

TATE FUND REPORT 2013/14



Henri Matisse *The Snail* 1953 Tate © Succession H. Matisse / DACS 2014



Thank you for supporting the Tate Fund

Tate is a champion for art and its value in society and our aim is to open the experience and enjoyment of art to as wide an audience as possible.

Your donations to the Tate Fund provide vital support across our galleries, enabling Tate to fulfil its mission to promote the public understanding and enjoyment of art.

Donations to the Tate Fund help us to:

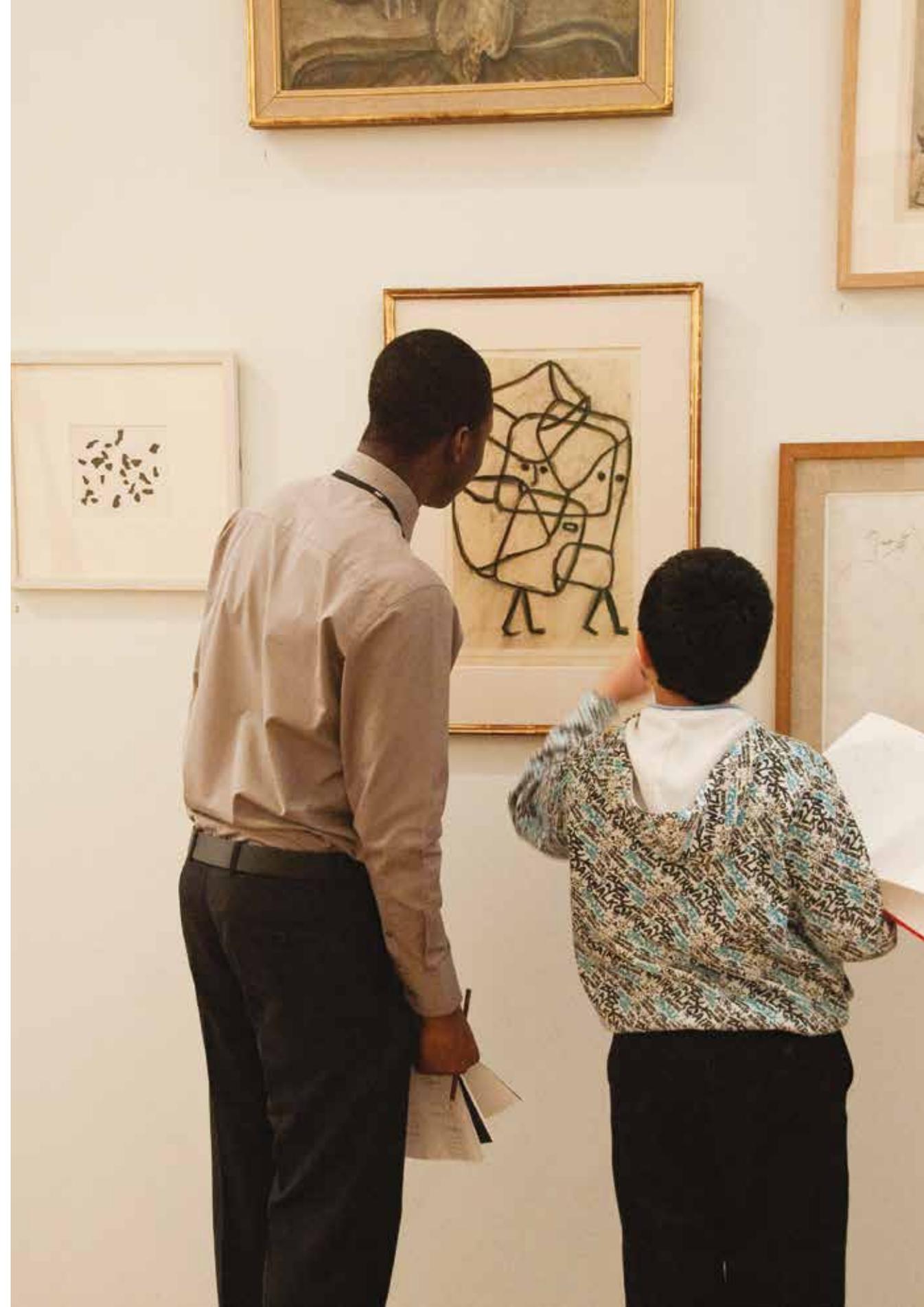
- care for and protect the national collection now and for future generations through expert conservation
- provide unique learning opportunities for people of all ages through access to art
- bring art to new audiences through community activities and access programmes
- respond confidently to unexpected circumstances and provide support where the need is greatest.

