

# Tate Report 2009–10

## Contents

Introduction	03
Art and Ideas / Collection	
Acquisitions	10
Collection care	12
Research	14
Acquisition highlights	16
Art and Ideas / Programme	
Tate Britain	34
Tate Modern	36
Tate Liverpool	39
Tate St Ives	41
Calendar	43
Audiences / Learning	
Families and young people	47
Adult programmes and live events	49
Audiences / Beyond Tate	
Online and media	54
Tate National	56
Tate International	59

Improving Tate	
Developing staff	62
Operational effectiveness	63
Sustainable practice	63
Funding and trading	64
Future Developments	69
Financial Review	72
Donations, Gifts, Legacies and Sponsorships	75

## **Introduction**

We are committed to enriching people's lives through their encounter with art. And so, this year Tate again reached out across the country and to the world beyond – through our galleries, partnerships and online – to invite people to look again at the familiar, and to think about the new experiences offered by the art of our own time.

## **Broadening global and artistic perspectives**

Our environment is characterised by rapid technological, social and economic change. We have therefore been strengthening our foundations and broadening our perspectives to ensure we continue to stimulate audiences and engage their attention, making art relevant to their lives today.

The emergence of new art centres across the world and an art world which is increasingly complex and interconnected oblige us to re-examine our focus on traditional geographical areas of interest. Significant acquisitions this year included a group of thirteen contemporary works by artists from Algeria, Lebanon, Turkey, Iran and Egypt, as well as important works by artists including Do-Ho Suh, Chen Zhen and Santu Mofokeng. New exchanges with museums around the world also contributed to broadening the international experience of our curators, as well as bringing new global perspectives to Tate.

Contemporary artists work in many media, including photography, film, video and performance. We have appointed Simon Baker as our first Curator of Photography and International Art. The acquisition of a large group of work by Keith Arnatt, a film by David Lamelas, and a significant photographic collection, generously given to Tate through the Acceptance in Lieu scheme by the late Barbara Lloyd, are examples of ways in which our representation of this important area of art practice is being strengthened.

Other notable works entering the Collection this year included a performance by Tania Bruguera, eight hand-coloured etchings by William Blake, the last painting by Patrick Caulfield, and several important Arte Povera works by Giovanni Anselmo, Alighiero Boetti, Marisa Merz, Pino Pascali and Gilberto Zorio.

### **Collaborating to support artists**

In tough economic times, it is even more important that we continue collaborating with artists, supporting them at various stages in their career and working together to present the Collection in new ways.

We presented major exhibitions by Roni Horn, John Baldessari, Chris Ofili, Richard Long and Dexter Dalwood. We also commissioned artists to conceive new work, notably *How It Is* by Mirosław Balka at Tate Modern and *Cold Corners* by Eva Rothschild at Tate Britain. Douglas Gordon was invited to respond to new Tate research and we worked with Robert Morris to recreate his seminal 1971 work *Bodyspacemotionthings*. Artists also bring new perspectives on Tate's Collection, and this year our curators collaborated with a number of artists including Michael Craig-Martin and Michael Landy to present new Collection displays and exhibitions.

Tate manages the Collection on behalf of the nation, so it is important that people up and down the country should have the chance to see artworks in their local venues. Tate's national activities help broaden access to arts and strengthen initiatives outside London. This year we mounted the inaugural tour of the ARTIST ROOMS collection, given to Tate and National Galleries of Scotland last year by Anthony d'Offay. We also obtained further funding for the Tate Connects national network of galleries and museums. This will allow us to work with partner galleries to develop their audiences and income streams, contributing to their sustainability at a time when public funding is likely to fall.

## **Interacting with audiences**

Tate engages with audiences in new ways by using technology on a local and global scale, keeping pace with advancements in this rapidly developing field.

We have the most popular arts website in the UK, with over 1.8 million unique visitors every month. This year social-media platforms, such as Facebook and Twitter, also provided new forums for engagement. The installation of a wireless network in Tate Modern, and the development of our first iPhone applications, also meant that Tate is laying the foundations to engage with audiences in the future via smart phones.

As our ability to interact with our audiences grows, so do the opportunities for participation and co-creation. The Tate Movie Project is the first of its kind – an animated film made by and for children across the UK, brought together by Tate, Aardman and Fallon. The project has been made possible by significant funding from Legacy Trust UK, sponsorship from BP, and additional support from the BBC. Tate Movie is part of the London 2012 Cultural Olympiad. A Tate Movie Truck will visit over 50 places across the UK to gather material, which can also be submitted through a website. Learning programmes such as The Unilever Series: turbinegeneration and Illuminating Cultures also provide ways to use Tate's Collection to create cultural understanding among students, teachers and galleries across the globe.

## **Our evolution continues**

Constraint fuels innovation. That is why, despite an uncertain economic outlook, we continue to be confident, working to develop new funding sources, improving our efficiency and laying the foundations for a secure and exciting future. We are clear about the scale of the tasks ahead.

We generate more of our income from donations and trading than other major national museums; about 60% of general income

comes from sources other than Government Grant-in-Aid. Efficiency initiatives were taken forward in storage, procurement and energy use to ensure that we make the most of every pound we receive. For example, we were able to reduce our consumption of gas and electricity as well as the amount of waste sent to landfill.

Public demand for what Tate offers means we must continue to evolve. While Tate Modern was built to accommodate around two million visitors per year, we now regularly welcome around five million. Tate Modern has become the most visited museum of modern art in the world, attracting more visitors than MoMA in New York and the Centre Pompidou in Paris, despite having significantly less floor space. The further expansion and development of Tate Modern will ensure it maintains its internationally recognised iconic status.

Tate's Trustees have taken the decision to commence construction on the expansion to the south of the existing building. In January 2010 preparatory building work began, and by July, demolition works were complete and the lids to the vast subterranean oil tanks, which will form the base of the new building, were removed, revealing the spectacular new spaces for showing art.

Audiences at Tate Britain have also expanded significantly, by some 60% since 2000. The project to transform Tate Britain also progressed. The plans aim to conserve the fabric of the beautiful Millbank building, bring the oldest galleries up to 21st-century standards for displaying art and make much-needed enhancements to visitor and learning facilities. In July 2010 the scheme received unanimous planning consent from Westminster City Council and work onsite is expected to begin in 2011.

We are also pleased that Cornwall County Council, working in partnership with Tate St Ives and the Penwith Housing

Association, purchased land adjacent to Tate St Ives, paving the way for the future development of Tate in Cornwall.

## **Staff and supporters**

Developing new and reliable sources of funding is more important today than ever before. We are indebted to all of our visitors, donors and supporters, whose continuing support allows us to thrive.

In the past five years, Tate has grown its self-generated income by 16%, a rate well above the growth in Government Grant-in-Aid. Nonetheless, that grant accounts for about 40% of our general funding and is the critical foundation upon which we maintain and support our other commercial and fundraising activities, and present the extraordinary public programme to broaden access to art in the UK.

The Board of Trustees recognise that Tate's success is due to the professionalism, enthusiasm and dedication of all who work at Tate. We want to thank Nicholas Serota, the Director of Tate, and his team not only for the consistent delivery of what they promise, but also for maintaining Tate as a global leader in its field by being innovative and creative. Their work results in a public programme of extremely high impact, delivered with great efficiency.

We were sorry to see several long-standing employees of Tate move on this year. In December, Dr Stephen Deuchar, the successful founding director of Tate Britain, became Director of the Art Fund. We were pleased to welcome Dr Penelope Curtis, from the Henry Moore Institute in Leeds, to lead Tate Britain into its second decade. After seven stimulating years as Director of Tate Modern, Vicente Todolí returned to Spain. Chris Dercon, currently Director of Haus der Kunst in Munich, will join Tate in April 2011 in his place. Will Gompertz, the enterprising Director of Tate Media, left to become the first Arts Editor at the BBC. In May

of this year, we were delighted to welcome Marc Sands as our new Director of Tate Media and Audiences.

This year also saw the retirement of Celia Clear and departure of Robin Bidgood, the Chief Executives of Tate Enterprises and Tate Catering respectively. Celia is a legend in the museum publishing business and over fifteen years has taken Tate Enterprises to new levels of success. We were delighted to be able to replace Celia and Robin with the internal promotion of Laura Wright and Jeroen Schuijt. Anna Cutler was appointed Tate's first Director of Learning, having previously led the Learning team at Tate Modern, and Susie Dawson retired after several years helping to develop Tate's membership scheme.

We would like to express our sincere appreciation to Anish Kapoor, CBE who retired after four years serving on Tate's Board of Trustees. We were also pleased to welcome new Trustees to the Board this year, the artists Bob and Roberta Smith and Wolfgang Tillmans in July 2009, and Mala Gaonkar in March 2010.

It was with great sadness that we learned of the death of a number of friends and supporters this year. The artists Craigie Aitchison, John Craxton and Barry Flanagan all died in 2009, leaving behind a rich artistic legacy. We also lost Charles Harrison, one of the most acute art critics of the post-war era. Two of our greatest supporters also died recently, Lord Wolfson and Dr Mortimer Sackler. Both contributed greatly to the development of Tate and of art in Britain in many ways. We will miss them but always remember them.

The Lord Browne of Madingley  
Chairman, Tate Trustees

### **Tate Trustees as of 31 March 2010**

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

Helen Alexander, CBE

Tom Bloxham, MBE

Sir Howard Davies

Jeremy Deller

Professor David Ekserdjian

Mala Gaonkar

Patricia Lankester

Elisabeth Murdoch

Franck Petitgas

Monisha Shah

Bob and Roberta Smith

Wolfgang Tillmans

## **Art and Ideas – Collection**

### **Acquisitions**

Tate's Collection lies at the core of our programme. Works from the Collection are displayed in the four Tate galleries, and loaned to other galleries nationally and internationally. They provide the inspiration for Tate's programme, research and learning. It is vital that this national asset should evolve. The geographical scope of the Collection is shifting from North America and northwest Europe to reflect the wider contemporary art world of the Middle East, North Africa, the Asia-Pacific region and Latin America. Each year new works are acquired in order to reflect new ideas and developments in contemporary art, to take advantage of important historic works becoming available, and to explore different, dynamic world art histories.

After eight hand-coloured etchings by William Blake were discovered by chance in a box of second-hand books and offered to Tate, we set about acquiring them for the Collection. The works were based on Blake's illustrations for a series of illuminated books, including his prose work *The Marriage of Heaven and Hell* c1790–3. Secured through generous help from the Art Fund and Tate Members, as well as support from the Tate Patrons, Tate Fund and private donations, the works greatly add to Tate's outstanding Blake collection.

Significant developments were made in the acquisition of international and British contemporary art. The Outset/Frieze Art Fair Fund continued to support Tate in acquiring work by emerging artists. This year's acquisitions comprised work by six artists, including video and film works by three Eastern European artists Zbigniew Libera\*, David Maljkovic\* and Artur Zmijewski. Work by British artists acquired during this period included Simon Starling's *Work, Made-ready, Les Baux de Provence* (Mountain

Bike) 2001, a bicycle ridden to an aluminium mine and recast with raw materials.

A highly significant acquisition for Tate included a group of Arte Povera works by Giovanni Anselmo, Alighiero Boetti, Marisa Merz, Pino Pascali and Gilberto Zorio. A generous anonymous gift was received of four sculptures by Magdalena Abakanowicz, one of the most significant figures of post-war Polish art.

Abakanowicz scavenged for materials in Warsaw which she then dyed and wove into evocative sculptural forms.

A record number of individuals supported Tate's Acquisition Committees. The launch of Tate's Middle East and North Africa Acquisitions Committee (MENAAC) complemented existing initiatives relating to Latin America and the Asia-Pacific region. With MENAAC's support, Tate acquired thirteen contemporary works by ten artists from Algeria, Lebanon, Turkey, Iran and Egypt, including the designs for a scale model of the Algerian city of Ghardaïa by artist Kader Attia. Further works were acquired from the Asia-Pacific region and Africa, including Do-Ho Suh's Staircase III 2009\* and Santu Mofokeng's The Black Photo Album/Look at Me 1997, a slide installation of colonial portraits of urban black people in early twentieth-century South Africa.

A group of works was acquired in lieu of tax including two important Camden Town Group paintings, Harold Gilman's Nude at a Window c1912 and Charles Ginner's La Vieille Balayeuse, Dieppe 1913.

Tate appointed its first ever specialist Curator of Photography and International Art, reflecting the importance of lens-based media in our collecting policy. Acquisitions this year included a large group of photographs by the late British artist, Keith Arnatt, and an outstanding group of works acquired in lieu of tax from the late Barbara Lloyd, a pioneering collector who developed the first photography section in a British gallery at Marlborough Fine Art. It includes works by Bill Brandt, Brassai, Henri Cartier-Bresson,

Robert Frank and Edward Weston. Tate also received a gift from the Billstone Foundation of a collection of vintage documentary photographs and archival texts by Vito Acconci, recording the artist's influential performances in the Sonnabend Gallery in 1972.

Tate's Archive, the largest archive of British art in the world with more than one million items, this year acquired the correspondence of Helen Anrep, who was connected to the Bloomsbury Group. This significant addition to Tate's unparalleled Bloomsbury archives is likely to be the last great cache of letters relating to the Group. Other notable acquisitions included the archive of Genesis P-Orridge, the artist, musician and founder of the band Throbbing Gristle, and the papers of Charles Harrison and Peter Townsend, who were both connected to the publication Studio International.

