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## Tate Britain

- The vibrancy of our Collection displays and the popular success of exhibitions such as *Lucian Freud, Turner and Venice* and the annual *Turner Prize*, among many others, have enabled us to establish Tate Britain's reputation as the home of British art, old and new. The challenge for the future is to develop the ways in which we reveal and explore British visual art and culture. We must also respond imaginatively to opportunities such as the arrival of Chelsea College of Art and Design at its new Millbank home, next door to the gallery.
- Tate Britain is more than a gallery. One of our tasks is to bring the fruits of new scholarship to bear on our presentation and interpretation of art for a wide public. We uncover the historical and cultural contexts in which British art is created, sometimes challenging orthodox thinking, and try to view art of all ages with a fresh and contemporary eye. The quality of the visitor's visual experience remains of paramount importance, in both our displays and our exhibitions.
- *Gainsborough*<sup>1</sup> was a contemporary look at a celebrated historic British artist which, through bold, modern interpretation showed his work in a new light, while *Pre-Raphaelite Vision*<sup>2</sup> reflected our ambition to reconsider the familiar. *Constable to Delacroix*<sup>3</sup>, which included the work of non-British artists such as Jean-Auguste-Dominique Ingres and Jean-Louis-André-Théodore Géricault alongside work of the same period by JMW Turner and John Constable, explored Anglo-French

*Lucian Freud* attracted more visitors than any other Tate Britain exhibition

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

cultural interchange at the beginning of the nineteenth century. *Turner and Venice*<sup>4</sup>, Tate Britain's second most popular exhibition ever, focused on the remarkable paintings, watercolours and drawings created by Turner in response to one of the world's most magical cities.

- Whether we are engaged with the past or the present, what counts in the end is the impact of the art itself. *Lucian Freud*<sup>5</sup>, which attracted more visitors than any other Tate Britain exhibition since the gallery's opening in 2000, significantly increased public understanding of the artist and, through him, of modern figurative painting. *Bridget Riley*<sup>6</sup> was also an illuminating and authoritative survey of one of Britain's greatest living artists. Anya Gallaccio rose to the challenge of the Duveen Galleries with a striking installation, and an exhibition of the work of Turner Prize winner Wolfgang Tillmans<sup>7</sup> provided a timely opportunity to reassess his work.
- Among a number of contemporary survey shows, the second *Tate Triennial*<sup>8</sup> was an overview of current artistic practice in Britain, featuring both established and emerging artists, while the annual Turner Prize<sup>9</sup> exhibition continued to showcase the work of artists under fifty who have made an outstanding contribution to British art. In addition *In-A-Gadda-Da-Vida*<sup>10</sup>, with new work by Angus Fairhurst, Damien Hirst and Sarah Lucas, was a provocative exhibition of recent work by three mutually influential British artists.
- Tate Britain also has a crucial role to play in nurturing new talent and developing new audiences. In a series of smaller exhibitions each year, *Art Now* introduces less-established artists and has built a reputation as an important platform for the latest contemporary art. During the last two years this series has been supplemented with *Art Now Lightbox*, a programme featuring recent developments in film and video. The openings of *Art Now* often coincide with Late at Tate Britain, a new and already very successful initiative of Friday evening openings at Tate Britain aimed at encouraging a wider audience.
- One of our priorities over the last two years has been to bring the Collection into sharper focus. *British Art Week*<sup>11</sup>, a new annual event instituted in 2003, helps us to do just this by promoting the newly installed BP British Art Displays and exploring the meaning of British visual culture in a series of high profile lectures and events.
- Tate Britain's Collection displays range from Tudor portraits to contemporary multimedia installations and are arranged both chronologically and thematically in order to explore multiple strands of British art. So, for example, *Making British History* surveys literary and history painting from 1770 to around 1900, while *Bomber & the Borough Polytechnic*

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

focuses on a close-knit group of artists over a few years in the 1940s. *A Century of Artists' Film in Britain*<sup>12</sup> was an ambitious display of artists' films made since the 1890s, shown in four separate programmes over a year, and looking at the long history behind contemporary artists' use of film and video.