Each year, Tate raises the majority of its own running costs. Donations to the Tate Fund are therefore critical in enabling us to continue to offer personal and unique experiences of both familiar and new art within and beyond our galleries.

Every gift, no matter the size, makes a real difference.

Thank you for all that you have helped us achieve.

Visitors enjoying the collection at Tate Britain as part of the Schools and Teachers programme which is supported by your donations to the Tate Fund.



TATE MODERN IS CHANGING

Since it first opened in 2000, Tate Modern has transformed attitudes to the visual arts in the United Kingdom and beyond. Visitors to the gallery have increasingly sought new ways to engage with the art on display, while Tate's collection of international art has expanded to embrace new regions, new media and a new generation of artists and visitors. The new Tate Modern, including the extension being built to the south of the current gallery, will embody these changes, physically opening up the building and offering multiple routes into and through it from the generous public spaces beyond. When it opens to the public in 2016, the gallery will be a model for museums of the twenty-first century, providing our visitors with additional opportunities to meet, learn, debate and enjoy art from around the world. There will be more spaces for the display of works in the national collection, for learning, and for performance and installation, all allowing our visitors to engage more deeply with art. New social spaces will also be created so visitors can reflect, unwind and relax in the galleries. To find out more about the project visit: www.tate.org.uk/about/projects/tate-modern-project



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

TATE BRITAIN NOMINATED FOR MUSEUM OF THE YEAR 2014

After five years of design and planning, and two and a half years of building work, the Tate Britain Millbank Project was opened to the public in November 2013 to much critical acclaim. Alongside the refurbished galleries, the chronological rehang of British art was also unveiled, providing a circuit of Tate's unparalleled collection and ensuring that the full historical range, from 1545 to the present, is always on show. The programme of changing collection displays continues to present a wide range of British art while the Archive displays give visitors the chance to enjoy more of the collection than has hitherto been possible. The restaurant – – was renovated and Rex Whistler's mural conserved thanks to your support. New learning suites and digital studios invite visitors to bring their own experience to the exchange of ideas, promoting creativity and conversation. We were delighted to end such an exceptional year with the news that Tate Britain was named as a finalist for the Art Fund Prize for Museum of the Year 2014.



The newly refurbished Millbank entrance opened to the public last year.