Tate has a responsibility to make new acquisitions accessible. Following Anthony d'Offay's gift of over 1,100 major contemporary works in 2008, presented jointly to Tate and National Galleries of Scotland, we took the ARTIST ROOMS exhibitions to a wide audience. In 2009–10, fourteen galleries across the UK showed ARTIST ROOMS. The collection was enhanced by significant donations from artists, including Ed Ruscha's *The Music from the Balconies* 1984 and, from the estate of Ian Hamilton Finlay, *IDYLLS END IN THUNDERSTORMS* 1986. Throughout 2010, audiences from Eastbourne to Stornoway will benefit from another tour, thanks to the continuing support of the Art Fund and the Scottish Government.

### **Collection care**

With its rigorous and innovative approach to the care of the Collection, Tate is a leader in the international museum sector. We face increasing challenges presented by new technology and

mixed media, and constantly update our conservation practices to take account of new methods and techniques.

For example, the acquisition of software-based artworks has presented new challenges for the Time-Based Media Conservation team. Working with computer experts from Tate's Information Systems department, we have been seeking long-term conservation outcomes for works such as José Carlos Martinat Mendoza's *Brutalism: Stereo Reality Environment 3 (AER-3/Brutalismo) 2007\** which connects to the internet via a search engine.

Tate also consistently seeks to improve its conservation of traditional fields. This year, Henry Moore's sculptures were the focus of much activity. For example, *Girl 1931*, part of the Tate Collection, was cleaned for the Henry Moore exhibition at Tate Britain, restoring the sculpture's cream Ancaster limestone to reveal subtle colours that had been hidden by ingrained dirt.

The Paintings and Frames Conservation department prepared work for the exhibition and subsequent tour of Tate Britain's *Turner and the Masters*. With support from McKinsey & Company and Tate Fund, several paintings and frames were fully restored, including JMW Turner's *Fishing Boats Bringing a Disabled Ship into Port Ruysdael* exh 1844 and *Mercury Sent to Admonish Aeneas* exh 1850. As well as making these works stable, conservators were able to remove discolouration caused by over-painting and non-original varnish layers, which revealed missing details and reintegrated old losses, allowing Turner's rich colours and composition to take precedence once more.

Recent research on the conservation of acrylic painting came to fruition in 2009–10, with paintings from the Collection benefiting from restoration, including Agnes Martin's *Morning 1965*. This delicate white acrylic painting with its fine graphite and red pencil grid drawing had been disfigured by a discoloured coating and layers of dirt, blighting the purity of Martin's vision. After wide

consultation, conservators and conservation scientists devised a safe method for removing these layers. Their painstaking treatment used recent advances in gel cleaning systems to restore and reveal the original surface of the painting.

\* These works will be formally accessioned into the Collection in the next financial year.

## **Research**

Research is the foundation for all Tate's exhibitions and displays, and informs activity across the organisation. Tate's research remit is broad, not only encompassing art history but also fine-art practice, visual culture, technical art history and conservation science, cultural theory and policy, education and museum studies.

Underlining the importance of research, last year we founded three new Tate Research Centres bringing together colleagues from across and beyond Tate: British Romantic Art, Creative Communities, and Surrealism and its Legacies. This year we began a fourth Research Centre themed around The Art Museum and its Future.

The experiences Tate's audiences have with art in the galleries and beyond are the outcome of the research that we undertake. The Sublime Object: Nature, Art and Language, a project supported by the Arts and Humanities Research Council (AHRC), aims to understand how perceptions of the sublime in the external landscape are shaped by cultural experiences – art, literature and ideas communicated through history, philosophy, poetry, politics and religion. A spectacular Collection display entitled Art and the Sublime at Tate Britain originated in the research outcomes of the project. Notions of the sublime continue to be relevant to art and our lives today. In an exciting collaboration, the display was complemented by a contemporary commission by the artist Douglas Gordon.

Materials research remains a crucial part of our work. This year saw the conclusion of the Tate AXA Art Modern Paints Project. This pioneering three-year project has provided vital information about the properties of acrylic-based paints, and the results will help to preserve the many modern masterpieces painted after the early 1960s, when acrylics started to enjoy a growing popularity with artists. The project involved the conservation treatment of five key acrylic paintings in Tate's Collection, including Bernard Cohen's *Painting with Three Spots, One Blue and Two Yellow* 1970, Andy Warhol's *Brooke Hayward* 1973, and John Hoyland's *25. 4. 69* 1969. 'Acrylic is a new painting medium as oil once was,' remarked Hoyland. 'I feel strongly that research into the preservation of acrylic works of art should be an ongoing and important activity.' Tate is continuing the next phase of this important project with research partners the Getty Conservation Institute and The Dow Chemical Company.

In January 2010, we appointed the US scholar and Henry Moore specialist Dr Anne Wagner, Professor of Modern Art at the University of California, Berkeley, as the first Research Curator supported by The Henry Moore Foundation. This programme is designed to ensure that Tate's holdings of Moore works can be better understood and positioned in the canon of British sculpture.

Tate is also committed to pioneering exchanges between institutions. This year, Tate Curator Karen Hearn taught an MA module at the University of York in sixteenth- and seventeenth-century British painting, an exchange that will bring vital new interpretation to this important period.

A new series of scholars' mornings brings groups of eminent academics to Tate exhibitions in private sessions. The visiting groups reflected on the research questions raised by shows such as *Turner and the Masters* and *Henry Moore*. At the same time, Tate continued to host several ongoing research projects, with support from funding partners, including 'Art School Educated':

Curriculum Development and Institutional Change in UK Art Schools 1960–2000; The Camden Town Group Online Catalogue; The Turner Bequest Online Catalogue; the Folk Art Research Network; the Inter-Media Art Research Network; Court, Country, City: British Art 1660–1735; Matters in Media Art: Collaborating Towards the Care of Time-Based Media; Inside Installations: the Preservation and Presentation of Installation Art; Anoxic Display and Storage of Paper-Based Works of Art; and Tate Encounters: Britishness and Visual Culture.

Research would be impossible without the generous support of many organisations and individuals including the Arts and Humanities Research Council, the Leverhulme Trust, the Deborah Loeb Brice Foundation, the Getty Foundation and the European Union, as well as our academic partners. Their collective generosity ensures that Tate can continue to develop its groundbreaking approach to research and scholarship.

### **Acquisition highlights**

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

#### **William Blake**

1757–1827

[The First Book of Urizen, Plate 6 \(Small Book of Designs, Copy B\) 1796/c1818](#)

Colour etching with paint, watercolour and ink on paper

Support: 260 x 186 mm

Purchased with funds provided by the Art Fund, Tate Members, Tate Patrons, Tate Fund and individual donors 2009

T13002

This work comes from a series of small colour prints, consisting of pictures taken from Blake's illuminated books, reprinted without the text, then hand-coloured and bound as a separate album. In this instance the image relates to *The First Book of Urizen*, one of Blake's early texts that takes the form of a creation myth. Los, the figure engulfed in flames, symbolises poetry and imagination. Here he is overcome with terror at the materialisation of Urizen, who has been ripped from Los's side, and signifies tyranny and destruction. The original text was printed from the same plate as the image, making an explicit connection between the narrative and the picture. When taking this impression, however, Blake blanked out the words, replacing them with new lines handwritten in pen: 'I sought Pleasure & found Pain/Unutterable'. The direct emotional appeal of these words, as well as their ambiguous meaning when read in isolation, give a sense of universality to the work. Rather than illustrating a specific narrative, the image thus becomes a symbolic representation of human despair.

### **Emily Mary Osborn**

1828–1925

[Nameless and Friendless. 'The rich man's wealth is his strong city, etc.' – Proverbs, x, 15 1857](#)

Oil paint on canvas

Unconfirmed: 820 x 1040 mm

Purchased with assistance from Tate Members 2009

T12936

Emily Mary Osborn was one of the most important artists associated with the campaign for women's rights in the nineteenth century, and many of her works address the plight of the single woman in society. *Nameless and Friendless* shows an impoverished young female artist, accompanied by her younger brother, attempting to sell one of her paintings to a dealer. She is

represented standing nervously with downcast eyes as the dealer disdainfully judges her work; in the background other men cast a preying glance in her direction. In the context of contemporary campaigns for female education and employment, the image suggests that the woman has been forced by circumstance to exploit the meagre 'feminine' skills she has acquired in girlhood to pursue the 'unfeminine' role of earning her own living in a hostile urban environment.

## **John Singer Sargent**

1856–1925

### [Mrs Carl Meyer and her Children 1896](#)

Oil paint on canvas

Unconfirmed: 2330 x 1670 mm

Bequeathed by Adèle, Lady Meyer 1930, with a life interest for her son and grandson and presented in 2005 in celebration of the lives of Sir Anthony and Lady Barbadee Meyer, accessioned 2009

T12988

Adèle Meyer was the wife of Carl Meyer, a Jewish banker born in Hamburg who became a naturalised British subject in 1877. She was a well-known society hostess and is presented by Sargent posed precariously on a sofa, engaging the viewer with an amused and animated gaze. Her extravagant silk dress and the strand of pearls that descends to her feet add to the representation of her vivacious personality. By contrast her two children, Frank and Elsie Charlotte, are shown shyly leaning against the back of the divan. This work was one of Sargent's most flamboyant society portraits for which he was awarded a medal of honour at the Paris Exposition Universelle in 1900.

## **Harold Gilman**

1876–1919

## [Nude at a Window c1912](#)

Oil paint on canvas

Support: 610 x 508 mm

Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2010

T13227

Gilman's contre-jour depiction of a naked model leaning over an iron bed in order to look out through a net-curtained window is part of a sequence of nudes in bedrooms that he painted between 1911 and 1913, in large part following the example of Walter Sickert. However, Gilman's pulsating Post-Impressionist colour harmonies express a personal joyfulness in the subject and a direct engagement with the model that is in sharp contrast to the dour, grimy palette used by Sickert. Sickert and Gilman's pioneering portrayal of the nude – embodying naturalism and realism rather than historicised idealism – echoed the manner in which French artists such as Edgar Degas and Auguste Renoir had broken with tradition by depicting women at their toilette. *Nude at a Window* displays a frank, insouciant sexuality, and is typical of Gilman's approach to this subject. The domestic environment chosen by Gilman justifies the model's nudity and also locates it firmly in the modern world.

## **Meredith Frampton**

1894–1984

## [Sir Clive Forster-Cooper 1945](#)

Oil paint on canvas

Support: 1078 x 1263 mm

Presented by Tate Members 2010

T13032

Frampton's portrait of Clive Forster-Cooper, the eminent palaeontologist, was made when he was Director of the Natural History Museum. The portrait was not a commission, but started as a sketch before developing into a more ambitious work. It was bought by the sitter on completion. It is a particularly fine example of the way Frampton gathered attributes and emblems around a portrait to illustrate a career or personal characteristic and occasionally to construct a form of allegory. The intensity of Frampton's rendering of the many details in the painting and Forster-Cooper's expression – where he looks contemplatively into the distance – lend it a strange and transcendent quality. Forster-Cooper is shown with his plans for the rearrangement of the Museum; the book, models and bones trace the path of his research into evolution and human progress. Not only celebrating Forster-Cooper's career and stewardship of the Museum during the Second World War, these references also raise the wider question of mankind's future at the end of the war.

## **Marisa Merz**

b1931

### [Untitled \(Living Sculpture\) 1966](#)

Aluminium

Overall display dimensions variable

Purchased using funds provided by an anonymous donor 2009

T12950

Marisa Merz is a seminal figure associated with the Arte Povera movement and an important female artist. *Untitled (Living Sculpture)* is the most significant piece in her oeuvre. It was originally hung in the artist's home, which she shared with Mario Merz, and was subsequently shown in her first public exhibition in 1967 at the Galleria Sperone in Turin. A large sculpture of solid and hollow twisted tubes of aluminium stapled together and then

suspended from the ceiling, the work has often been described as primordial, as it is a free arrangement made up of both organic and angular geometric forms. Using the industrial materials often associated with Arte Povera, Merz's practice is primarily concerned with notions of material and space. Untitled (Living Sculpture) engulfs, yet also defines, the space it inhabits, making the space that the work occupies become equally important as the work itself. Subsequently the display and arrangement of her work is particularly important and contributes new meaning in each place it is shown.

## **Pino Pascali**

1935–68

### [Trap \(Trappola\) 1968](#)

Steel wool

Overall display dimensions variable

Purchased 2009

T12982

Pascali was one of the most important Italian artists of the 1960s and a crucial presence during the emergence of Arte Povera. One of his most impressive sculptures, Trap belongs to the artist's last body of work titled Reconstructions of Nature. Each work in this series was made with a different material that is not associated with nature, but with contemporary industrial society. Trap resembles an archetypal rope trap used to hunt wild animals in forests. It is constructed from braided steel wool, of the kind used in Brillo pads, wrapped around a wire armature. The sculpture hangs from one strand of wire attached to the ceiling. From a distance, the resemblance to a trap is obvious, but when approaching the work the viewer becomes surprised by its material character. Trap is an important work of Arte Povera with significant connections to Postminimalism and Pop art. Based on

images seen in Tarzan movies, the work shows the impact of popular culture on artistic imagination in the 1960s.