- Monographic displays, such as those dedicated to John Constable and George Stubbs, highlight works by seminal British artists to great effect. Sometimes individual contemporary works, such as Ian Breakwell's haunting video of dancers in the De La Warr Pavilion at Bexhill-on-Sea<sup>13</sup>, have the authority to occupy an entire room. Meanwhile the Clore Gallery is devoted to showing and exploring works from the Turner Bequest, one of Tate's most important and famous assets. Together with our dynamic exhibition programme and continuing scholarship, our regularly-changing displays tell the rich, complex and exhilarating story of British art from the sixteenth century to the present day.



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

## Tate Modern

- Tate Modern has quickly established itself as one of the world's leading museums of modern and contemporary art. Over the past two years we have worked hard to maintain this position by adding breadth and depth to our programme.
- Before opening Tate Modern in 2000 we sought to develop a relationship with our neighbours, and in the past two years have continued to strengthen these ties. We are also, under the leadership of our new director Vicente Todolí, adding more texture to our programme, working more closely with artists and forging new partnerships with national and international organisations. In addition, we are extending and enhancing the ways we interpret art for our audiences.
- Among several innovations has been the introduction to the programme of live events. Both the performance event *Live Culture*<sup>1</sup> and the ambitious *Tate & Egg Live*<sup>2</sup> season – involving the visual arts, film, music, dance and theatre, often in combination – were extraordinarily successful experiments that brought new kinds of art and new audiences to Tate Modern.
- Another significant development was a major exhibition of documentary-style photography. *Cruel and Tender*<sup>3</sup> surveyed the twentieth century and included the work of more than twenty photographers. It was Tate's first major photography show, and in introducing Tate Modern as a new platform for the medium in London, suggested fresh possibilities for Tate.

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

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

- In 2002 *Matisse Picasso*<sup>4</sup>, an authoritative study of the relationship between the two artists' work, won critical acclaim and was the most visited exhibition in Tate's history. In-depth monographic exhibitions included *Barnett Newman*<sup>5</sup> and *Max Beckman*<sup>6</sup>, both of which amassed substantial bodies of work and threw new light on the artists' significance. *Eva Hesse*<sup>7</sup> brought vividly into focus an important artist previously little known in the UK. Early in 2004, we staged *Constantin Brancusi*<sup>8</sup>, the first major Brancusi show in this country, and deliberately programmed alongside *Donald Judd*<sup>9</sup>, the first full retrospective survey of Judd's work to be held anywhere.
- Complementing these modern exhibitions are shows by contemporary international artists. Since 2002, we have featured the renowned German artist Sigmar Polke<sup>10</sup>, Eija-Liisa Ahtila<sup>11</sup> from Finland, American artist Paul McCarthy<sup>12</sup> and, in a group exhibition called *Common Wealth*<sup>13</sup>, the collaborative artists Jennifer Allora and Guillermo Calzadilla, as well as Thomas Hirschhorn, Carsten Höller and Gabriel Orozco.
- We believe we should also offer opportunities for younger or less-established international artists and this ambition led us, in the spring of 2004, to create our new Untitled space<sup>14</sup>, close to the North Entrance, where we will present the work of emerging artists.
- The Turbine Hall has become one of London's great public spaces. It is free to visit, dramatic in its impact, and draws people in as if it were an extension of the street. It also presents a unique challenge for artists, as we have seen in two further commissions in *The Unilever Series*<sup>15</sup> – Anish Kapoor's *Marsyas*<sup>16</sup> and Olafur Eliasson's *Weather Project*<sup>17</sup>. Both these remarkable and very different works enthralled the public, not least with their response to the awe-inspiring scale of the space. Between commissions, the Turbine Hall has also been the location for dynamic shows from the Collection. *The Upright Figure*<sup>18</sup> assembled human figure sculptures from throughout the twentieth century, while *Henry Moore: Public Sculptures*<sup>19</sup> brought into an interior space sculptures conceived as public works, often for outdoor settings.
- Our thematic displays of the Collection have continued to attract large audiences. Highlights of the displays have included newly-acquired works by Bill Viola and Cy Twombly<sup>20</sup>. Several iconic works, including Auguste Rodin's *The Kiss* and Carl Andre's *Equivalent VIII*, were the subject of In Focus<sup>21</sup> displays. We continued the Contemporary Intervention series with the display of *The Story of Art* by British artist Emma Kay<sup>22</sup>.
- Our innovative education, events and community programme includes schools and youth schemes, professional development for teachers and programmes engaging local people.