TATE LIVERPOOL TURNED TWENTY-FIVE

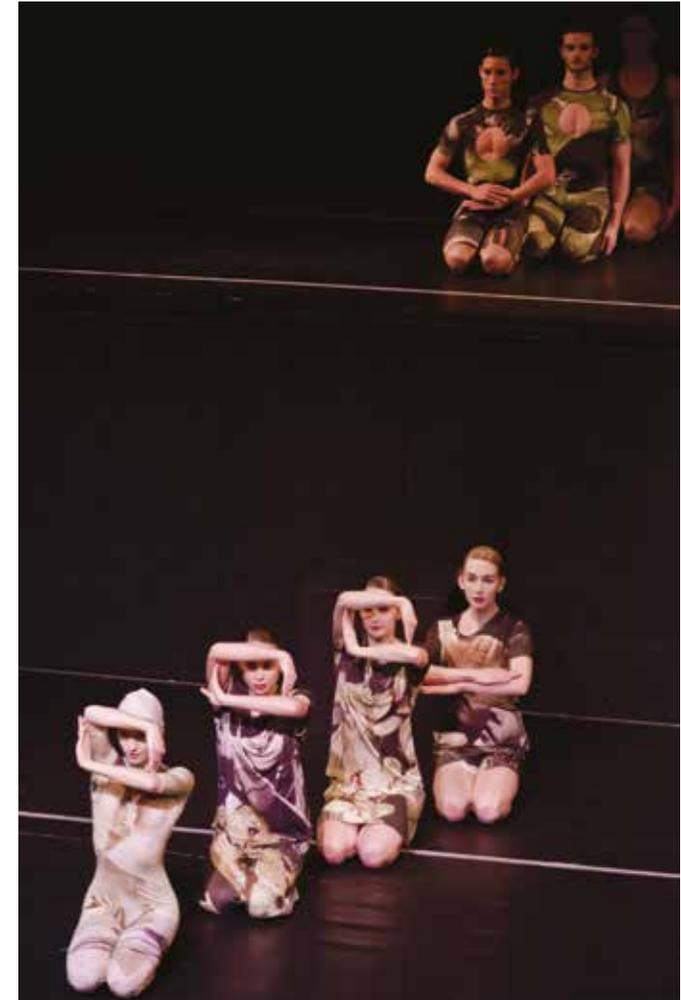
Last year saw a number of celebrations across the North West as visitors, staff and supporters marked Tate Liverpool's 25th birthday. The gallery received cards, emails, letters and artworks from a number of artists and collaborators including Wayne Hemingway, Anthony McCall, Yoko Ono, Ed Ruscha, Bob and Roberta Smith, Zarina Bhimji and Colin Self. Since opening its doors to the public on 24 May 1988, Tate Liverpool has become the most visited gallery of modern and contemporary art outside London, in a city which has more galleries and museums per square mile than any UK city other than the capital. Over the past twenty-five years, some 15 million visitors have enjoyed a lively mix of almost 200 exhibitions, collection displays and artist commissions. Many hundreds of thousands have also enjoyed events and taken part in the diverse range of projects delivered across the region by our Learning team.



Supporters and staff celebrated Tate Liverpool's 25th Birthday in 2013.

TATE ST IVES – A YEAR OF FIRSTS

Last summer saw the launch of *I Spy Tate*, Tate St Ives's first free gallery trail for families which aids the exploration of the gallery spaces and the collection. In the autumn, work began on the Tate St Ives Phase 2 Project, the first major reworking of the building since it opened. After many years of planning and successful fundraising, ground was broken in October 2013 for the start of the excavation work. Situated next to the existing gallery, the new extension has been designed by award-winning architects Jamie Fobert Architects Ltd to create new gallery spaces and a suite of flexible learning and event facilities. Inside the gallery, October saw the launch of our Artists Programme, with the performance artist and collagist Linder as the first incumbent. This exciting programme provides visitors with access to practising artists in the gallery as well as supporting the up-and-coming artists, writers, musicians, academics, and creative practitioners themselves who participate in the programme.



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

LEARNING

Each year over one million people join in learning activities in our galleries, a further million access learning materials on our website, and another 600,000 take part in activities at our partner organisations throughout the United Kingdom. Your donations help us to provide learning activities for people of all ages, regardless of their level of knowledge or area of interest, in a way that suits them.

LATE AT TATE

For the second year running, your generous donations have supported Late at Tate, Tate Britain's lively and vibrant after-hours events. An incredible 18,000 people enjoyed this wide-ranging programme which included film screenings, talks, live music, tours, poetry, workshops and, of course, the best of British art. By providing a variety of activities across the programme in an informal out-of-hours atmosphere, visitors were able to choose to observe or to participate, allowing a freedom to explore and learn about art on their own terms and in their own time. As well as being enjoyed by our regular visitors, the programme also attracts new visitors who may be visiting a gallery and engaging with art for the first time.