## **Magdalena Abakanowicz**

b1930

### [Abakan Red 1969](#)

Sisal, cotton and dye

Unconfirmed: 3000 x 3000 x 3500 mm

Presented anonymously 2009

T12979

Abakanowicz is one of the most significant figures of post-war Polish art. In 1960s Soviet-controlled Warsaw, she lived in cramped conditions, without a studio or access to conventional sculptural materials. She worked by hand, using sisal threads taken from lengths of rope that she scavenged from the banks of the Vistula River. The threads were dyed in a pot and woven together to create the large sculptural forms that she called Abakans. The Abakans relate to architectural, organic and bodily forms. Abakan Red is suspended from the ceiling, falling in folds that are both vaginal and suggestive of a great protective cape. The artist considered the Abakans a means of escape not only from the physical and intellectual confines of her day-to-day existence, but also from what she saw as the 'rules' of artistic production. She has said, 'Among the complex reasons for my making them was my anxiety to prove to myself and to others that in spite of the entire tradition and limitations of weaving as a craft, I would be able to transform it into a pure art.'

## **David Lamelas**

b1946

### [Film Script \(Manipulation of Meaning\) 1972](#)

Installation of 16 mm film projection, colour, silent, and three 35 mm slide projections of 69 slides each, colour

Overall display dimensions variable

Presented by Tate Patrons 2010

T12978

David Lamelas is a key pioneer of the Conceptual art practices that emerged during the 1960s and 1970s. *Film Script (Manipulation of Meaning)* is a major piece by Lamelas that ties together many of the core concerns of his practice – time, space and language – which first began to emerge in his work in the 1970s. *Film Script* is considered one of the first film installations produced by a Conceptual artist and deconstructs the relationships between image, narrative, time and the construction of reality. It consists of a looped 16 mm film projection, accompanied by three sequences of slides, all playing simultaneously. The film follows the everyday activities of a young woman (the critic and curator Lynda Morris). Each of the slide projectors presents a slightly different version of the same story, variously re-editing the sequence of images, or else omitting the pivotal spillage/telephone scene altogether, further indicating how meaning can be manipulated.

## **Keith Arnatt**

1930–2008

### [Walking the Dog 1976–9](#)

40 photographs on paper

Image: 275 x 275 mm each

Presented by Tate Patrons 2010

T13047–T13086

Keith Arnatt's use of photography in his work of the late 1960s and the 1970s typically revolves around the documenting of an

action arranged as a sequence of images. Despite the increasing institutional acceptance for Conceptual art, Arnatt began to feel uncomfortable about the way in which he felt its vocabulary was nearing exhaustion. Recently immersed in the work of Diane Arbus, Eugène Atget and August Sander, Arnatt consolidated his use of photography between 1972 and 1976, during which time he exhibited no new work. The results of this renewed involvement with photography are typified by *Walking the Dog*, which was variously exhibited as a group of 28 or 40 photographs and published as a sequence of 50 photographs. Each image from the sequence is a photograph of a different owner and his dog, encountered by Arnatt while on regular walks around his home town. There is an easy familiarity between sitter and location. The main challenge, given the aim of the work to produce an image of self-consciousness, was getting both dog and owner to look at the camera.

## **Chen Zhen**

1955–2000

### [Cocon du Vide 2000](#)

Wooden abacus beads, Buddhist rosary beads, wooden chair, steel and paint

2030 x 1060 x 1550 mm

Presented by Tate International Council 2009

T12941

Chen Zhen lived and worked between Shanghai, New York and Paris and it was his intention in his work to integrate traditional Chinese culture with the culture of his adopted homes. His approach to art-making was similarly inclusive; he referred to his own work as an open architecture, assimilating influences from architecture, ecology, medicine, politics and philosophy. In his sculptures and installations he typically integrated everyday

objects that had become redundant in a rapidly changing world. He transformed them, allowing their latent poetry to become apparent in new and unexpected configurations. Cocon du Vide belongs to a series of sculptures made between 1999 and 2000 featuring a biomorphic form resembling a large chrysalis resting on a chair. The structure is made from Chinese abacus and Buddhist rosary beads threaded onto a metal frame. The hollow, drooping form invites anthropomorphic readings, suggesting a figure bent in meditation or prayer. The work's title, which translates as 'empty cocoon', suggests a void and the potential for growth.

### **Santu Mofokeng**

b1956

#### [The Black Photo Album/Look at Me 1997](#)

35 mm slide projection of 80 slides, black and white

Overall display dimensions variable

Purchased 2010

T13173

Santu Mofokeng is one of South Africa's leading photographers. The Black Photo Album/Look at Me is a projection consisting of 80 slides, half of which are black and white portraits of black working- and middle-class individuals and families taken in South Africa around the turn of the twentieth century. These images were commissioned by their subjects and left to relatives on their deaths, after which the photographs were either given pride of place or stored away and forgotten. Mofokeng sought to bring these images to light in order to reinvigorate narratives about identity, lineage and personality. He undertook research into the original photographers and their sitters; this information is depicted in the remaining 40 slides. The photographs are evocative of the artifices of Victorian photography. Mofokeng

reveals the sophistication and richness of black family life at the turn of the twentieth century, uncovering how the subjects wished to represent their sensibilities, desires and self-image. Brought to light in the post-Apartheid era, this archive gives an insight into a critical time in South Africa's history.

## **Simon Starling**

b1967

[Work, Made-ready, Les Baux de Provence \(Mountain Bike\) 2001](#)

Mixed-media installation

Overall display dimensions variable

Purchased with assistance from Tate Members 2009

T12938

In 2000 Simon Starling rode an aluminium 'Tassajara' mountain bike, designed by Gary Fisher, to Les Baux de Provence in France. There, he collected a few hundred kilograms of bauxite, which he later processed into aluminium. The installation that arose from this act represents a DIY production line based on the small-scale methods of aluminium production that Starling followed. This production line ends with the casting of processed aluminium to replicate part of the same 'Tassajara' mountain bike. The installation is lit by eight modernist hanging lamps, designed by the architect Poul Henningsen. This work contrasts the qualities of the homemade and handcrafted with objects that have been mass-produced. It highlights how an object's meaning is formed from function as much as context. Bauxite, the mountain bike, the replica of its frame and the hanging lamps all derive from the same substance, but have different meanings.

## **Mahmoud Bakhshi Moakhar**

b1977

[Air Pollution of Iran 2004–6](#)

8 cotton flags

2350 x 1390 x 55 mm each

Purchased using funds provided by the Middle East and North Africa Acquisitions Committee 2010

T13191

Mahmoud Bakhshi Moakhar is one of Iran's leading emerging artists. His practice often deals with issues surrounding Iranian society and he creates work in media from sculpture and installation to film and photography. Often taking a critical stance, he examines the nature of the Islamic Republic of Iran (IRI) and its political and social effects upon the environment in which he lives. *Air Pollution of Iran* is an installation of eight large Iranian flags that were collected from the administrative buildings in Tehran, where they were hung as symbols of allegiance to the IRI. In this installation, however, Bakhshi Moakhar uses them to demonstrate the pollution that is ingrained in Tehran – they appear dirty and used, seeped in the smog of the city. It is from here the title of the work originates. *Air Pollution of Iran* belongs to a larger body of work that deals with the eight-year Iran-Iraq war. The number of flags represents each year of the war, as well as their use as a symbol of allegiance.

### **Patrick Caulfield**

1936–2005

#### [Braque Curtain 2005](#)

Acrylic paint on canvas

Support: 865 x 1173 mm

Purchased with assistance from Tate Members 2010

T13038

*Braque Curtain* was Caulfield's last painting. It depicts a series of interlocking spaces within a domestic interior that is devoid of

people and has no natural light source (the curtain is drawn across the window). This curtain and a table lamp provide the twin focus for the painting as a passage from natural to artificial light. The painting also plays with the casting of light and shade, most notably in the doubled rendering of the table lamp – one dark and one bright – which begs the question: which part is the lamp and which is its shadow? The painting can be read as a metaphor for the voyage from life to death, through its shift from light to darkness (or vice versa). The title not only suggests a comparison with Georges Braque who, like Caulfield, was a master at evoking interior domestic spaces, but also calls attention to the dominant motif of the painting: the patterned curtain of the title, that was adapted by Caulfield from the wallpaper in the room depicted in Braque's *The Duet* 1937.

## **Carey Young**

b1970

[Body Techniques \(after A Line in Ireland, Richard Long, 1974\) 2007](#)

Photograph on paper

Image: 1219 x 1518 mm

Presented by Tate Patrons 2009

P79818

Carey Young's work often refers to key moments from recent art and explores the impact of globalised capitalism on artistic production. *Body Techniques (after A Line in Ireland, Richard Long, 1974)* is one of a series of eight photographs that address the interrelationships between art and commerce. Young's work makes particular reference to Conceptual art and performance of the 1960s and 1970s, in this case a 1974 work by Richard Long. Set against the immense building sites of Dubai and Sharjah's corporate landscapes, Young's photographic series depicts the

artist herself re-enacting seminal performances associated with Conceptual art. The original works were partly conceived as a challenge to art's commodity status. Young's performances, however, appear to be overwhelmed by the encroaching backdrop of globalised corporate development. It is unclear whether the artist is attempting to fit into this changing corporate landscape or trying to resist it.

## **Tania Bruguera**

b1968

### [Tatlin's Whisper #5 \(El susurro de Tatlin #5\) 2008](#)

Performance

Purchased with funds provided by Alin Ryan von Buch 2009

T12989

Tania Bruguera is a Cuban artist living in both Chicago and Havana. Her work interrogates the relationship between art, politics and everyday existence and since 2002 she has used performance to create direct experiences of and commentary on political structures, appropriating the very tools used by systems of power. *Tatlin's Whisper #5* is one of Bruguera's most exemplary works and a highly effective performance with universal significance. Two mounted policemen in uniform – one on a white horse, one on a black horse – are integrated into the landscape of the exhibition. They patrol the space, guiding and controlling the audience by using a minimum of six crowd-control techniques that include actions such as: closing off the gallery entrances; pushing the audience forward with lateral movements of the horses; manipulating the audience into a single group; frontal confrontation with the horse; and breaking up the audience into two distinct groups. Examining notions surrounding choreographed performance and experiences embedded within reality, the work is a powerful reflection on the complex relationship between agents of authority and the masses.

## **Spartacus Chetwynd**

b1973

[Hermitos Children, the pilot episode 2008](#)

Video, projection, colour, sound, 32 television sets, 8 headphones and beanbag

Overall display dimensions variable

Presented by Tate Members 2010

T13044

Chetwynd's performances and films often derive from an educational background in anthropology, a family background in theatre and a curiosity that embraces both high and low culture. Involving a host of homemade costumes and props, and a cast of amateur actors including friends and family, her works follow the relationships that develop from the shared experience of performing. In the vein of the popular television genre of detective dramas, *Hermitos Children, the pilot episode* features Joan Shipman, the protagonist, who uncovers and solves sex crimes and murders. The film presents a broken narrative that reaches its climax with a chain of female nudity scenes that are accompanied by the ominous buzz of heavy metal music. The film includes footage of performances and events organised by the artist, such as *Helmut Newton Ladies' Night* and *Yoyo's* – a performance club and a Jewish restaurant respectively. With its low-tech feeling and absurd plot, *Hermitos Children* represents an attempt to harness and preserve the 'bottled mayhem' of the artist's underground happenings.

## **Katy Moran**

b1975

[Lady Things 2009](#)

Acrylic paint on canvas and paper collage

Support: 463 x 385 mm

Purchased with assistance from the Charities Advisory Trust 2010  
T13036

Moran's work focuses on the relationship between abstraction and the expressive functions of painting. Her densely filled canvases are rooted in observations of everyday reality. As the artist has stated, the works develop from 'the things that I see for a split second'. She often places the canvas on the floor and starts applying paint until she sees a shape taking form, pushing the painting to something that could be called representative. 'And then,' she has explained, 'I turned the canvas around, and I can see something figurative that is still there, but rarely the way I painted it.' Lady Things combines acrylic paint and collage. Although the artist has worked on it exhaustively, the painting retains great spontaneity of feeling, notable for example in the vitality of the swirling brush stroke. The palette introduces a great variety of white hues, light greys and blues, with feathery touches of yellow and pink to define the edge of a form or to break down the monotony of the white areas. Moran opens up the work to the unexpected; for her, painting has the ability to allow 'accidents to occur, to lose control of what you are doing'.

## **Helen Anrep**

1885–1965

Correspondence of Helen Anrep 1907–47

Purchased 2009

TGA 200916

This important collection of over 700 items primarily consists of letters to Helen Anrep. Anrep had many connections to the art world, living with Roger Fry until his death in 1934, having previously married the Russian artist and mosaicist Boris Anrep. She was also a close friend of Augustus John and of members of

the Euston Road School. As a coherent group of letters, this acquisition provides a rare addition to the established body of knowledge on key figures in early twentieth-century art, literature and criticism. The letters themselves are often of exceptional interest, long and full of details of both the personal and artistic lives of their writers. This is likely to be the last great cache of correspondence relating to the Bloomsbury Group, for which Tate is the recognised centre of excellence. In addition to artists and writers connected to the Bloomsbury Group, Tate Archive also has particularly strong holdings of other correspondents in this collection, such as Kenneth Clark, Graham Bell and William Coldstream. A large collection of Anrep-Fry material was acquired from another member of the Anrep family in 2006, so this recent acquisition reunites the two halves of the Anrep archive at Tate.