An innovative education programme reinforces our displays and exhibitions

A growing schedule of talks and seminars ranges across visual culture, art theory and politics – the context in which contemporary art sits. We also now deliver interpretation in innovative ways, for example via touch screens, and are refining our visitor services through initiatives such as the Arrivals Project<sup>23</sup>.

- In the next period, we will aim to further broaden and strengthen our programme, by reshaping our Level 3 and Level 5 Collection displays.
- The opening of the Millennium Bridge in 2002 has created a major new route to Bankside. The popularity of Tate Modern suggests that we must begin to explore the potential of the building and its landscape, for the benefit of our audiences and to contribute further to Bankside's growth as a major cultural centre.



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

## Tate Liverpool

- Liverpool was built on trading partnerships around the world. In the last biennium at Tate Liverpool we have shifted the emphasis of our work to reflect the city's instinct to look outwards, and have begun to develop a more internationally-oriented programme.
- As one of the most-visited modern art galleries outside London, Tate Liverpool offers a unique platform for established and emerging artists from around the world. An exhibition curated by the Los Angeles-based artist Mike Kelley<sup>1</sup> was his first in Britain since 1992, and we were UK hosts for the first retrospective exhibition of the acclaimed German photographer Thomas Ruff<sup>2</sup>. Also in the summer of 2003, Janet Cardiff<sup>3</sup>, the respected Canadian audio and film artist, exhibited works including *Forty-Part Motet*, featuring Thomas Tallis's *Spem in Alium* for forty voices, which became her first work to enter the Tate Collection.
- Music has a special place in Liverpool's culture. Exploring connections between art, pop music and video, the *Remix*<sup>4</sup> exhibition extended our audiences, drawing a younger age group to the gallery. Meanwhile, *Shopping*<sup>5</sup>, our most ambitious exhibition to date, addressed a universal ritual of contemporary culture and became the second most-visited exhibition in the gallery's history. A very different survey exhibition, *Art, Lies and Videotape*<sup>6</sup>, explored the history of performance art. In the same year, our Paul Nash<sup>7</sup> exhibition proved the third most

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

Our displays from the Collection are themselves exciting exhibitions

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

- In 2002, as one of five participating venues, Tate Liverpool hosted the Liverpool Biennial's *International 02* exhibition<sup>8</sup>. Featuring twenty-eight artists, many contributing specially commissioned work, it marked the first time that two floors of the gallery were used for a single major show.
- It is important that we build on our work with emerging artists. The dedicated Project Space, in the Wolfson Room, was created in 2000, providing artists with an opportunity to develop and show new work. In 2003, we commissioned the German photographer Rut Brees Luxemburg<sup>9</sup> to create a series of photographs of Senegal. This was followed in 2004 by an exhibition of important recent paintings by the artist Michel Majerus<sup>10</sup>, who tragically died in a plane crash the same year. Most recently, the outstanding African-American artist Kara Walker<sup>11</sup> made a powerful installation for the Project Space that has increased our international perspective and enlivened our connections with local communities, inspiring both our Black Audience Participation programmes and popular family activities. Kara Walker's commission for Tate Liverpool was her first UK solo exhibition.
- Our displays from the Collection are themselves exciting exhibitions. *Pin-up*<sup>12</sup> focused on the notion of glamour from Pop art onwards; *Formal Situations*<sup>13</sup> presented abstract painting of the 1960s; *The Shape of Ideas*<sup>14</sup> featured rarely seen small-scale sculptures, models and maquettes, some on display for the first time. It complemented *The Stage of Drawing*<sup>15</sup>, a display of works ranging from the eighteenth century to the 1980s, selected by British artist Avis Newman from the Tate Collection, and organised by the Drawing Center in New York. A dynamic ongoing display, *International Modern Art*<sup>16</sup>, showcases major art movements and includes important works by Paul Cézanne, Pablo Picasso, Jackson Pollock and Mark Rothko.
- Since 2002, our education activities including programmes for schools and colleges, workshops and courses, have been well attended and productive. The children's Drawing Space was particularly popular during a display of work from the Tate Collection by the German artist Rebecca Horn<sup>17</sup> and we have developed the scope of our artist talks and symposiums. We have increased the number of our partnerships, in both the public and private sectors, for a wide range of professional and learning projects, including an apprenticeship training partnership with Rolls-Royce. The Tate Liverpool Members scheme has progressed, and our Corporate Members and Partners, consisting of leading firms and organisations, have increased from single figures to more than twenty.

