purchased with funds provided by the Nicholas Themans Trust 2013

T13895

Art & Language Paints a Picture: A Picture Painted by Actors 1999 is an installation consisting of a large painting that resembles a version of an earlier work by Art & Language titled *Index: The Studio at 3 Wesley Place* 1981–2 (Tate T03804), and a row of four chair-shaped constructions each made of small canvas panels. These panels display screen-printed texts that play with language by means of malapropism. The painting hanging on the wall is itself the result of translation. It was executed by script and proxy at a performance in Barcelona in 1999 by The Jackson Pollock Bar from Freiburg. Actors mimed to a recording, translated into Catalan, of the 1983 text 'Art & Language Paints A Picture' while attempting to follow its instructions to make the painting in a language they did not understand. The installation may be the result of a performance but it is not a mute relic of the event. Instead The Jackson Pollock Bar has described it as a 'theory installation', whereby a particular retrospective representation of the creative space of the studio is realised through a translation corroded by ventriloquism, addressing issues of authenticity, authorship and identity.



Martin Creed

born 1968

Work No.227: The lights going on and off 2000

Gallery lighting

Overall display dimensions variable

Purchased with funds provided by Tate Members,
the Art Fund and Konstantin Grigorishin 2013

T13868

Martin Creed's *Work No.227: The lights going on and off* consists of an empty room, in which the standard gallery lighting is switched on for five seconds and then off for five seconds. This pattern is repeated ad infinitum and serves to challenge the traditional conventions of museum or gallery display and, consequently, the visiting experience. Creed plays with the viewer's sense of space and time, forcing an awareness of the physical actuality of the space. This work emerged from Creed's ongoing series of investigations into commonplace phenomena. His subtle interventions reintroduce the viewer to elements of the everyday. Creed's choice and use of materials – plain A4 sheets of paper, Blu-Tack, masking tape, party balloons, simple or 'unpoetic' language as text or as lyrics to songs – is a thoughtful celebration of the ordinary.



Cildo Meireles

born 1948

Babel 2001

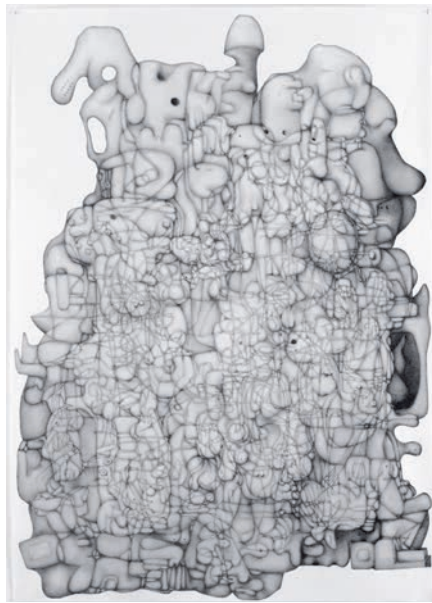
Found radios and metal

3000 x 5000 mm

Purchased jointly by Tate, London (with the assistance of the Latin American Acquisitions Committee) and the D.Daskalopoulos Collection, 2013, as a promised gift to Tate

T14041

Babel is a large circular tower made from hundreds of second-hand radios that the artist has stacked in layers. The radios are tuned to various different stations and adjusted to the minimum volume at which they are audible, creating a cacophony of low, continuous sound and unintelligible information, voices and music. The title of the installation makes reference to the Biblical story of the Tower of Babel, which was so tall it reached the heavens and offended God. As a consequence, God caused the inhabitants of Babel to speak in different languages so that they could no longer communicate with each other. The room in which Cildo Meireles's tower is installed is bathed in a blue light that, together with the sound, produces an alienating effect that adds to the sense of perceptual confusion. Similarly, while the lower layers of the tower are constructed from older, larger radios, the upper layers are assembled from mass-produced, smaller radios, which adds to the impression of the tower's height.