### **Charles Harrison**

1942–2009

Papers of Charles Harrison 1970s – 2000s

Purchased 2009

TGA 200826

The artist and art historian Charles Harrison was Professor of History and Theory of Art at the Open University from 1977 to 2008. Harrison worked and taught primarily in theories of art and Modernism, writing a number of key texts on British Modernism including *English Art and Modernism* (1981). In 1971, Harrison became associated with the Conceptual art group *Art & Language*, editing their periodical *Art-Language* while also working for *Studio International*. The archive documents in detail the mechanics of his relationship with other members of *Art & Language*, notably Mel Ramsden and Michael Baldwin, with many of their texts annotated by Harrison. Harrison's own research and practice is well represented in this collection with the archive containing his writings and notes for various projects, as well as

correspondence from artists such as John Latham and Joseph Kosuth. It complements the papers which Harrison generously donated to Tate in 1983. It also dovetails with other existing holdings including Barbara Reise, Studio International and Art Monthly, helping to develop Tate Archive's position as a centre for the study of Conceptual and Minimal art of the 1960s and 1970s.

## **Peter Townsend**

1919–2006

Papers of Peter Townsend 1970s – 2000s

Purchased 2009

TGA 20094

Peter Townsend became editor of Studio in 1964, changing its name to Studio International and transforming it into one of the primary international platforms for the discussion of radical contemporary art in Britain, Europe and America. Under Townsend Studio International featured significant writers, from Anthony Blunt and John Berger to Clement Greenberg and Lucy Lippard. He also encouraged such artists as Ben Nicholson, Patrick Heron, Joseph Beuys and Dan Flavin to contribute articles. As well as the remaining papers of Studio International magazine, including a series of artworks for the covers of the periodical, this archive contains material relating to the establishment of Art Monthly and other personal papers of Townsend's including artists' books (notably by Marcel Broodthaers), printed ephemera and publications. This archive complements and completes our holdings of the records of Studio International and Art Monthly. It also fits extremely well into the Archive's holdings of personal papers, which include those of Barbara Reise and Charles Harrison, both of whom worked on Studio International.

## **Art and Ideas – Programme**

### **Tate Britain**

Tate Britain is home to the world's pre-eminent collection of British art from the sixteenth century to the present day, presenting novel perspectives on both the historic and contemporary periods. Curators have been particularly active in building Tate's holdings of a wide range of works by artists practising in Britain today, and have also developed new approaches to showing our historic holdings. A selection of JMW Turner's most experimental watercolours was shown this year alongside six works from Mark Rothko's Seagram murals series, in recognition of the fact that Rothko gave his paintings to Tate after being inspired by seeing a Turner exhibition in New York. In another innovative display the gallery re-presented William Blake's only lifetime solo exhibition, held in London in 1809.

Turner and the Masters brought together around 100 paintings of immense historical importance from across the world – among them works by Canaletto, Titian, Poussin and Rembrandt – as well as pictures by Turner's contemporaries. Together they made for eloquent comparisons which spoke not only of Turner's sources of inspiration, but also of his lively and competitive spirit. After London, the exhibition travelled to the Grand Palais in Paris and, in June 2010, to the Museo del Prado, Madrid. In Paris, the exhibition attracted nearly 450,000 visitors and was hailed as the most important exhibition of the year, inspiring four French biographies of the artist. Recent exhibitions brought the art of Turner to new audiences in America, Russia and China. Turner and the Masters further revealed Turner's international significance as an artist, helping audiences to understand British art in its widest global context.

Tate Britain continues to explore the meaning of Britishness in an era of globalism. An exhibition of the work of Chris Ofili, a British

artist of Nigerian descent, attracted a broad range of visitors to see his intensely coloured and intricately ornamented paintings which fuse popular culture with religious tradition. Chris Ofili's exhibition, which was supported by Guaranty Trust Bank and Louis Vuitton, is part of Tate Britain's series of mid-career surveys, lending insight into the art and artists of our time. Iconic works such as *No Woman, No Cry* 1998 and *The Upper Room* 1999–2002 were displayed alongside more recent work, painted in Trinidad and shown for the first time in the UK. Free events tied to the exhibition were hugely successful, and included a concert by the rapper Tinie Tempah, a fashion show by students at the University of the Arts London, and the architect David Adjaye speaking about his collaboration with Ofili to design the chapel-like environment of *The Upper Room*.

The 2009 Duveens Commission, supported by Sotheby's, saw the creation of Eva Rothschild's striking monumental sculpture, *Cold Corners*. The exhibition *Heaven and Earth* was also the first major survey of Richard Long's work to be staged in London for almost twenty years. The exhibition was a judicious collaboration between the artist and the gallery. Combining a retrospective and a new installation, the exhibition and its accompanying catalogue were both critically acclaimed.

The focus on acquiring work from the last twenty years was consolidated with *Classified*, a special BP Exhibition, which brought together a number of major works including two from Damien Hirst's recent gift, *Jake and Dinos* Chapman's *The Chapman Family Collection* 2002, and works by Tacita Dean and Simon Starling. Tate Britain also displayed works by Gilbert & George and Ian Hamilton Finlay as part of the *ARTIST ROOMS* collection, acquired jointly with National Galleries of Scotland from the dealer Anthony d'Offay in 2008. Other new acquisitions seen for the first time were David Hockney's exceptional gift, *Bigger Trees Near Warter* 2007, a landscape painted across 50 separate

canvases and a mark of the artist's continuing ambition, and *What Falls to the Ground but Can't Be Eaten* 1991, a striking installation by Vong Phaophanit.

Tate Britain also reinforced its reputation as a centre of research. *The Sublime Object: Nature, Art and Language* reached fruition in 2009–10. A spectacular display entitled *Art and the Sublime* originated in the research outcomes of the project. Other research initiatives included the Folk Art Research Network and *Court, Country, City: British Art 1660–1735*.

During the year, Tate Britain also launched *The Great British Art Debate*, a programme in collaboration with Tyne & Wear Archives & Museums, Museums Sheffield and Norfolk Museums & Archaeology Service. Its first major exhibition, *Watercolour in Britain: Travelling with Colour* opened in Norwich in January, and further exhibitions will roll out to each of the partner museums before 2012.

## **Tate Modern**

With an average 13,000 people coming through the doors every day since 2000 – double the pre-opening forecast – we recorded our 45 millionth visitor before the year was out, making Tate Modern the third most visited free attraction in Britain and the most popular modern art gallery in the world. According to photographs tagged on the internet site Flickr, Tate Modern is also the third most photographed landmark in the world.

Across Tate Modern's programme we showed works from the Collection in innovative displays; strengthened the presentation of newer art forms such as film and video; expanded horizons to include art from around the world; and engaged audiences in new ways through live events.

The annual Unilever Series commission in the Turbine Hall continued in October with Miroslaw Balka's acclaimed *How It Is*. Touching on the wartime deportation of people from his native

Poland, the work presented audiences with a visceral, poignant experience of art. The installation, a monumental 30-metre long steel chamber raised on stilts, was effectively a 'black hole'. The Times called it 'quite simply the best Turbine Hall installation yet' and it attracted up to 12,000 visitors a day.

An original interpretation of a celebrated period in post-war art was seen in *Pop Life: Art in a Material World*, featuring Andy Warhol's celebrity-driven late work and its provocative legacy. A lively exhibition, it explored the critical relationship between artistic production and the commercial world, and featured works by Damien Hirst, Martin Kippenberger, Richard Prince, Takashi Murakami, Tracey Emin and Jeff Koons. Also included in the exhibition was a re-creation of Keith Haring's famous Pop Shop. Marking the opening of the exhibition, visitors to London's Covent Garden Market were welcomed by the astonishing sixteen-metre-high silver rabbit balloon by Koons, made for the Macy's Thanksgiving Day Parade in New York, which floated above the market for four days.

Pursuing Tate Modern's ongoing examination of Modernism, two exhibitions of the year explored the works of major figures of twentieth-century art, Theo van Doesburg and Arshile Gorky. The Dutch artist van Doesburg was a pivotal figure in the early twentieth-century European avant-garde movement De Stijl. This historic exhibition featured 350 works by van Doesburg and his contemporaries, including Constantin Brancusi, Piet Mondrian, László Moholy-Nagy and Kurt Schwitters. In spring 2010, we presented the first major retrospective of the work of Arshile Gorky to be seen in Europe for twenty years. Supported by The Terra Foundation for American Art and a wide range of donors, the exhibition included more than 120 works, many of which had never before been seen in the UK.

The exhibitions of key Modernists were complemented by the group show *Futurism*, originally conceived by the Centre

Pompidou. Shown in the centenary year of the Italian twentieth-century art movement, the exhibition explored an artistic style that broke with tradition, expressing the dynamism, energy and movement of modern life. The work of artists such as Umberto Boccioni, Gino Severini and Giacomo Balla was presented and the exhibition also explored art movements related to Futurism, including major works by artists such as Pablo Picasso, Georges Braque, Kasimir Malevich and Marcel Duchamp.

Tate Modern is also the home of international contemporary art in the UK, presenting the work of artists working today from around the world. John Baldessari: *Pure Beauty*, a survey of the veteran Californian conceptualist, brought together more than 120 works from the late 1960s onwards, including film, photography and painting. Baldessari remains a profound influence for many contemporary artists. Roni Horn aka Roni Horn was an overview of the artist's work and her first major museum show in the UK. Exploring themes of identity, mutability and place – with work ranging from photography and sculpture to installation – the exhibition revealed the full range of her artistic practice and its immense beauty and sensuality. The first international survey of Danish artist Per Kirkeby's 40-year career offered UK audiences a focus on his painting, which lies at the heart of his practice, and which has been identified as a bedrock for the rise of 'new' painting during the early 1980s.

The continuous reinterpretation of the Tate Collection under the UBS Openings banner saw new galleries devoted to Arte Povera, the radical, Italian-derived art movement of the 1960s and its legacy, displaying recent acquisitions by artists including Michelangelo Pistoletto and Anselm Kiefer. To celebrate, a programme of free events, UBS Openings: *The Long Weekend*, attracted more than 100,000 visitors over the three days. Centre stage was a re-creation of Robert Morris's *Bodyspacemotionthings* in the Turbine Hall, an installation first

shown at the Tate Gallery in 1971, which had to be closed following four days of overenthusiastic public response.

## **Tate Liverpool**

In May 2009, the first comprehensive rehang of works from the Tate Collection since 2006 brought two floors of galleries devoted to the theme of sculpture. DLA Piper Series: This is Sculpture runs until 2012, and will be updated annually with new display themes.

In an innovative approach characteristic of Tate Liverpool, prominent cultural figures were invited to co-curate different sections of the gallery, bringing their own vision to bear on sculpture from the Collection. Fashion designer and commentator Wayne Hemingway, with his son Jack, created Sculpture Remixed using figurative sculptures including Edgar Degas's Little Dancer Aged Fourteen 1880–1, Antony Gormley's Three Ways: Mould, Hole and Passage 1981, and Ron Mueck's Ghost 1998. In the centre, a dance floor was constructed complete with mirror balls, so that visitors could take part in a silent disco with wireless headphones to listen to tracks chosen by the Hemingways. Tim Etchells, artistic director of theatre company Forced Entertainment, explored 'sculptures that perform', including works by Jean Tinguely, Helen Chadwick and Jeppe Hein's Invisible Moving Wall 2001, a recent acquisition. On the first floor, artist Michael Craig-Martin explored how sculpture informs our experience of the physical world with a display including Marcel Duchamp's Fountain 1917, Pablo Picasso's Cock 1932, and Amedeo Modigliani's Head 1911–12, set in vividly painted rooms which included the artist's own large wall drawing.

Film director Mike Figgis took a more informal approach, temporarily installing Duchamp's Fountain and three contemporary works by Jeff Koons, Carl Andre and Dan Flavin at

other sites around Liverpool, including a hardware store and local secondary school. He made short films of the public responding to the works and the films were shown as 3 Minute Wonders on Channel 4 and in the gallery.

In October, the artist Michael Landy, best known for systematically destroying his possessions in an empty London department store, co-curated a survey of the early works of Jean Tinguely – Landy's personal hero and one of the twentieth century's most radical sculptors. Landy presented a new documentary film, drawings, photographs and relics relating to Tinguely's famous 'auto-destructive' work, *Homage to New York* 1960.

*Afro Modern: Journeys through the Black Atlantic* in spring 2010 investigated themes relating to Liverpool's history, including the slave trade, tracing the impact on art of black cultures around the Atlantic from the early twentieth century to the present day.

Inspired by the term 'Black Atlantic', coined by the British academic Paul Gilroy, the exhibition featured the work of artists such as Pablo Picasso, Constantin Brancusi and Edward Burra, as well as contemporary artists such as Chris Ofili, Isaac Julien and Ellen Gallagher. Tate Liverpool worked with partners in the city – including National Museums Liverpool, the Bluecoat and Metal – to develop a Liverpool and the Black Atlantic festival. A legacy of the project is the online Black Atlantic Resource, which was jointly initiated by Tate Liverpool and the University of Liverpool. It is an interactive website that is open to future collaborations and links with both institutions and individuals.

The gallery received funding from the European Regional Development Fund to support major international exhibitions in the next three years to boost tourism in the city. The first, *Colour Chart: Reinventing Colour, 1950 to Today*, a collaboration with MoMA, New York, shed fascinating light on the impact of mass-

produced colour on art since 1950, and featured more than 40 artists including Andy Warhol and Damien Hirst.