- Liverpool's year as the European Capital of Culture in 2008 is an exciting prospect for Tate Liverpool. As we work towards it, our aim is to ensure that Tate Liverpool is recognised worldwide as a major European gallery for modern and contemporary art. We will be looking at how to maximise the potential of our building and our programmes and, above all, how to contribute to the success of this great opportunity for our city.



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

## Tate St Ives

- In June 2003, Tate St Ives celebrated its tenth birthday. This event coincided with the centenary of the birth of Barbara Hepworth who, together with Ben Nicholson and Naum Gabo, had settled in St Ives at the beginning of the Second World War. To mark this anniversary, works by Hepworth were brought back to St Ives from around the world for an exhibition<sup>1</sup> that proved the most popular in Tate St Ives' history, attracting over 160,000 people.
- Tate St Ives was founded on the legacy of Hepworth, Nicholson and other modern artists attracted to Cornwall. But in recent years our success has generated a broader imperative, beyond promoting the St Ives School. People living throughout the West of England are looking to us to provide a more general programme of modern and contemporary art.
- Responding to our artistic roots is important – but so is meeting the demands of our audience, and it was in this spirit that we programmed *Real Life*<sup>2</sup>. A mixed show of film and video, it featured the work of artists such as Tracey Emin, Gilbert and George, Susan Hiller, Steve McQueen, Sam Taylor Wood, Bill Viola and Gillian Wearing – none of them directly associated with St Ives.
- But of course, as we explore more widely, we continue to anchor our overall strategy in our particular context. The renowned ceramic artist Kosho Ito<sup>3</sup>, as well as Richard Slee<sup>4</sup>, Turner Prize winner Grayson Perry<sup>5</sup> and, more recently, the

Australian artist Gwyn Hanssen Pigott<sup>6</sup>, have helped develop our ceramics programme beyond the Bernard Leach displays that are so integral to the character of the gallery. Kosho Ito also made two new works especially for Tate St Ives<sup>7</sup>. Sculptor David Nash's exhibition *Making and Placing*<sup>8</sup> referred both to the ideas emerging from the St Ives School, and to the location and architecture of the gallery itself.