Paul Noble

born 1963

Volume 1 2006–7; *Volume 2* 2006–7

Graphite on paper

Each 998 x 697 mm

Presented by Tate Patrons 2013

T13872; T13873

Volume 1 and *Volume 2* are the first two pencil drawings in a series of six works on paper that are based on the sculptures of Henry Moore as they are documented in his six-volume catalogue raisonné. The titles of each drawing refer to the corresponding catalogue volume number but also bear a double meaning by evoking the mass of the original sculptures that inspired them. Each composition is dominated by overlapping forms that have been 'bellmerised', a term used by Noble in reference to the sinuous lines and voluptuous forms seen in the work of the German artist Hans Bellmer (1902–1975). While Paul Noble's forms have an almost anthropomorphic quality, they are overlaid so densely that any suggestion of three-dimensionality is flattened out, fused to form a new whole. The influence of Henry Moore is a recurring feature of Paul Noble's work, and these two drawings allow Tate to more fully represent the evolution of his artistic practice.



Douglas Gordon

born 1966

Film Noir (Fly) 2008

Video, monitor, black and white

29 minutes 52 seconds

Number 1 of 1 artist's proof aside from an edition of 3

ARTIST ROOMS

Tate and National Galleries of Scotland.

Presented by the artist 2012

AR01180

Douglas Gordon has made a number of black and white videos using the title *Film Noir*. These works make use of zealously observed details enclosed in repetitive structures that become the vehicle for Gordon's themes such as moral ambivalence, guilt and death. In cinematic terms the noir hero is often defined by his dark personality, by the disturbing world around him, and by the dark fate that inevitably overtakes him. *Film Noir (Fly)*, one of a number of works featuring flies, is a black and white video showing a close-up of a fly lying on its back, intermittently twitching its legs. For the artist these works represent 'an image of something that we kill everyday. We see them dying in corners of rooms at home; we don't care about them. [...] But seeing something like this in a museum becomes a much more distressing game to play.'



Christina Mackie

born 1956

The Dies 2008

Plywood, steel, gesso, plaster, watercolour, plastic and rubber

Overall display dimensions variable

Purchased using funds provided by the 2013 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2014 T13984

Christina Mackie's works are eloquent studies of transience and change. Making use of the materials that surround her, she presents installations in which natural elements and manufactured objects have been carefully arranged to form a compositional and physical balance. She often creates abstract landscapes in which all seems to be in harmony and yet at the very edge of collapse, and in which elements appear to rely on the physical forces that keep them temporarily together. This quality evokes the vulnerability of nature and the cycles to which it is subjected, bringing potential movement and change. *The Dies* 2008 is representative of these processes of change, consisting of a number of wall-mounted wooden boards inlaid with strips of steel, which will slowly corrode over time. The rust of the corroding steel appears on the surface of the plywood panels tracing subtle linear compositions, shapes and symbols. The artist has described the panels in *The Dies* as 'circuit boards' that depict images of things that are 'at the same time recognisable but distant', thus introducing a series of shapes and signs that function 'as a key to the map, or an alphabet to read images or associations'.

**Christian Marclay**

born 1955

The Clock 2010

Single channel video projection

Overall display dimensions variable, duration 24 hours

Number 1 in an edition of 6

Purchased jointly by Tate, London with funds provided by the Tate Americas Foundation; Centre Pompidou, Musée national d'art moderne, Paris; and The Israel Museum 2012

T14038

The Clock is a video made out of fragments of film from the history of cinema. Each excerpt corresponds to a specific time of day and features a clock, watch or other timepiece so that the film in its entirety traces the course of a full twenty-four hour day. Christian Marclay compiled thousands of film fragments after years of research and edited them together to make them flow in real time. Synchronised to the local time zone, the video functions as a timepiece in itself. *The Clock* also draws attention to the ways in which time is represented in cinema and, in that it is constructed from excerpts, defies the conventional experience of narrative, disclosing the illusion of duration. The epic scale of the work makes it a monumental tribute to the history of film's relation to time, and provides an immersive journey through twentieth-century cinema. A seminal figure in DJ culture and in 'turntablism' since the late 1970s, Christian Marclay has developed an international career spanning audiovisual collage, DJ sets, video, installations and sculptures, and is considered one of the foremost artists addressing the relationships between sound and image.