From a sell-out multi-disciplinary academic conference accompanying Afro Modern, to our partnership with Liverpool City Council to present Art on the Waterfront (a lively weekend of Colour Chart-inspired activities), Tate Liverpool is particularly proud of its public programme which helps attract wider audiences to the gallery. As a result, the number of families participating in activities at Tate Liverpool has doubled since 2008, and international audiences now account for 20% of visits. Tate Liverpool's first twenty years have been tremendously successful and we are confident that the next decades will be equally so.

## **Tate St Ives**

The town of St Ives moved into the vanguard of the British Modernist movement in the 1940s when artists settled there, including Ben Nicholson and Barbara Hepworth, as well as international figures such as Naum Gabo.

This nucleus of important mid-century Modernist artists, coupled with the extraordinary landscape and mythologies of West Cornwall, provided the springboard for the gallery's innovative exhibition in October, *The Dark Monarch: Magic and Modernity in British Art*. The show borrowed its title from a 1962 novel by artist and St Ives resident Sven Berlin. Berlin's book lifted the lid on artistic tensions in the town while evoking the power and mystery of the ancient, pagan landscape within which St Ives is set. The exhibition, with 150 works by 48 artists, explored the often overlooked impact of folklore, mythology and the occult on the development of art and Modernism in Britain over the last 150 years. In a magical beginning to the show, Damien Hirst loaned *The Child's Dream 2008*, comprising a unicorn in a gold-plated vitrine. Other highlights were works by Graham Sutherland, Paul

Nash, Henry Moore, Cecil Collins and John Piper. Also represented were Cerith Wyn Evans, Eva Rothschild and Derek Jarman.

Tate St Ives continued its ongoing work with its community, staging The Dark Weekend, a host of performances, films, music and discussions inspired by the exhibition and held across the town. Your actions are my dreams was a specially commissioned new performance by the artist Linder, held on the beach and in the gallery. Drawing together local tradition and universal myth, the spectacular mix of costume, music, ritual and dance took place on Allantide, the beginning of the Celtic New Year and the same day as Halloween. The accompanying catalogue, which included an exclusive text by the singer/songwriter Morrissey and contributions by Marina Warner and Philip Hoare, proved extremely popular.

Tate St Ives' reputation for championing British talent bore fruit with a substantial survey of the paintings and collages of Dexter Dalwood. The exhibition attracted more than 50,000 visitors, for which the artist was nominated for the 2010 Turner Prize – the first exhibition from Tate St Ives to gain that accolade. Expanding Tate St Ives' international profile, the show toured to FRAC Champagne-Ardenne, France, and CAC Malaga in Spain.

Dalwood draws on the tradition of history painting to create sophisticated contemporary scenes, such as The Death of David Kelly 2008 and Camp David 1999, often referencing both art history and popular culture. Accompanying the exhibition were two shows: Dalwood's selection of works from Tate's Collection made in 1971 (the year he attended school in Penzance) featuring Pablo Picasso, Howard Hodgkin and Roger Hilton; and stone carvings by three significant Modernist sculptors working in St Ives from 1939: Hepworth, Gabo and Denis Mitchell.

Stimulating interest in connections between artists is an important part of the gallery's remit. The summer season exhibition brought

together seven historic and contemporary figures associated with the St Ives colony. Separate displays were given to the marine artist Alfred Wallis; to late studio works by Hepworth; to a selection of Lucie Rie pots; and to established and emerging international artists including Lawrence Weiner, represented as part of the ARTIST ROOMS collection. Also on display were works by American artist Carol Bove, Serbian artist Bojan Šarčević, and the paintings of British artist Katy Moran, who also undertook a residency at Porthmeor Studios, near Tate St Ives, in the lead up to the show.

Tate St Ives also launched the pioneering Look Groups project, part of The Learning Revolution, a Government initiative to boost adult education. Based on the idea of a book club, a network of 22 community groups was established. Meeting every month to discuss art, each group shared their opinions on event programming at the gallery and was also given access to the Tate Collection and to special gallery events.

Tate St Ives developed its Research Centre on Creative Communities this year. Building upon the legacy of the St Ives colony, the Centre brings together researchers from many subject areas, encouraging research into creative communities. Thanks to the generosity of Tate St Ives Members, the gallery's courtyard was covered with a canopy and refurbished to a design by Jamie Fobert Architects, providing much-needed extra space. It will be primarily an area for learning activities, but is a flexible space and has already been used for painting workshops, film screenings and a makeshift concert hall for the Cornwall Youth Orchestra.

## **Calendar**

### **Tate Britain Exhibitions / Dates**

Art Now: Hurvin Anderson                      3 Feb – 19 April 09

Altermodern: Tate Triennial 2009   3 Feb – 26 April 09

Van Dyck and Britain	18 Feb – 17 May 09
The Ghost in the Machine	26 Feb – 26 April 09
Symbolism in Poland and Britain	14 Mar – 21 June 09
Turner/Rothko	23 Mar – 26 July 09
Blake 1809	20 April – 4 Oct 09
Lightbox: Stefan and Franciszka Themerson	2 May – 28 June 09
Art Now: Tony Swain	2 May – 16 Aug 09
Richard Long: Heaven and Earth	3 June – 6 Sept 09
BP Exhibition: Classified	22 June – 23 Aug 09
Tate Britain Duveens Commission: Eva Rothschild	30 June – 29 Nov 09
Lightbox: Duncan Campbell	4 July – 30 Aug 09
Art Now: Beating the Bounds	4 Sept – 13 Dec 09
Lightbox: Raqs Media Collective	5 Sept – 27 Dec 09
Turner and the Masters	23 Sept 09 – 31 Jan 10
Turner Prize 2009	6 Oct 09 – 3 Jan 10
Christmas Tree 2009: Tacita Dean	11–23 Dec 09
Sculpture since 1960	21 Dec 09 – 16 May 10
Art Now: Andy Holden	8 Jan – 11 April 10
Lightbox: Bethan Huws	9 Jan – 28 Feb 10
Chris Ofili	27 Jan – 16 May 10
Douglas Gordon	16 Feb – 23 May 10
Henry Moore	24 Feb – 8 Aug 10
Lightbox: Laure Prouvost	6 Mar – 2 May 10
BP British Art Displays	Ongoing

## **Tate Modern Exhibitions / Dates**

Restaurant Commission: James Aldridge present	16 Aug 07 –
Conceptual Models: Recent Contemporary Acquisitions	26 April 08 – 5 April 09
The Unilever Series: Dominique Gonzalez-Foerster	14 Oct 08 – 13 April 09
UBS Openings: Paintings from the 1980s	8 Nov 08 – 13 April 09
Rodchenko & Popova: Defining Constructivism	12 Feb – 17 May 09
Roni Horn aka Roni Horn	25 Feb – 25 May 09
Level 2 Gallery: Stutter	23 April – 16 Aug 09
Scale	25 April 09 – 28 Mar 10
No Ghost Just a Shell	25 April 09 – 11 Apr 10
UBS Openings: The Long Weekend	22–25 May 09
Robert Morris: Bodyspacemotionthings	22 May – 14 June 09
Futurism	12 June – 20 Sept 09
Per Kirkeby	17 June – 6 Sept 09
Level 2 Gallery: Jill Magid	10 Sept 09 – 3 Jan 10
Pop Life: Art in a Material World	1 Oct 09 – 17 Jan 10
John Baldessari: Pure Beauty	13 Oct 09 – 10 Jan 10
The Unilever Series: Miroslaw Balka	13 Oct 09 – 5 Apr 10
Level 2 Gallery: Michael Rakowitz	22 Jan – 12 May 10
Van Doesburg and the International Avant-Garde: Constructing a New World	4 Feb – 16 May 10
Arshile Gorky: A Retrospective	10 Feb – 3 May 10
Martin Karlsson: London – An Imagery	22 Feb 10 – present

UBS Openings: Tate Modern Collection Displays Ongoing

### **Tate Liverpool Exhibitions / Dates**

Glenn Brown 20 Feb – 10 May 09

DLA Piper Series: This is Sculpture 1 May 09 – present

ARTIST ROOMS: Sol LeWitt 12 May – 13 Sept 09

Colour Chart: Reinventing Colour, 1950 to Today 29 May – 13 Sept 09

Carolee Schneemann, 'Precarious': Part of the Abandon Normal Devices Festival 23–27 Sept 09

Joyous Machines: Michael Landy and Jean Tinguely 2 Oct 09 – 10 Jan 10

Mark Rothko: The Seagram Murals 2 Oct 09 – 21 Mar 10

Afro Modern: Journeys through the Black Atlantic 29 Jan – 25 Apr 10

### **Tate St Ives Exhibitions / Dates**

A Continuous Line: Ben Nicholson in England 24 Jan – 4 May 09

Luke Frost: Artist in Residence 24 Jan – 4 May 09

Bernard Leach and his Circle 24 Jan – 4 May 09

Tate St Ives Summer Season 2009 16 May – 27 Sept 09

The Dark Monarch: Magic and Modernity in British Art 10 Oct 09 – 10 Jan 10

Dexter Dalwood 23 Jan – 3 May 10

1971 – Works from the Tate Collection 23 Jan – 3 May 10

Gabo – Hepworth – Mitchell 23 Jan – 3 May 10

## **Audiences – Learning**

### **Families and young people**

Learning should be an enjoyable and transformative experience. Such is the value placed on this important area that the end of 2009 saw a key new appointment: Tate's first Director of Learning. Bringing two decades of experience to the post, Anna Cutler will lead a Tate-wide approach to engagement with art that emphasises new contexts for learning and ways of looking at art, and which reflects shifts within artists' practice.

Tate's Collection is held in trust for current and future generations, and is the material with which we tell the stories of art and our lives today now and in the future. More than 200,000 school children aged under 16 visited Tate during the year, of which over 100,000 participated in organised activities at our galleries. A further 98,000 also participated in activities beyond Tate.

Along with expanding the geographical scope of the Collection, learning activities at Tate are also taking a more international approach. The Unilever Series: turbinegeneration enables schools and galleries across the world to explore cultural issues through the language of art over the internet. Each year turbinegeneration takes its project theme from ideas that relate to Tate Modern's annual Turbine Hall commission. This year the theme was 'Rites of Passage', based on Miroslaw Balka's How It Is, and twelve countries were involved. By 2012 the network will include participants in over 30 countries.

Tate's Illuminating Cultures outreach programme, which grew from a collaboration spanning the UK, Jordan and Syria, provides teachers with the resources and knowledge to inform students about Middle Eastern cultures through teaching art and the curriculum more widely. Six schools across London have taken part, and four teachers from the schools also participated in a

research trip to Syria and Jordan in May 2009 to contextualise and inform the work in the UK schools. Tate Liverpool and Tate Britain also continue to lead on European collaborations including the Youth Art Interchange supported by the British Council.

The spirit of collaboration is evident in Tate's work with young people. Raw Canvas, a collective at Tate Modern for 15–23 year-olds, was recently in the spotlight with *Twenty For Harper Road*, a temporary creative space run by young artists in a disused travel agency in Southwark. Tate Forum, a similar initiative at Tate Britain, helped develop *Bring the Noise*, an extraordinary series of weekend events where young British creatives including Tinie Tempah, Goldielocks and Cooly G responded to works in the Chris Ofili exhibition. At Tate Liverpool, young people from the Albion Youth and Community Centre in Everton created and curated works of their own in response to the *Afro Modern: Journeys through the Black Atlantic* exhibition; the gallery is also working with youth services in Liverpool and St Helens to develop young leaders and advocates for the arts. And at Tate St Ives a member of Young Tate joined the Tate St Ives Advisory Council.

Working in tandem with partners, we expand our reach and impact. This year we continued important programmes such as *VerbalEyes*, a schools outreach project exploring visual and verbal literacy by linking students and contemporary artists. Over 400 children and teachers collaborated with artists this year, producing artworks that were seen in Tate Britain by over 25,000 visitors. These included 1,200 children and families on the opening day, many of whom were visiting Tate for the first time. Professional development for teachers is also key to the project, with each school taking part in a whole-school training day. The *Visual Dialogues* programme, managed by Tate Britain in partnership with museums in Tyne and Wear, Sheffield, Norwich and Manchester, encourages young people aged 15–18 to create their own programmes leading to new presentations using works

from Tate's Collection. The dynamic displays this year included Jake and Dinos Chapman's sculpture *Disasters of War* 1993, borrowed from the Tate Collection, which was shown at Manchester Art Gallery alongside 30 of the rarely exhibited Francisco de Goya etchings which inspired it, also called *Disasters of War*.

Family engagement continues to gather pace across Tate. At Tate Liverpool there was a doubling in the number of families participating in activities since 2008, and the gallery's family infrastructure was upgraded with a special family room that includes books, activities and specially designed online games. At Tate St Ives free admission and family activities continued through the Super Sundays programme. And across all Tate's galleries, events for families were coordinated and actively promoted this year under the new Tate Families banner.

### **Adult programmes and live events**

Tailored for everyone from those new to art and the casual visitor or the arts academic, there is an enormous number of opportunities for adult participation at Tate. Symposia, performances, workshops, talks, films and other events – and of course our exhibitions and displays – all involve a huge variety of learning practices. Extending from Tate's programme of Collection displays and exhibitions, they spur a wide range of creative and critical responses.

The monthly Late at Tate programmes across Tate's galleries continued to go from strength to strength. An extraordinary opportunity to explore art after hours, the series maintains a strong connection to the core Tate programmes. February's event, in tandem with Tate Britain's Chris Ofili exhibition, included panel discussions, performances by leading artists and cultural critics, the premiere screening of the film *A Land So Far* by artist Zak Ové, and the extraordinary I-Dent Fashion Show, a

collaboration with University of the Arts London, where students explored themes of identity through the presentation of their own fashion, hair and make-up designs. The event attracted around 10,000 visitors.