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

- More often, now, we are working directly with artists and commissioning more works for the gallery. A substantial Richard Long exhibition<sup>9</sup> featured site-specific works made with Cornish Delabole slate, Cornish driftwood, Cornish china clay and River Avon mud. For *Painting Not Painting*<sup>10</sup>, artists from outside Cornwall were invited to exhibit alongside a major St Ives artist, Terry Frost, who sadly died in 2003. The show included works made for the gallery by Jim Lambie, Victoria Morton and Julie Roberts.
- In 2003, we set up a new Artist Residency programme based at the historic Porthmeor Studio, previously occupied by artists including Patrick Heron, Ben Nicholson and Sandra Blow. The programme began with two successful six-month pilot residencies. The Iranian-born painter Partou Zia's residency culminated in an exhibition<sup>11</sup> inspired by works in the Tate Collection by William Blake. The second recipient, who also exhibited<sup>12</sup>, was Ged Quinn. Both artists live and work in Cornwall. The next residency will begin in October 2004 with the German-born, London-based artist Kersten Kartscher.
- Each season, an exhibiting artist is invited to choose works from the Tate Collection that hold special meaning for them, for an accompanying display called *Artists on Artists*. Alan Davie<sup>13</sup> selected paintings by Max Ernst, Paul Klee, Pablo Picasso, Henri Matisse, Joan Miró and Jackson Pollock. Karl Weschke<sup>14</sup> chose works by Max Beckmann, Wassily Kandinsky and JMW Turner, among others. David Nash selected three works by Alberto Giacometti.
- The way we structure our programmes at Tate St Ives has proved a rich creative catalyst both for artists and for our audiences. Our education programme includes work with children, adults and groups with particular needs, such as Travellers. Local schools winning national art competitions cite us as being important to their success, and we are now seeing the benefits enjoyed by young people who began their education ten years ago and have had contact with us throughout.
- Collaborative work with Falmouth College of Arts has culminated in the lecture series *Is This Modern Art?*, with speakers Grayson Perry, Julian Stallabrass and Jeremy Deller. The next phase of this initiative, *This is International Art*,

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

begins with a lecture by Tate's Director of Collection, Jan Debbaut. Our valuable work with the Combined Universities of Cornwall is ripe for expansion, and our potential for broadening and elaborating our education offer is great. We are severely limited by having no dedicated space for education, and are working energetically, in partnership with Cornwall County Council and Penwith District Council, to extend the gallery at the rear of the building. If this exciting project is realised, the increased space will provide a much-needed learning zone.



1. *Barbara Hepworth: Centenary*, 24 May – 12 October 2003. Supported by the Hepworth Family Estate, The Henry Moore Foundation, Tate Members and Tate St Ives Members
2. *Real Life*, 26 October 2002 – 26 January 2003
3. *Kosho Ito, Virus*, 8 July – 13 October 2002
4. *Richard Slee, Panorama*, 25 October 2003 – 25 January 2004
5. *Grayson Perry, Collection Intervention*, 7 February – 9 May 2004
6. *Gwyn Hanssen Pigott, Caravan*, 20 May – 26 September 2004
7. *Kosho Ito, Sea Folds and Earth Folds*. Supported by South West Arts, the Woo Charitable Foundation, the Japan Foundation, the Daiwa Anglo-Japanese Foundation, the Great Britain Sasakawa Foundation and Tate St Ives Members
8. *David Nash, Making and Placing*, 20 May – 26 September 2004. Supported by The Henry Moore Foundation
9. *Richard Long, A Moving World*, 8 July – 13 October 2002. Supported by The Henry Moore Foundation
10. *Painting Not Painting*, 8 February – 11 May 2003. An exhibition of works by Terry Frost, Jim Lambie, Victoria Morton, Julie Roberts and Richard Slee
11. *Partou Zia, Artist's Residency*, 25 October 2003 – 25 January 2004. Supported by Decibel, Arts Council South West, the Esmée Fairbairn Foundation, Creative Skills Consortium and Tate St Ives Members
12. *Ged Quinn, Utopia, Dystopia*, 7 February – 9 May 2004
13. *Alan Davie, Jangling Space*, 25 October 2003 – 25 January 2004
14. *Karl Weschke, Beneath a Black Sky: Paintings and Drawings 1953–2004*, 7 February – 9 May 2004

## Tate Online

- Tate Online has grown significantly over the past biennium and is now visited by nearly four million unique visitors each year. Many of Tate's aims can be fulfilled through embracing new technology and finding ways to use it most effectively. Today, Tate Online is no longer simply a vehicle providing information for those preparing to visit the galleries. Instead, it generates its own projects and special content.
- Almost all departments now contribute content and ideas and with the Interpretation and Education department, Tate Online appointed an E-Learning Curator in 2003. The first project from this collaboration, Tate Kids<sup>1</sup>, includes the popular interactive activity My Imaginary City<sup>2</sup>. This will shortly be followed by a dedicated section for schools.
- Digital media provide many new ways of discovering and looking at art, and perhaps our most exciting recent project is i-Map<sup>3</sup>. Introduced at the time of Tate Modern's Matisse Picasso exhibition, it helps visually impaired visitors to explore the two artists' work. We have also launched our first online course, providing users with an introduction to modern art<sup>4</sup>. Tate's public programme of talks, symposia and live performances is enhanced by live webcasts which are then archived and can be viewed later at Online Events<sup>5</sup>.
- Tate Online continues to extend access to the Tate Collection. The digitisation of over 60,000 works was completed two years ago and since then 4,000 objects from the Tate Archive