Alexander Brodsky

born 1955

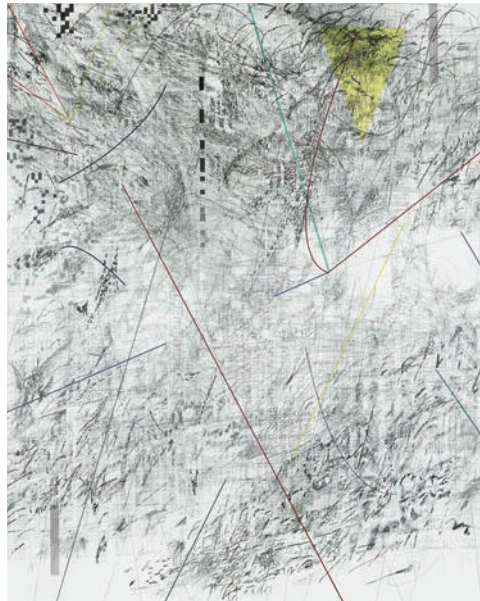
The Factory 2012

Clay, wire, metal trolley, LED light, perspex

1650 x 1810 x 690 mm

Presented by Calvert 22 Foundation London 2013
T13939

Alexander Brodsky is one of the most important Russian architects living today. His practice oscillates between the fields of art, design and architecture. *The Factory* 2012 is the first work by Brodsky in Tate's collection. It is a large model of a factory building made of a metal skeleton or armature on to which the artist has applied unfired clay. The model does not represent any particular building. Instead it serves as a fictional sketch or archetype of mid-century industrial architecture. By referencing a standard type of building from the post-war Soviet Union, *The Factory* relates to Brodsky's activity in the Russian group of 'paper architects'. The movement was initiated in the late 1970s and was a defiant response to the state-sanctioned, homogenous, low-quality architecture of Soviet times. Its members sketched utopian, fictional designs for buildings they knew would never be constructed. *The Factory* represents the features criticised by 'paper architects' and therefore is a commentary on the political aspects of architecture as well as the economic forces that determine its shape.



Julie Mehretu

born 1970

Mogamma, A Painting in Four Parts: Part 3 2012

Ink and acrylic paint on canvas

Support: 4572 x 3658 mm

Purchased with funds provided by Tiqui Atencio Demirdjian and Ago Demirdjian, Andreas and Ulrike Kurtz and the Tate Americas Foundation 2014
T13997

Mogamma, A Painting in Four Parts: Part 3 is the third in a series of four large paintings that takes its name from the government building in Tahrir Square, Cairo. The paintings were completed in 2012 and memorialise the revolutionary protests against the former Egyptian President Hosni Mubarak, which took place in front of the Mogamma in early 2011. This painting resembles a palimpsest and features architectural drawings of the Mogamma and other buildings and squares associated with public unrest, including Meskel Square in Addis Ababa and Zuccotti Park in New York. The surface is covered with dabs and dashes that billow into cloud-like formations. Swooping hand-painted lines stand out from the pencil and black paint, giving the work a dynamic compositional structure. Grids of grey pixels and transparent coloured shapes have been silkscreened over the top and recall the language of modernist abstraction, but derive from Julie Mehretu's memory of the flags and banners held aloft by protestors at the sites. In that it refuses to anchor its subject in one secure space, the painting complicates the ways in which sites of state oppression and communal resistance are imagined.