In June 2013, 3,000 visitors attended *Late at Tate: Chronology* which was curated by members of our youth programme, Tate Collective, alongside Student Ambassadors from University of the Arts London. The project was designed to offer access and opportunities to young people who are the first in their families to consider studying at higher education institutions. The evening saw a series of events, installations and interventions by audio, visual, digital and performance artists with young people responding to Tate's exhibitions and collection displays by creating print, jewellery, fashion and costumes for a catwalk show in the gallery.

December saw one of the most popular Late at Tate events yet, with 5,000 visitors enjoying an evening of collaboration between seminal electronic music label Warp Records and Turner Prize winning artist Jeremy Deller. The central concept of *Warp x Tate* was to



Thanks to your donations, visitors are able to access a wide range of learning activities in our galleries.



Your donations provided 14,700 self-directed activities for families, including the Silver Concertina activity by artist Anna Lucas.



Almost 5,000 visitors enjoyed *Warp x Tate*, many visiting a gallery for the first time.

expand Deller's *The History of the World 1997–2004* through live performances and installations by Warp Records artists, creating an immersive experience of Deller's work.

FAMILIES

The Early Years and Families programme at Tate aims to provoke wonder, support exploration and promote the enjoyment of art for young people and their families. The programme works with various artists to help families to engage with and deepen their understanding of art whilst developing key learning skills.

Children are at the heart of the families programme and because of this we ensure that our activities are open-ended. This ensures that the direction, quality and depth of each child's learning journey isn't predetermined. By providing activities in this way, families are able to engage independently with the collection and gallery spaces. The programme works to introduce families to a range of contemporary and inter-disciplinary art practices which equips them with the tools to take the lead on their own exploration and creation of art.

Your donations allowed Tate to develop and produce self-directed activities for almost 15,000 younger visitors and their families. Created by artists, the guides focus on exhibitions, collection displays or the architecture and spaces of Tate, whilst introducing an element or genre of art.

For example, the RGB Strip activity playfully introduces some of the conventions of film and still photography. Children and families are invited to explore different ways of seeing and framing art by using viewfinders, colour overlays and construction slots from the resource pack to look at the collection. The activities are fun and great for all members of the family to use together.

From unusual natural materials such as hair or elephant dung to rapidly changing technologies, our conservation team must be able to research and respond to evolving artistic practices to be able to care for and preserve each of the 70,000 artworks by around 3,000 artists we hold on behalf of the nation. Exploring the projects that your donations support demonstrates just some of the fascinating ways our team consider and care for artworks.

THE SNAIL

Your gifts enabled the conservation of one of the most iconic works in Tate's collection, Henri Matisse's *The Snail* 1953. In advance of the opening of the *Henri Matisse: The Cut Outs* exhibition at Tate Modern in April 2014, the team began work on the artwork to ensure it was presented in the best possible condition for the enjoyment of visitors to the exhibition, whilst also protecting it for future generations. This much-loved work was acquired for Tate with the generosity of Tate Members and will now be cared for by donations, like yours, to the Tate Fund.

When approaching conservation projects, the team uses crucial relationships and historically documented research to assist in the treatments of artworks. In this case, Tate's conservators used letters from Matisse's assistant and the studio which originally mounted the work to examine the piece closely.

As with all artworks in the collection, Tate specialists first performed a detailed examination to confirm the materials and techniques used by the artist. To identify any changes to *The Snail* since it has been in the care of Tate, the team looked at the artwork in different lighting conditions and under magnification, comparing the current condition with that documented in previous notes and images. Tate conservators then undertook various treatments including replacing degraded and acidic tape that had been used to secure the work to the wooden stretcher with an acid-free conservation product.

A spectrophotometer, a device that monitors colour density of artworks, was particularly useful for the conservation process for *The Snail*, as Matisse is known for his use of colour. The results will play a key part in helping to monitor future changes in the paint. In this particular analysis, the comparison of exposed and protected paint showed that the work is in excellent condition and not visibly faded. The team will use this information to continue to protect the work, keeping it as close to this condition as possible.