and over 6,000 additional interpretation texts have been added. The site has also launched its first special imaging treatments<sup>6</sup> which use new multimedia techniques to reveal different aspects of works by Frank Auerbach, Henry Moore and Rachel Whiteread.

- Tate Online plays an important role in deepening and broadening knowledge beyond the Tate Collection. Turner Worldwide<sup>7</sup>, the first online catalogue of the complete works of JMW Turner, enables scholars and enthusiasts to explore the artist online far more comprehensively than before. It includes 2,500 works outside the Turner Bequest held at Tate and provides links to a wide range of other Turner collections and websites.
- Research is at the heart of Tate programmes and making it public has become one of the site's priorities. We have recently added a Research<sup>8</sup> section. Focusing on academic research, and with a new online journal called Tate Papers<sup>9</sup>, it reports on major projects and partnerships, with links to Tate's Library and Archive.
- People planning a visit to a Tate gallery often go first to Tate Online for information and to book tickets and purchase Tate Membership<sup>10</sup>. Today, up to fifty percent of advance ticket sales for Tate's exhibitions and events are made online. We send out 50,000 monthly e-newsletters and we piloted multimedia messaging when we offered images to download as mobile phone wallpaper for the Wolfgang Tillmans exhibition at Tate Britain in 2003.
- Online content is also available in the galleries themselves. A new touch-screen system allowed visitors to Tate Britain's Turner and Venice exhibition to view the artist's sketchbooks online while in the galleries. Kiosks in the interpretation area on Level 5 at Tate Modern provide information on works on display, and also promote the possibility of finding out more, later, from a home computer.
- For those who cannot reach the galleries, Tate Online gives a vivid experience of current exhibitions and displays. Online footage of Tate Modern's Donald Judd exhibition, for instance, includes clips from an interview with curator Nicholas Serota and is regularly visited months after the show ended. Explore Tate Britain and Explore Tate Modern<sup>11</sup> extend gallery displays to an international audience, while two new works commissioned for Net Art<sup>12</sup> introduce new visitors directly to art. Tate Online has much to offer in its own right.
- We are delighted that BT, Tate Online's first sponsor, renewed their sponsorship in April 2003 for a further three years. BT's support has enabled Tate Online to innovate, think differently and serve Tate's audiences better. In 2002 the site won both a prestigious BAFTA award for i-Map and the first ever London

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

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

Tourism Award for Best Website. Then, in 2003, Tate Online was awarded a second BAFTA, for the Best Online Factual site.

- Over the next two years we will continue to invest in and improve Tate Online, bringing more of our programmes to more people and deepening their experience of Tate.