Chris Ofili

born 1968

Blue Devils 2014

Oil paint and charcoal on canvas

2797 x 1985 mm

Presented by the artist 2014

T14031

Blue Devils 2014 is a large blue painting in which a group of uniformed men can be discerned surrounding a central figure, a hooded man wearing a patterned top with triangles on it. Among the group of police officers that appear to be manhandling him, two are bent as if genuflecting at his feet. The painting's deep colour is at once seductive and unsettling, its title suggesting a further sinister narrative. The roots of this painting lie in Trinidadian folklore, carnival history and the character of the blue devil. As the artist has described, at Carnival time people from the Paramin region of Trinidad dress up as devils and cover themselves in blue paint, performing ritualistic dances and drumming. Although the blue devils terrorise onlookers with blood, snakes and frogs, the blue paint is said to prevent the devil from entering them. It acts as uniform and protection, which led Chris Ofili to think about the 'boys in blue', a common British term for the police, who wear a dark blue uniform. This particular reference links this painting to *No Woman, No Cry* 1998 (Tate T07502), the artist's tribute to Stephen Lawrence, whose murder in London in 1993 engendered a lengthy enquiry into the conduct of the Metropolitan Police Service.



Nigel Greenwood Gallery

The records of the gallery, 1969–1990s

Purchased from and presented by the

family of Nigel Greenwood, 2014

TGA 20148

In the 1970s Nigel Greenwood's gallery – formally known as Nigel Greenwood Inc – was one of the foremost galleries in London to support the newest developments in contemporary art, in particular conceptual art. After reading history at Oxford and art history at the Courtauld Institute, Greenwood (1941–2004) worked at Axiom (known for its support of constructivist and abstract art) before setting up his own gallery in 1969 near Sloane Square. Although Greenwood focused on minimal and conceptual art, the artists that he showed were diverse in their approach and included Keith Milow, Gilbert & George, John Stezaker, Alan Charlton, John Walker, David Tremlett, Rita Donagh, Alan Johnston, Ian McKeever, Marc Camille Chaimowicz, Marcel Broodthaers, David Lamelas, Christopher Le Brun and Stephen Cox. In 1970 he made an exhibition of Ed Ruscha's book works, followed by the landmark exhibition *Book as Artwork* mounted at his gallery in 1972 by Lynda Morris and Germano Celant. This show reinforced the importance Greenwood placed on the publication and distribution of artist books, as did the later formation of the Nigel Greenwood Bookshop, which became an integral part of the gallery's operations. The gallery moved to New Burlington Street in 1985 (the same year Greenwood was invited to select the *Hayward Annual*) but closed in 1992. Nigel Greenwood Inc's records are housed in 350 boxes and comprise correspondence with artists, exhibition files, financial documents, photographs, press cuttings, publications, printed ephemera and some artworks personally dedicated to Greenwood.

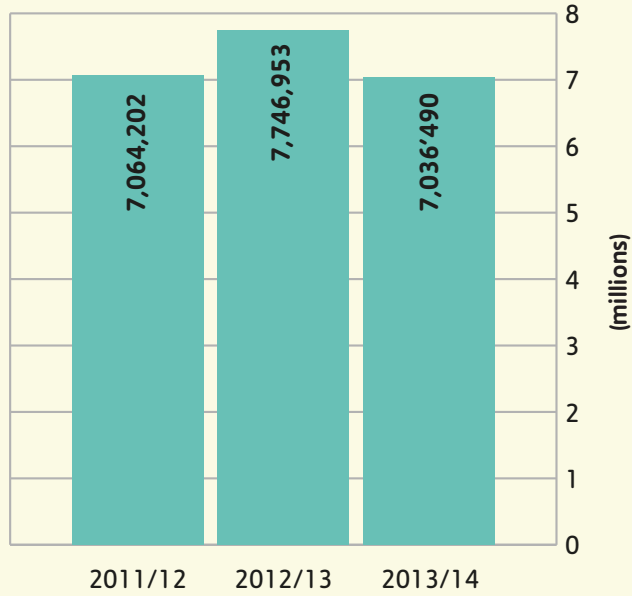
FINANCE & STATISTICS

In 2013/14 the popularity of exhibitions such as *Saloua Raouda Choucair*, coupled with larger-scale shows such as *The EY Exhibition: Paul Klee – Making Visible* and *Lowry and the Painting of Modern Life* meant that, collectively, Tate continued to attract more visitors than any other museum or gallery in the UK. At the same time, Tate's appeal in social media flourished, with its Twitter following breaking through one million.