Programmed in collaboration with Cocoloco and Hope Street Limited, an organisation that supports art and artists in the local community, Fool Spectrum at Tate Liverpool was another innovative Late at Tate evening of events and performances. It was inspired by the exhibition Colour Chart: Reinventing Colour, 1950 to Today. In November, Tate Liverpool also hosted a Magic Mirrorball evening, organised by adults together with Liverpool-based organisation Disability and Deaf Arts (DaDa). Taking its cue from Tate Liverpool's display of sculpture, DLA Piper Series: This is Sculpture, it included music, arts activities and a relaxation room. An ongoing, highly successful project at Tate Modern also saw artist Tanya Raabe create portraits of disabled sitters as part of an exploration of body image and disability culture.

Live events at Tate create a sense of excitement and occasion, and are valuable pathways towards the discovery of Tate's Collection. UBS Openings: The Long Weekend in May 2009, themed 'Do It Yourself', was inspired by the Arte Povera and Post-Minimalist artworks that went on display in the new Energy and Process wing of Tate

Modern's Collection displays. Featuring the re-creation of Tate's first fully interactive exhibition from 1971, Robert Morris's Bodyspacemotionthings, the event inspired considerable public interest. Morris's revived show, which included seesaw beams, rollers, tightropes, slides and tunnels, invited people to interact with the works and proved so popular that its display had to be extended.

The rural Cornish context of Tate St Ives provided a platform for new connections with art, artists and local communities. The pioneering Look Group network – based on the 'book club' model

– is an informal peer-led learning network and over 500 people joined during its first six months. Tate St Ives continued to reach out to wider audiences with social initiatives such as Tea at Tate and its Late at Tate events. In March, a ‘Free Month for Cornish Residents’ was piloted, attracting extremely high numbers of local visitors.

In conjunction with Tate’s professional research agenda, there was remarkable demand this year for events aimed at arts practitioners, professionals and those with a specialist interest in art. Expanded Cinema, a major international conference held in April 2009 at Tate Modern, was an ambitious and critical appraisal of the growing field of film and video art. Featuring lectures, discussions, performance-based live-projections and virtual-reality multimedia events, the event proved so popular that it was oversubscribed.

The discussion of contemporary themes, embedded in artistic practice, also secured new audiences drawn by the most urgent issues of our era. Rising to the Climate Challenge: Artists and Scientists Imagine Tomorrow’s World was held at Tate Modern in collaboration with the Royal Society in March. Examining the social and psychological impacts of climate change, it included a screening of the drama-documentary *The Age of Stupid 2009*, presentations, panel discussions and a public forum.

Tate’s commitment to education also took new forms this year, with Tate Britain developing a module as part of Goldsmiths’ MA in Artist Teachers & Contemporary Practices and MA in Education: Culture, Language & Identity. Visual Culture and Contested Spaces will provide education professionals with the chance to study contemporary art practice within a cultural context.

## **Visitor figures / April 2009 – March 2010**

### **Visitors to the galleries**

Tate Britain	1,595,000
Tate Modern	4,788,000
Tate Liverpool	523,000
Tate St Ives	219,000
Total	7,125,000

### **Onsite learners**

People participating in learning programmes and activities at Tate galleries

Tate Britain	271,000
Tate Modern	170,000
Tate Liverpool	46,000
Tate St Ives	19,000
Total	506,000

### **Outreach participants**

People participating in off-site learning programmes and activities

Tate Britain	291,000
Tate Modern	147,000
Tate Liverpool	12,000
Tate St Ives	2,000
Total	452,000

### **Children in organised education sessions**

Tate Britain	78,000
Tate Modern	109,000
Tate Liverpool	12,000

Tate St Ives	6,000
Total	205,000

**Unique visits to Tate Online 18,860,000**

## **Audiences – Beyond Tate**

### **Online and media**

Tate seizes opportunities presented by digital media to interact with audiences in new and exciting ways. Audiences have responded by making Tate Online the most popular arts website in the UK, with over 1.8 million monthly unique visitors. By the end of July 2010, Tate also had over 125,000 followers on Twitter and its Facebook fans numbered 90,000.

Working with curators and Tate Research, the volume and variety of research publications available online was expanded this year, ranging from the latest thinking on learning in museums to a study of Pablo Picasso's construction Still Life 1914. Work also began to build an online research community, sharing Tate's knowledge with professionals and academics worldwide and building a forum for dialogue, innovation and the exchange of ideas.

Tate's Webby award-winning Tate Kids website was enhanced this year, including new games and a treasure hunt in the Barbara Hepworth Sculpture Garden. The Tate Kids website, launched last year, attracted over 400,000 unique visits. Turbinegeneration, an online international project connected to The Unilever Series, links galleries and schools across the world. We are also laying foundations for the future and the first phase of work to completely overhaul Tate's website began this year.

Tate's filmmaking activities, both through television and online, are increasingly important in reaching new audiences. Tate launched its online Tate Channel, offering over 800 films on art and artists, in November. TateShots, the art video and downloadable podcast supported by Bloomberg, went from a monthly to a weekly release in response to popular demand. Viewers have now downloaded TateShots over 500,000 times since it launched.

Tate's film and online strategies are built on creative partnerships. The Tate Movie Project, a collaboration with Aardman and Fallon, was launched this year. It is a uniquely ambitious project using great artworks to inspire 5–13 year-olds nationwide to contribute their ideas to an animated movie, via workshops around the country and an interactive website. During 2010 the Tate Movie Project Truck will visit schools, family events and festivals in over 50 locations across the UK. Part of the London 2012 Cultural Olympiad, the project has been made possible by a significant grant from Legacy Trust UK and generous support from BP. The BBC are providing additional support through broadcasting and educational resources.

In another significant collaboration, Tate, the BBC and The Henry Moore Foundation worked together to present Henry Moore's comprehensive television archives online. Coinciding with the exhibition of his work at Tate Britain, the archive is an extraordinary resource for researchers and casual visitors alike. Tate also made twenty short films for Channel 4. Supported by Arts Council England, they included specials on Richard Long and each of the four shortlisted Turner Prize artists. On-location films were made on Chris Ofili in Trinidad, John Baldessari in Los Angeles and Miroslaw Balka in Poland. Audiences were also given an exclusive behind-the-scenes glimpse of the critical work done by Tate's conservators, filmed on location at the Tate Collection storage facility.

All Tate exhibitions continue to be supported by websites bringing together film, exhibition guides, magazine articles, talks and events. The exhibition website for Miroslaw Balka's *How It Is* Unilever Series commission was an immersive, interactive site that provided new perspectives on the artist's work. It was also developed into Tate's first iPhone application, for which Tate won its second Webby Award in two years. This was followed by the *Tate Trumps* iPhone application, supported by Bloomberg, in

which artworks at Tate Modern are a focus for tactical game playing. It is a new, experimental way of engaging with art, which will inform the way we develop services for smart mobile phone devices.

The use of new media for visitors to Tate's galleries was further enabled this year through the installation of a wireless network throughout Tate Modern. Providing free internet access, it will be a platform for the development of content and services that can be delivered directly to audiences' mobile devices in the future.

## **Tate National**

From formal partnerships with galleries and museums, to informal dialogue with a wide range of visual arts organisations, Tate stimulates wider public engagement with the arts across the UK. One hundred and thirty UK venues received loans from the Tate Collection this year, an increase of 10%. This year also saw several initiatives come to fruition, contributing to strengthening national networks, sharing resources and exchanging ideas with partners, and more lending and touring of art outside London.

The first touring programme of the ARTIST ROOMS collection, donated by Anthony d'Offay and jointly owned by Tate and National Galleries of Scotland, commenced this year. Travelling to fourteen venues, the imaginative series of exhibitions reached an audience of around eight million people. Supported by the Art Fund and the Scottish Government, more than one third of the works in the ARTIST ROOMS collection went on display, travelling from Stromness in Orkney to Bexhill-on-Sea in East Sussex. The ARTIST ROOMS tours have the special aim of inspiring young people, and have driven innovative learning programmes in each of the venues they visited. Inspired by the Gerhard Richter exhibition at mima in Middlesbrough, a newspaper called The Modern Times was created by a group of 14–21 year-olds and distributed to 48,000 local households to

great acclaim. Next year the ARTIST ROOMS tours will continue to be shared with further galleries and museums across the UK. Tate Connects, launched last year, is a network of visual arts organisations that exchange programmes, ideas and exhibitions. Founded on reciprocity, this series of long-term institutional partnerships extends beyond just temporary programmes. Seeking to open up access to art across the country, there are now ten Tate Connects partners with formal five-year agreements. They each have special access to the Tate Collection and this year several important works of art were shared, including Damien Hirst's Pharmacy 1992, shown at Baltic in Gateshead in October.

Contributing to the successful opening of Nottingham Contemporary in November, several early works by David Hockney were lent including Tate's iconic A Bigger Splash 1967. Alex Farquharson, the Director of Nottingham Contemporary, commented that 'the support of Tate has enabled Nottingham Contemporary to establish lending agreements with other UK lenders for the Hockney opening show and four major international institutions for future exhibitions'. Work placements, staff exchanges and training are also integral to the scheme. In March Tate called for new Tate Connects partners, who will be announced later this year.

Tate consistently seeks audience plurality, while promoting partnership in leadership development and sustainability. At the beginning of the year, we secured funding from the Cultural Leadership Programme for Meeting the Challenge, an eighteen-month programme for Tate Connects partners that aims to develop audiences, increase income streams and build more sustainable organisations. The objective is to help develop more resilient arts organisations, better equipped to maintain sustainable and imaginative public programmes, focused on art and ideas, at a time of increasing constraint in public funding.

Through its national activities, Tate also seeks to amplify the national cultural conversation. The Great British Art Debate, a four-year collaboration with Tate Britain, Tyne & Wear Archives & Museums, Museums Sheffield and Norfolk Museums & Archaeology Service, was launched in 2009.

Supported by the Heritage Lottery Fund and the Museums, Libraries and Archives Council's Renaissance programme, the four museum partners share their collections of British art to explore themes of art, identity and nationhood. January saw the scheme's first large exhibition, Watercolour in Britain: Travelling with Colour, launch at Norwich Castle Museum & Art Gallery. Since then, debate has flourished on social media platforms such as Facebook ([www.facebook.com/gbartdebate](http://www.facebook.com/gbartdebate)) and Twitter (@gbartdebate). The four project partners encourage audiences to join the debate through displays and events, and major exhibitions are planned at the partner museums until 2012. The Tate Movie Project, Visual Dialogues and The Unilever Series: turbinegeneration are further projects linked to Tate's national activities, which ensure Tate now touches more lives in the country than ever before.

### **Tate Connects partners 2009–10**

Baltic, Gateshead

Firstsite, Colchester

The Hepworth, Wakefield

Ikon, Birmingham

Kettle's Yard, Cambridge

mima, Middlesbrough

Newlyn Art Gallery and The Exchange, Penzance

Nottingham Contemporary

Towner, Eastbourne

Turner Contemporary, Margate

### **ARTIST ROOMS associates 2009–10**

Aberdeen Art Gallery

De La Warr Pavilion, Bexhill-on-Sea

Firstsite, Colchester

Graves Gallery, Museums Sheffield

Inverness Museum & Art Gallery

The Lightbox, Woking

Manchester Art Gallery

mima, Middlesbrough

National Museum Cardiff

New Art Gallery Walsall

Pier Arts Centre, Stromness

Talbot Rice Gallery, Edinburgh

Tramway, Glasgow Museums

Wolverhampton Art Gallery

### **Tate International**

As custodian of the national collection of British and international modern and contemporary art, and in recognition of an ever more interconnected and complex international art scene, Tate has a truly international remit. Working to spread our collaborative ethos through a wide process of cultural exchange, we continue to develop strong relationships beyond the established art nexus of Western Europe and North America, particularly in the Asia-Pacific and Middle East regions.

Providing the basis for our international reach, Tate's Collection has been enriched with an expanded geographical remit and an energetic focus on collecting work in response to the emergence

of interesting and dynamic art centres. Tate curators have developed a series of new relationships over the last year in support of our strategy to contribute towards a reshaping of art history which reflects local art histories across the world. Recent acquisitions include a number of contemporary works of art by artists from the Middle East and North Africa, including Mahmoud Bakhshi Moakhar's *Air Pollution of Iran 2004–6*. This has been made possible by Tate's new Middle East and North Africa Acquisitions Committee, which has significantly enhanced Tate's holdings of work from this area.

Many of Tate's exhibitions start out as international collaborations. This year fifteen exhibitions toured to nearly twenty venues across ten different countries. Among these were Tate's first exhibitions of British art in Sharjah and Beijing. Tate Modern's extraordinary exhibition of the work of the Brazilian artist Cildo Meireles travelled to the Museo Universitario de Arte Contemporáneo (MUAC) in Mexico City, and Tate Liverpool's Glenn Brown exhibition toured to the Fondazione Sandretto Re Rebaudengo in Turin, Italy and the Ludwig Museum in Budapest, Hungary.

Audiences in over 120 venues across the world this year saw works loaned from the Tate Collection. We lent a record number of 1,330 artworks, representing an increase of almost 30% over last year. Venues ranged from Mexico City to Beijing, and Moscow to Minneapolis, contributing to Tate's reputation as a cultural lodestone democratising access to art on an international scale and opening up multiple perspectives on art practice.