1. [www.tate.org.uk/learning/kids](http://www.tate.org.uk/learning/kids)
2. [www.tate.org.uk/learning/kids/city](http://www.tate.org.uk/learning/kids/city). Sponsored by Barclays PLC
3. [www.tate.org.uk/imap](http://www.tate.org.uk/imap)
4. [www.tate.org.uk/ita](http://www.tate.org.uk/ita). Introduction to Modern and Contemporary Art is a collaboration with the New Opportunities Fund and the City Literary Institute. Online learning at Tate is linked to the National Grid for Learning (Ngfl)
5. [www.tate.org.uk/onlineevents](http://www.tate.org.uk/onlineevents)
6. [www.tate.org.uk/collections/in\\_special](http://www.tate.org.uk/collections/in_special). Supported by the New Opportunities Fund NOF-digitise programme
7. [www.tate.org.uk/turnerww](http://www.tate.org.uk/turnerww). Supported by the New Opportunities Fund NOF-digitise programme
8. [www.tate.org.uk/research](http://www.tate.org.uk/research)
9. [www.tate.org.uk/research/tateresearch/tatepapers](http://www.tate.org.uk/research/tateresearch/tatepapers)
10. [www.tate.org.uk/tickets](http://www.tate.org.uk/tickets) and [tate.org.uk/members](http://tate.org.uk/members)
11. [www.tate.org.uk/britain/explore](http://www.tate.org.uk/britain/explore) and [www.tate.org.uk/modern](http://www.tate.org.uk/modern). Both developed in partnership with BT
12. [www.tate.org.uk/netart](http://www.tate.org.uk/netart). New additions are *agoraXchange 2003* by Natalie Bookchin and Jacqueline Stevens, and *Blessed Bandwidth 2003* by Shilpa Gupta. Both works were made with financial assistance from the Daniel Langlois Foundation for Art, Science and Technology

## Buildings

- By the standards of most two year periods over the last two decades or more, this has been a quiet period for Tate in terms of building work. The last biennial report covered the conclusion of the two of the biggest construction projects in Tate's history: the creation of Tate Modern and the Centenary Development at Tate Britain. Since then further work has taken place at Tate Modern and now, thanks to a final distribution of funds from the Millennium Commission, additional substantial improvements, known as the Arrivals Project, are being carried out there by our architects Herzog & de Meuron. Drawing on the lessons of several years of operation, the project will provide a spectacular new shop at the North Entrance, freeing the existing shop for a programme of contemporary art. It will also open up the concourse on Level Four, the middle level of galleries where temporary exhibitions are staged, providing improved freedom of movement around the espresso bar and extending existing views of the river, St Paul's and the City. We continue with plans for a Collection Centre to offer better visitor access at the Tate Southwark Store. We have appointed Grimshaw Architects to design it and are now developing the brief to take account of the complex problem of giving greater accessibility to stored work, in the light of the changing nature, and therefore changing storage requirements, of contemporary art.
- This has been an active period in terms of laying the groundwork for future development initiatives. The arrival of Tate Modern at Bankside has generated a cauldron of development activity in the area, and we have been compelled to bring forward our plans for the further development of the site. This is to ensure that opportunities to develop a further phase of the building are safeguarded, once the electricity substation which occupies the southern third of the building has been relocated. There has been an intensive period of consultation with our developer neighbours, following which planning permission for an extension of Tate Modern is being sought. At St Ives, following a number of feasibility studies, a proposal to develop a further building on the site of a car park above the existing Tate St Ives has been adopted by a partnership of Tate, Penwith District Council, and Cornwall County Council (which owns the gallery building). A competition to select a design team will take place in the latter part of 2004.
- The success of the Centenary Development at Tate Britain has encouraged us to consider similar upgrading of the front half of the building. The first step will be the appointment of a

new design team to bring the site master plan up to date before embarking on the improvements.

- At Tate Liverpool, the historic building continues to require substantial maintenance and a series of modest projects are in train. The designation of Liverpool as Capital of Culture 2008 has brought an additional challenge: that of maintaining the prominence of the Albert Dock as a destination for visitors while major new developments are in train elsewhere in the city. We are working with our neighbours, developers and with various public agencies to see what might be done.
- The aftermath of a series of major projects has brought a period of evaluation and study for the Projects team; but for the Estates team newly-delivered projects bring a period of intense operational activity as the new buildings are managed in normal mode for the first time. There has been much to learn from the brand-new operational set up at Tate Modern that can be applied across the whole of Tate. An initial period of devolved facilities management for our London sites has been replaced by a central administration that can benefit from various economies of scale and of flexible working between sites. This has also been a period where compliance with new legislation and regulations has required considerable central support to the individual Tate galleries. The pause in major projects has also allowed time for a thorough appraisal of our building and engineering assets. In doing this we are using a life cycle costing approach to inform our future capital maintenance programme, which will continue to be integrated with Tate's major new project activity.