Tate loaned work to more venues, both nationally and internationally than ever before. A product of Tate's commitment to partnership working, this also reveals the contribution that it makes throughout the UK and to the nation's wider international standing.

AUDIENCES

Total visitor figures



Visitor figures 2013/14

TATE BRITAIN	1,418,986*
TATE MODERN	4,805,768**
TATE LIVERPOOL	571,027
TATE ST IVES	240,709***
TOTAL	7,036,490

* Main entrance and some galleries closed until November 2013 for Millbank Project work

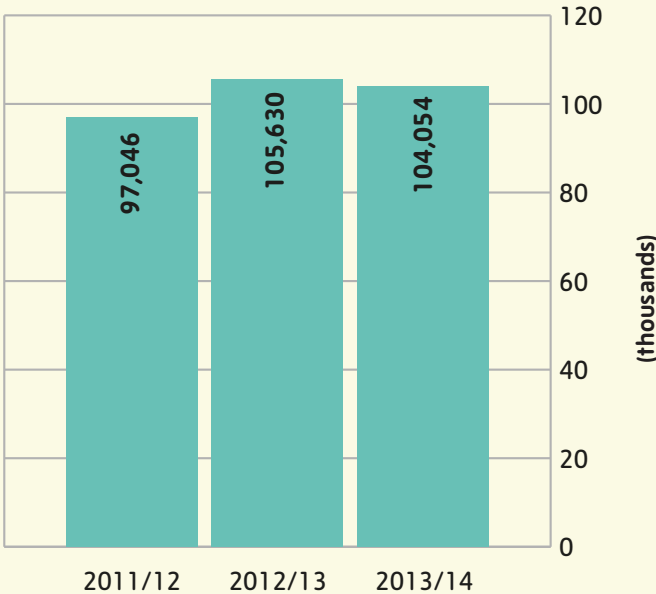
** Turbine Hall closed from May to December 2013 for Tate Modern Project work

*** Tate St Ives main site closed from January 2014

Online visitor figures

GOOGLE+	877,503
TWITTER FOLLOWERS	1,102,000
FACEBOOK LIKES	662,331
TATE WEBSITE	12,878,202

TATE MEMBERS



LOANS OF ARTWORKS

	Venues	Artworks
UK	149	791
International	133	676
Total	282	1,467

ACQUISITIONS OF ARTWORKS

	Tate collection	ARTIST ROOMS	Total
Value of purchased works of art	£29.3m	—	£29.3m
Value of donated works of art	£3.6m	£0.7m	£4.3m
Works by UK artists	773	4	777
Works by artists from abroad	282	2	284

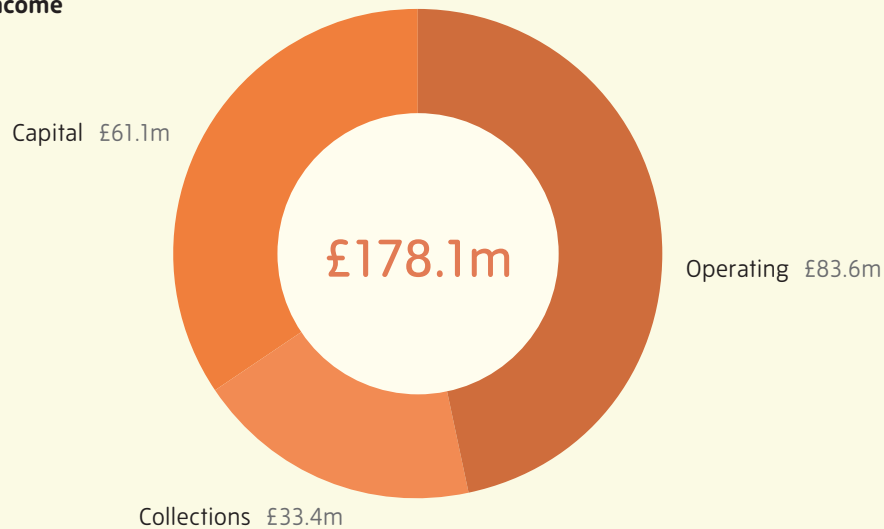
LEARNING

Self-directed visits by visitors under 16 in formal education	173,143
Visitors under 16 participating in onsite organised activities	118,336
Children participating in off-site learning activities	210,745
Adults participating in on-site organised learning activities	473,588
Adults participating in off-site learning activities	118,730