The World Collections Programme continued to gather strength during 2009–10. With support from the Department for Culture, Media and Sport and in partnership with the British Museum, the Victoria and Albert Museum, the British Library, the Natural History Museum, the Royal Botanic Gardens at Kew, as well as Tate, the Programme aims to provide opportunities for exchange

with museums abroad and to increase access to UK collections and expertise. The highlight came in July 2009 with a research seminar at Tate Modern. Bringing together experts from the Middle East and the UK, the seminar was entitled Artist-Run Spaces: An alternative model of practice and exhibition in North Africa and the Middle East today. This year Tate also continued a programme in collaboration with the Sharjah Biennial and the International Curators' Forum. Following a workshop held in Sharjah in March 2009, further collaborations took place in Alexandria, Egypt in December, coinciding with the Alexandria Biennale.

Tate's approach to international activities is based on partnership and this year we piloted a new mode of international reciprocity. Tate Exchanges is a programme that provides learning and development opportunities for Tate staff and museum colleagues around the world. It is designed to increase the international experience of Tate's curators by placing them in galleries abroad, and to bring new global perspectives into Tate through hosting staff from partner organisations. In January, Stella Fong, an Assistant Curator at the Hong Kong Heritage Museum, began a specially designed placement at Tate. She said she had been inspired and stimulated by the placement, which had 'addressed all the pressing issues facing museums today'. Going forward we continue to seek long-term, mutually beneficial collaborations with international museums and galleries of different scales and in a wide range of locations relevant to our work and Collection.

With its international programme, Tate continues an investigative journey into the role of art museums in our times, both at home and abroad. Key to this is maintaining a spirit of collaboration with individuals and organisations across the world, and recognising that contemporary art practice itself is trans-national in character.

## **Improving Tate**

### **Developing staff**

Tate is made up of many talented and dedicated people working across Tate and Tate Enterprises. We don't take this for granted. Investing in nurturing the capabilities of our staff and ensuring we create an environment where people can realise their potential was a key focus this year.

Our commitment to supporting staff continues, and so does our determination to improve Tate's training provision to reflect individual needs and organisational priorities. Over the past year we extended our popular programme of lunchtime 'Learning Bites', including sessions on Coaching Teams and Managing Change. We also reviewed and improved our popular Tate Manager course, a cornerstone programme which develops skills in future sector leaders. Four senior staff took part in the Clore Leadership Programme's short courses which offer intensive, two-week residential programmes for emerging cultural leaders.

Tate aspires to be open, diverse and entrepreneurial. A further focus this year was to promote a culture of openness and collaboration, where everyone's contribution is respected and valued. This year we consulted widely to identify the values and behaviour which we think will take us in the direction of our 2015 Vision. The work will result in a competency framework for Tate, creating a foundation for recruitment and development. After consulting with staff and stakeholders, we agreed a Dignity and Respect at Work policy and also continued to embed our Tate for All diversity strategy across our entire activity.

Tate's efforts to develop skills in the cultural sector are enhanced by internships and placement opportunities. Over the past few years Tate Liverpool has been particularly active in hosting internships. This year the gallery again took part in the national Creative Apprentices scheme. Aimed at 16–24 year-olds, the

programme resulted in the gallery recruiting two further apprentices in the Learning and Visitor Services teams. Tate also continued to host placements from the Cultural Leadership Programme and Clore Leadership Fellows, as well as in other areas including Curatorial, Tate Media, Learning, Marketing and the Director's Office.

## **Operational effectiveness**

The incentive to enhance our effectiveness on a continual basis is built into our mixed private-public business model. We continue to promote efficiency in our operations to ensure that every pound Tate receives – both public and private – goes as far as it can in support of the mission. This year we concluded a major review of our visitor services in the London galleries. The changes enable us to improve the visitor experience at Tate, ensuring that we remain a model in this area within the museum world. We also began a review of learning activity at Tate. Led by our newly appointed Director of Learning, it will establish a new Tate-wide strategy for learning, as well as a model for its delivery in the future. We also built on the review of Collection care, implementing a new senior management structure and taking forward further improvements and changes in the division to ensure it can serve our needs in the future.

## **Sustainable practice**

Sustainability is a prime consideration throughout Tate's work. Tate's overall electricity and gas usage was significantly reduced this year, as were our overall carbon emissions, despite it being the coldest winter in years. At Tate Britain we also implemented a 'zero waste to landfill' contract. This means that virtually all non-recyclable waste is sent to an energy recovery plant where it is incinerated for fuel, generating electricity for South London. This produces fewer carbon emissions than if the waste was sent to landfill, and we are now looking to extend the scheme to all Tate's

sites. Our partnership with the Carbon Trust was strengthened, with Tate being invited to participate in the Central Government Carbon Management pilot. Tate was also a founding signatory to the national 10:10 campaign aiming to reduce carbon emissions by 10% in 2010, which launched at Tate Modern in September.

Leading and influencing the international museum sector through sharing best practice remains a goal. This year we measured the carbon footprint for the transportation of artworks, and also conducted a lifecycle study for the transport cases we use. Following this we are evaluating and testing our current transport casing specifications, as well as working together with our suppliers, with a view to making them more sustainable. Following the initiative of Tate and the Victoria and Albert Museum, leading museums also agreed to move towards a relaxation of gallery environmental and loan conditions. The new tolerance ranges for relative humidity and temperature are being piloted in Tate's Collection display galleries, and we plan to evaluate and report on the results.

### **Funding and trading**

Tate relies on a variety of philanthropic and commercial funding sources. Government funding accounted for 41% of our general income this year, and remains the crucial foundation from which we are able to generate further funds. Members, Patrons, corporate supporters, and institutional and individual donors all make valuable contributions, and philanthropic giving continues to be fundamental to developing the Collection and delivering Tate's public programmes.

### **Public funding and foundation support**

Funds from the European Regional Development Fund through the Northwest Regional Development Agency are helping to deliver a three-year programme of major exhibitions at Tate Liverpool. Tate also had another successful year in raising

research funding, including the Arts and Humanities Research Council's Knowledge Transfer Partnership for the Lost Art Project about art that has 'disappeared' (stolen, lost or destroyed), which will culminate in an exhibition on Tate Online and Channel 4's website. Tate was awarded grants for research in the Middle East and Africa from the DCMS-funded World Collections Programme. Helping strike the balance between our remit to both preserve and show the Collection, a grant was received from the Department for Business, Innovation and Skills Public Sector Research Exploitation fund for the development of research into Anoxic Display frames to house delicate works on paper.

Tate strengthened important relationships with funding bodies this year. We are very grateful to The Terra Foundation for American Art for its critical support of Arshile Gorky at Tate Modern and The Henry Moore Foundation for their crucial involvement in the Henry Moore exhibition at Tate Britain. The Legacy Trust awarded Tate a significant grant in support of the Tate Movie Project, where Tate, Aardman and Fallon are collaborating with children across the UK to create an animated film. The project is part of the London 2012 Cultural Olympiad.

### **Corporate support**

Our most significant partnerships have continued this year, despite the turbulent economic environment. UBS continued its support for the Collection at Tate Modern, the live programme of UBS Openings and the education programmes Looking for Change and Collection Point. Bloomberg supported the award-winning Tate Modern Multimedia Guides, the Tate Modern Interactive Zone and TateShots films and podcasts. Sotheby's support of the Tate Britain Duveens Commission continued with Cold Corners by Eva Rothschild. Unilever continued to support The Unilever Series, one of the most important contemporary art commissions in the world, through Miroslaw Balka's How It Is, and also committed to support Tate's international online

education project, The Unilever Series: turbinegeneration, for four years. At Tate Britain, Tate & Lyle continued its support of VerbalEyes and the Art Trolley, and BP maintained support of the Collection displays, as well as the exhibition Classified, three BP Saturdays events for families and young people, the BP British Art Lecture and the Tate Movie Project.

### **Individual Members, Patrons and donors**

The philanthropic contributions made by individuals are a vital source of income, enabling Tate to present a broad programme and add new works to the Collection. Tate membership remained healthy. With over 91,000 memberships, the scheme contributed nearly £5 million to Tate last year. Tate Members also supported the acquisition of eight William Blake etchings. In 2009–10 the Tate Patrons supported a wide range of acquisitions including major works such as Film Script (Manipulation of Meaning) 1972 by David Lamelas and Negotiable Spaces II: Incisions for a Private Space No 1–4 1978 by John Stezaker.

We are broadening our international focus, assisted by the International Council, whose funding this year allowed Tate to acquire Conversation Piece 2001 by Juan Muñoz, and Cocon du Vide 2000 by Chen Zhen. With dedicated Acquisition Committees, we are increasing our capacity to build Tate's holdings of art from Latin America and the Asia-Pacific region. Tate's new Middle East and North Africa Acquisitions Committee purchased its first works for the Collection, including Living Room 2005 by Nazgol Ansarinia and Untitled (Ghardaïa) 2009 by Kader Attia. The growing Asia-Pacific Acquisitions Committee held its first annual meeting abroad in Hong Kong in May, and the funds donated allowed us to acquire Staircase III 2009 by Do-Ho Suh. Following the appointment of a new Curator of Photography and International Art, we are now set to launch a new Photography Acquisitions Committee in 2010.

We are indebted to the continued generosity of individual donors who, through Exhibition Supporter Groups, contributed to Richard Long, Per Kirkeby, Chris Ofili, Henry Moore and Arshile Gorky. We received significant donations towards our conservation and archive activities, enabling us to restore Venice – Noon exh 1845 by JMW Turner and Three Ladies in a Grand Interior c1736 by William Hogarth; catalogue the Cecil Collins and New English Art Club archives; and digitise Tate’s Audio Arts collection.

This was all supplemented by legacy income of almost £1.3 million, while Prunella Clough’s Stack 1993 was generously bequeathed by Karel and Betsy Reisz.

### **Trading activities**

Tate Enterprises is responsible for Tate’s commercial activities, including publishing, retail and catering, and this year made a contribution of almost £3 million to Tate. The success of Tate Enterprises rests on its commitment to making visits to Tate enjoyable, and an understanding of and sensitivity to the art and artists Tate works with.

Many books and products in Tate’s shops are created in collaboration with artists, for example Grayson Perry, Alice Melvin and artists associated with Concrete Hermit. Tate Publishing helps reach audiences from academics to young people, worldwide. Red Star Over Russia, published last year to international acclaim, was published in German and a paperback version introduced, which became a promotional title in Waterstone’s history section. The Turner and the Masters catalogue was published in French and Spanish editions, and was also shortlisted for the William Berger Prize for British Art History.

Tate’s children’s books have gone from strength to strength, with a growing list of international collaborations. Peter Blake’s ABC

received recognition in the press and the artist appeared at the Cheltenham Literary Festival.

## **Future Developments**

It is vitally important to continue planning for the future, balancing pragmatism with confidence and aspiration – perhaps even more so during times of economic uncertainty. Tate’s redevelopment projects are badly needed and have been conceived with the long-term requirements of artists and our public in mind. They will redefine the role of the museum for the 21st century, integrating the display, learning, and social and civic functions of the museum, and strengthening links with local communities.

## **Transforming Tate Modern**

The opening of Tate Modern in May 2000 was intended as the first stage in the development of the former Bankside Power Station, and it was always envisaged that the derelict subterranean oil tanks and the switch station to the south of the site would be integrated into the gallery as a second phase. With around five million visitors annually, against an original forecast of two million, Tate Modern’s success has placed extreme pressure on our existing facilities and programme. In January preparatory building work commenced, and by July 2010 demolition works within the oil tanks were complete. The lids to the tanks have been removed and piling work to strengthen the existing Turbine Hall foundations and support the new building is now underway. London Mayor Boris Johnson also announced significant support for the Bankside Urban Forest, a related programme of improvements to the public realm around Tate Modern which will create stronger links from St Paul’s Cathedral and the City via the Millennium Bridge and Tate Modern to Southwark.

Since opening, Tate Modern’s audiences have demanded ever more information, participation and engagement with art. New, high-quality areas for learning, discussion and reflection will be placed among the new building’s gallery spaces. The Collection has also grown and developed, reflecting broader changes in

contemporary art. Film, video, performance and photography are now essential strands of artistic practice, and we need to provide suitable spaces to show them. Like the original Tate Modern, the new building – also designed by Herzog & de Meuron – will present a striking combination of the raw and the refined, from the found industrial spaces of the vast oil tanks at the base of the building to the elegance of the new galleries above. The building will also be a model of environmental sustainability, setting new benchmarks for museums and galleries.

### **Transforming Tate Britain**

Transforming Tate Britain aims to conserve the fabric of Sidney Smith's late nineteenth-century building while upgrading the galleries, enabling Tate to show more of the Collection in conditions suitable for a wider range of art media. The oldest part of the gallery will be brought up to 21st-century standards, allowing the display of larger sculptural works, improving temperature and humidity control, and ultimately providing more flexibility to present extraordinary programmes.