Tate's expert conservators used a spectrophotometer to monitor the colour density of each layer of the work.



STEPHEN WILLATS'S LIGHT BULBS

Stephen Willats's *Visual Automatic No.5* 1965 was acquired by Tate in 2004 and its conservation, supported by donations to the Tate Fund, is a wonderful example of the scope of work undertaken by our expert team. The complex sculpture, which includes flashing lights, was made from plywood, wood, plastic, metal, hand-painted light bulbs, electrical components and a motor. This means that our team needed to care for the work both materially as a sculpture, and also as a working piece of technology which can be affected by a range of factors including changes in electrical components, government regulations and safety considerations.

In order to ensure that we have the best possible knowledge of works in the collection, our conservation team proactively build relationships with artists or their estates whenever possible. In this instance, Steve Willats has been a part of the conservation process since the work entered the collection and conversations with him provide an important insight into the artwork, its production and its meaning.

Conserving the work involved placing the original 'timers', or 'randomisers' for the light bulbs, in a bespoke junction box designed by an electronics expert and then replacing the motor with one which replicates the original in behaviour but is safer, more stable and more efficient.

The light bulbs in the work proved interesting as the incandescent types used are being phased out of production. It was important that the light components continued to work as originally designed in order to preserve the integrity of the sculpture, so options considered included stockpiling incandescent bulbs or using newer technology to mimic the same effect as the originals. The team replaced the brass bulb fittings to keep them in safe working order and made replica light bulbs using clear incandescent bayonet bulbs. These were coated with acrylic paint to mimic the original method of production and will be used in the near future for presentations of the work. The team continues to investigate new bulb types to identify the best possible option for use in the work in the longer term.



New light fittings and replacement bulbs ensured the work can continue to be displayed as the artist intended.

MRS ASHER WERTHEIMER'S FINGER

Your donations to the Tate Fund have also funded what is perhaps a more widely understood area of sculpture conservation, a broken finger.

A marble bust depicting Mrs Asher Wertheimer by the artist James Havard Thomas (1854–1921) was presented by Mrs Wertheimer to Tate in 1908. The bust is carved from a creamy-white fine-grained marble with small amounts of black veining visible and presents the subject from the head to the lower abdomen with both hands resting on a shoulder. It is a wonderful piece as the clothing and hairstyle are very evocative of the period in which the bust was carved.

Unfortunately the left index finger had detached in two places along the line of very old repairs and therefore required restoration by the team. The finger pieces had been previously attached using metal pins and adhesive, however the adhesive had failed and there was visible staining caused by it and the metal pins on the surrounding marble. To repair the break, the old fill material, adhesive and metal pins were removed. New bamboo pins were whittled to fit and inserted into the existing holes. A conservation-grade acrylic adhesive was used to secure the pins and to re-attach the finger along the two break lines.

After the finger was reattached the repair lines underwent conservation treatment to display a clean, smooth surface. Where the existing marble had crumbled around the break lines, the surface was retouched to even out the imperfections with colour match fills. This consisted of using loose powdered pigments, renaissance wax and watercolours.

What is interesting about this treatment is that the finger was damaged due to a weak repair, but a weaker repair is the most appropriate way to preserve the piece. If the team were to reattach the finger with a technique that matched the hardness of the marble, any future break could damage the original marble and be a bigger threat to the integrity of the artwork. Therefore, it is better for the piece to break along the same break line again, than to fracture further up the original marble.



Our expert conservation team were able to repair the broken index finger thanks to your support of the Tate Fund.

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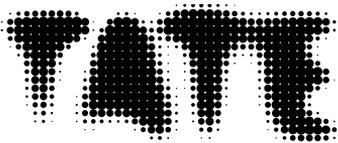
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and those who wish to remain anonymous

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