FINANCE

Tate's total income this year was £178.1m including Grant-in-Aid, trading income, donations and other sources

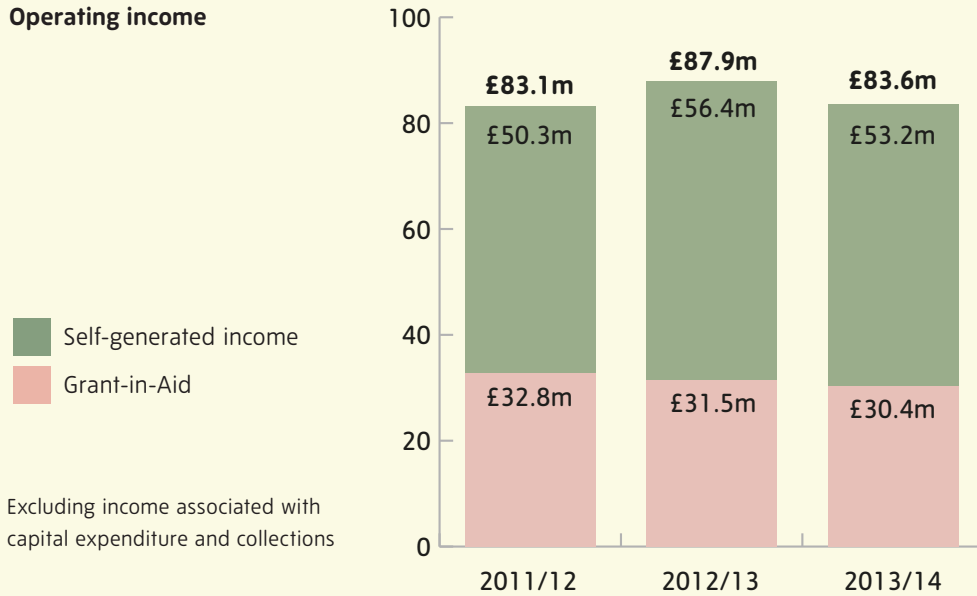
Total income



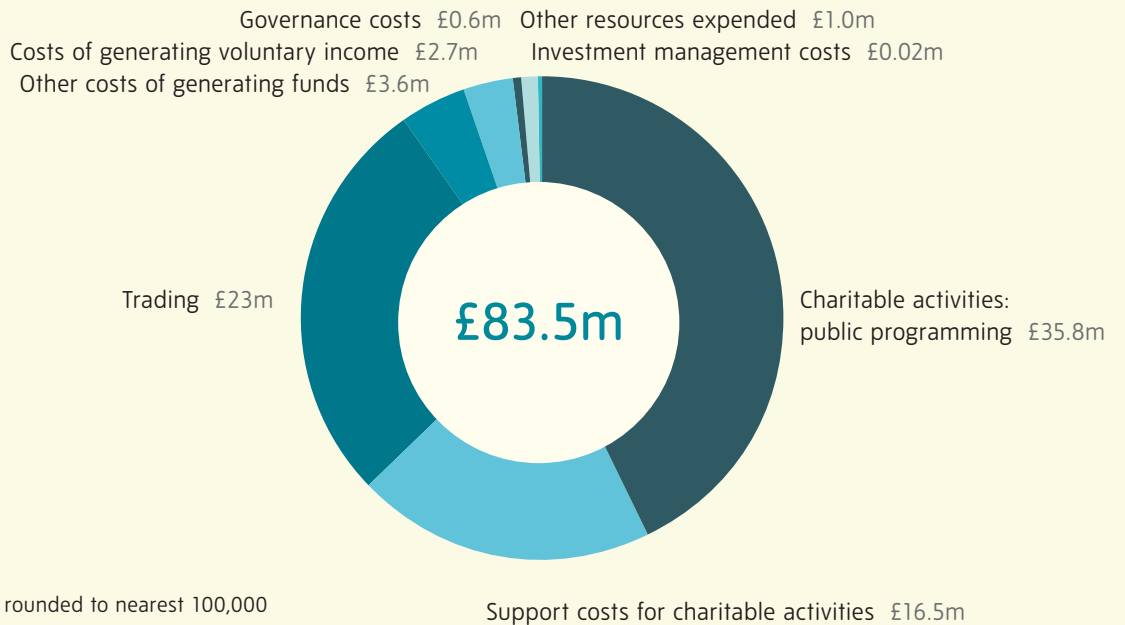
Grant-in-Aid from Parliament, provided through the Department for Culture, Media and Sport, is the bedrock for Tate's funding. It is the platform from which other forms of income are generated.

However, Tate – like all museums and galleries in the UK – has seen a continued decline in public subsidy that is likely to continue in the coming period. Maintaining performance in such circumstances is a challenge, but Tate is grateful for the continued generosity of its supporters and audiences and works throughout the year to generate revenues for itself.

Operating income

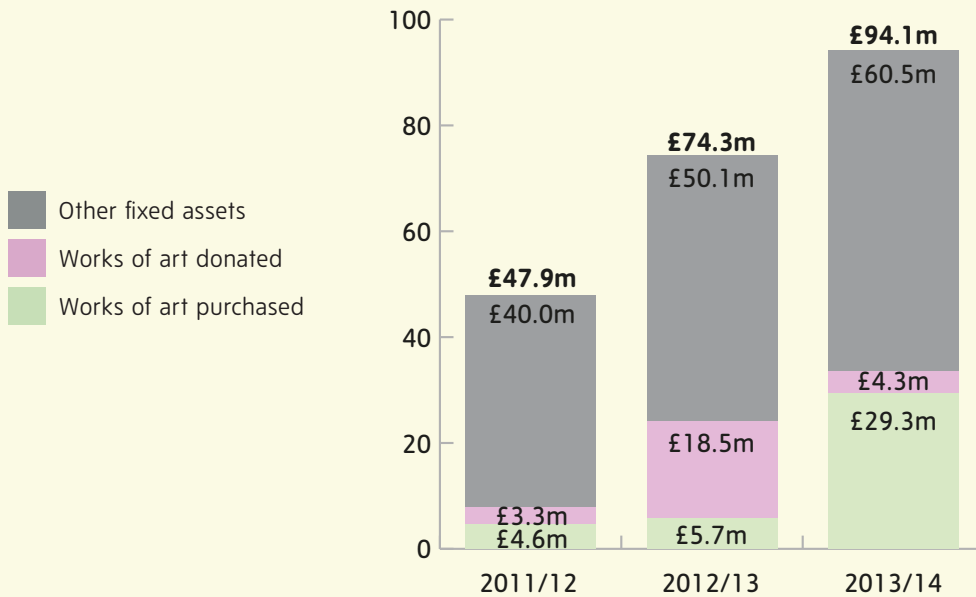


Operating expenditure



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

Capital additions



This year has seen the completion of the new Tate Britain and major steps in the construction of the extension to Tate Modern. Work has also begun on the Tate St Ives project. In 2013/14 Tate added works of art valued at £33.6m to the national collection, including the major acquisition of John Constable's *Salisbury Cathedral from the Meadows*. Work to the value of £4.3m was donated this year either directly or in lieu of tax: Tate is ever grateful for the generosity that this represents.

The information displayed in the graphs is taken from the audited Annual Accounts, which can be accessed on Tate's website.

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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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at Museum MARCO, Monterrey, Mexico
P.62 Wangechi Mutu *Blue Rose* 2007 (detail) © Wangechi
Mutu, courtesy Victoria Miro Gallery, London
p.63 Rudolf and Leopold Blaschka *Pelagia cyanella*
19th century. Lent by Amgueddfa Cymru –
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