Audiences at Tate Britain have grown by 60% since 2000, and the redevelopment will enhance learning spaces and transform the visitor experience by upgrading the main Millbank Entrance and the Rotunda dome. A striking new spiral stair will provide a focal point, improving visitor orientation and circulation and linking the upper and lower levels of the gallery. The stunning circular balcony – closed since the 1920s – will also be reopened to the public. New learning spaces around the gallery will provide easy and direct access to the art; there will be improved access and services for schools and children; and the beautiful room overlooking the Thames, above the Millbank Entrance, will be restored as a venue for a range of seminars and public events. In March, Tate submitted the planning application for this exciting project, designed by Caruso St John Architects. The application was unanimously approved in July 2010 by Westminster planners

who said that the plans 'will enhance this Grade II\*-listed building, and improve an already successful and internationally renowned gallery, making it even better for people who want to visit it'.

## **Tate St Ives Phase 2**

In July 2010 Cornwall County Council purchased a site suitable for the future development of Tate St Ives. The plot, acquired from the Penwith Housing Association, enables Tate St Ives to expand to the rear and side of the present building. Allowing additional exhibition and learning spaces, as well as improved visitor services, the option also preserves accessible sheltered housing to the front and responds to concerns raised in extensive consultations with the local community. With the strong support of St Ives Council and investment from Cornwall County Council, the Tate St Ives Phase 2 project is now in a strong position to move forward.

## Financial Review

Tate is funded by Grant-in-Aid from Parliament, provided through the Department for Culture, Media and Sport. Tate supplements this grant through other sources, including trading, admissions, donations and sponsorship. Tate generated 59% of general income in 2009–10 from sources other than Grant-in-Aid.

The information in these graphs has been drawn from the full audited accounts which can be accessed at

[www.tate.org.uk/tatereport](http://www.tate.org.uk/tatereport)

Tate followed the Statement of Recommended Practice (SORP), Accounting and Reporting for Charities.

### Income / £126.1m

The exhibition programme at Tate has a direct impact on income each year. In 2009–10 exhibitions included Pop Life: Art in a Material World and Futurism at Tate Modern, and Turner and the Masters at Tate Britain, resulting in high levels of trading and admission income. Income is allocated to both annual operating expenditure and capital expenditure.

Donated works of art	£9.6m / 8%
Grant-in-Aid – operating	£33.4m / 26%
Grant-in-Aid – capital and works of art	£22.6m / 18%
Trading income	£26.7m / 21%
Other voluntary income	£17.6 / 14%
Investment income	£2m / 2%
Income from charitable activities	£7.8m / 6%
Activities for generating funds	£5.7m / 5%
Other income	£0.7m / 0%

## Self-generated income

To fund our operational activities in 2009–10, Tate generated 59% of its income from sources other than Grant-in-Aid. Over the past five years Tate has increased self-generated income by 16% compared to a 12% increase in Grant-in-Aid in the same period. The graph below demonstrates how self-generated income and Grant-in-Aid have moved over the last five years. 2008–9 was an exceptional year in which self-generated income was boosted by the Gustav Klimt exhibition in Tate Liverpool during Liverpool's year as European Capital of Culture, followed by the Francis Bacon exhibition at Tate Britain and the Rothko exhibition at Tate Modern.

<b>Year</b>	<b>Self-generated income*</b>	<b>Grant-in-Aid*</b>
2005–6	£42.4m	£29.8m
2006–7	£44.9m	£30.7m
2007–8	£47.9m	£31.7m
2008–9	£53.9m	£32.5m
2009–10	£49m	£33.4m

\* Excludes income associated with capital expenditure and collections

## Operating Expenditure / £82.4m

Expenditure includes the research and care of the Collection; the public programme of exhibitions; education and outreach; fundraising and publicity; and trading, governance and support costs.

Charitable activities: public programme	£37.9m / 46%
Trading costs	£23.8m / 29%
Charitable activities: support costs	£14.8m / 18%
Costs of generating voluntary income	£1.8m / 2%

Other costs of generating funds	£2.7m / 3%
Governance costs	£0.6m / 1%
Other costs	£0.7m / 1%
Investment management costs	£0.02m / 0%

**Capital expenditure / £35.7m**

2008–9 was an exceptional year for donated works of art, including both the ARTIST ROOMS collection and David Hockney’s Bigger Trees Near Warter 2007. In 2009–10 we have added works of art valued at £13.9m to the Collection. Of this figure, £9.6m has been donated by individuals either directly or in lieu of tax. Donated works of art include John Singer Sargent’s Mrs Carl Meyer and her Children 1896 bequeathed by Adèle, Lady Meyer and Untitled 1996 by Francis Alÿs, donated by Peter Doig. Funding for purchased works of art has come from many sources including the Art Fund, Tate International Council, Tate Members, Tate Patrons and self-generated income. We have invested a total of £21.8m in buildings and equipment, including essential major repairs, and in design and planning work for further developments at Tate Modern and Tate Britain.

<b>Year</b>	<b>Purchased works of art</b>	<b>Donated works of art</b>	<b>Other fixed assets</b>
2009–10	£4.3m	£9.6m	£21.8m
2008–9	£32.7m	£64m	£16.2m

## **Donations, Gifts, Legacies and Sponsorships**

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

### **Tate Foundation Executive Trustees**

John C Botts, CBE

Carol Galley

Noam Gottesman

Scott Mead

Franck Petitgas (Chair)

Anthony Salz

Sir Nicholas Serota

Lord Stevenson of  
Coddenham, CBE

### **Tate Foundation Non-Executive Trustees**

Victoria Barnsley, OBE

Mrs James Brice

The Lord Browne of  
Madingley, FRS, FREng

Susan Burns

Melanie Clore

Sir Harry Djanogly, CBE

Dame Vivien Duffield

Lady Lynn Forester de  
Rothschild

The Hon Mrs Rita McAulay

Ronald McAulay

Mandy Moross

Paul Myners, CBE

Sir John Ritblat

Lady Ritblat

Lord Sainsbury of Preston  
Candover

Lady Sainsbury of Preston  
Candover

The Rt Hon Sir Timothy  
Sainsbury

Peter Simon

Jon Snow

John J Studzinski, CBE

The Hon Mrs Janet Wolfson  
de Botton, CBE

Anita Zabłudowicz

## **Tate Foundation Advisory Group**

Miel de Botton Aynsley

Oliver Barker

Susan Burns

Tania Fares

Rosemary Leith

Fatima Maleki

Tim Marlow

Victoria Miro

Nicola Reed (Chair)

Anita Zabludowicz

## **Tate Foundation Campaign Group**

John C Botts, CBE

The Lord Browne of Madingley, FRS, FREng

Melanie Clore

Elisabeth Murdoch

Franck Petitgas (Chair)

Sir Nicholas Serota

Lord Stevenson of Coddendam, CBE

John J Studzinski, CBE

## **Corporate Advisory Group**

Jonathan Bloomer

Chris Gibson-Smith

Richard Gnodde

Jan Hall

Janice Hughes

Jenny Prince

Charles Rifkind

Roland Rudd (Chair)

Anthony Salz

Jan Shawe

Sir Martin Sorrell

Lord Stevenson of Coddendam, CBE

## **Tate Patrons Executive Committee**

Shane Akeroyd

Miel de Botton Aynsley

Jacqui Beecroft

Elena Bowes

Pierre Brahm

Elizabeth Brooks

Vicky Hughes (Chair)

John Huntingford

Amir Shariat

Terry Watkins

Anita Zabludowicz

## **Corporate Supporters**

American Airlines

Bloomberg  
BP Plc  
The British Land Company  
Plc  
BT  
Courvoisier  
Finsbury  
Goldman Sachs  
Guaranty Trust Bank  
Le Méridien  
Louis Vuitton  
McKinsey & Company  
Rolex  
Sotheby's  
Tate & Lyle Plc  
UBS  
Unilever  
and those who wish to remain  
anonymous

### **Corporate Members**

Accenture  
Alstom Ltd  
Centrica  
Clifford Chance  
Deutsche Bank  
Drivers Jonas  
EDF Energy

Ernst & Young  
Freshfields Bruckhaus  
Deringer  
GAM  
Hanjin Shipping  
HSBC Holdings plc  
IPC Media  
John Lewis  
Linklaters  
Mace Group Ltd  
Morgan Stanley  
Native Land and Grosvenor  
Nomura  
Oliver Wyman  
Pearson  
Sotheby's  
Thames & Hudson  
Tishman Speyer  
UBS  
and those who wish to remain  
anonymous

### **Tate Britain and Tate Modern Benefactors**

29th May 1961 Charitable  
Trust  
The Estate of Miss Mary  
Adams

The Annenberg Foundation  
The Archer Charitable Trust  
The Estate of Keith Arnatt  
The Art Fund  
Art Mentor Foundation  
Lucerne  
Art Monthly  
The Arts and Humanities  
Research Council  
Arts Council England  
Charles Asprey  
The Estate of Peter and  
Caroline Barker-Mill  
Beecroft Charitable Trust  
The Ron Beller and Jennifer  
Moses Family Foundation  
The Benlian Trust  
Anne Best  
Big Lottery Fund  
Billstone Foundation  
Ansuya Blom  
The Charlotte Bonham-Carter  
Charitable Trust  
Mr Pontus Bonnier  
Lauren and Mark Booth  
The late Louise Bourgeois  
Mrs Frances Bowes  
Brian Boylan  
Luther W Brady  
Ivor Braka Limited  
The Deborah Loeb Brice  
Foundation  
Stuart Brisley, courtesy of  
England & Co  
The Broad Art Foundation  
Daniel and Estrellita Brodsky  
Family Foundation  
Ian Brooks  
Mr and Mrs Ben Brown  
The Lord Browne of  
Madingley, FRS, FREng  
Donald L Bryant Jr Family  
The Estate of Renée May  
Buck  
Melva Bucksbaum and Ray  
Learsy  
CHK Charities Limited  
Rita Rovelli Caltagirone  
Richard Chang  
James Chanos  
Charities Advisory Trust  
Henry Christensen III  
Patricia Phelps de Cisneros in  
honour of Tiqui Atencio  
Demirdjian  
City of Westminster

The Clore Duffield Foundation  
The Clothworkers' Foundation  
Mr Edwin C Cohen  
Ron Collins  
Carole and Neville Conrad  
Giles and Sonia Coode-  
Adams  
Paul Cooke  
Michael Craig-Martin  
Douglas S Cramer  
The Estate of Robin Crozier  
The Peter Cruddas  
Foundation  
Carlos and Rosa de la Cruz  
Haro Cumbusyan and Bilge  
Ogut-Cumbusyan  
Danish Arts Agency  
The Estate of Mrs Olga  
Florence Davenport  
Manny and Brigitta Davidson  
and the Family  
Mr and Mrs Michel David-  
Weill  
John and Arlene Dayton  
Dedalus Foundation Inc  
Tiqui Atencio Demirdjian and  
Ago Demirdjian

Department for Business,  
Innovation and Skills  
Department for Children,  
Schools and Families  
Department for Culture, Media  
and Sport  
Christian Dinesen  
Sir Harry and Lady Djanogly  
Anthony d'Offay  
Peter Doig  
Marie and Joe Donnelly  
The D'Oyly Carte Charitable  
Trust  
Gill Drey  
Maurice and Janet Dwek  
Richard Edwards  
English Heritage  
The Eranda Foundation  
European Education and  
Culture DG Youth in Action  
Programme  
The Estate of Angus Fairhurst  
Fares and Tania Fares  
The Estate of Elnora  
Ferguson  
First Light  
Donald and Doris Fisher  
Jeanne Donovan Fisher

Mrs Wendy Fisher  
Marc Fitch Fund  
Ella Fontanals-Cisneros  
Lady Lynn Forester de  
Rothschild  
The Estate of Ann Forsdyke  
Charlotte Frieze  
Amanda and Glenn Fuhrman  
William Furlong  
Larry Gagorian  
Galerie Gebr. Lehmann  
Gapper Charitable Trust  
Henrietta Garnett  
The Gatsby Charitable  
Foundation  
Bob and Kate Gavron  
Laure Genillard  
The Getty Foundation  
Giancarlo Giammetti  
Millie and Arne Glimcher  
Carolyn and Leslie Goldbart  
Ralph Goldenberg  
The Horace W Goldsmith  
Foundation  
Nicholas and Judith Goodison  
Andrea and James Gordon  
Lydia and Manfred Gorvy  
The Goss-Michael Foundation  
Noam Gottesman  
Penelope Govett  
Jesse Aron Green  
Calouste Gulbenkian  
Foundation  
Agnes Gund  
Chloë and Paul Gunn  
Mimi and Peter Haas Fund  
The Haberdashers' Company  
Christine and Andrew Hall  
The Estate of Ian Hamilton  
Finlay  
The Paul Hamlyn Foundation  
Viscount and Viscountess  
Hampden and Family  
Haunch of Venison  
Eberhard Havekost  
Mark Haworth-Booth in  
memory of Raymond Moore  
The Hayden Family  
Foundation  
Desiree Hayter  
The Headley Trust  
Stuart Heath Charitable  
Settlement  
Help a London Child  
Lynn Hershman-Leeson

Lubaina Himid  
Damien Hirst  
The Hiscox Foundation  
David Hockney  
Marguerite Hoffman  
Mr and Mrs André Hoffmann  
Ms Maja Hoffmann  
Hazlett Holland-Hibbert  
Hollick Family Charitable  
Trust  
Stanley Honeyman  
Houghton Hall  
Anthony and Evelyn Jacobs  
Marc Jacobs  
The Estate of Mr and Mrs  
Kenneth M Jenkins  
Dakis and Lietta Joannou  
Stanley Thomas Johnson  
Foundation  
The Estate of Eva Johnston  
Stanley Jones  
Elsbeth Juda  
Daniel Katz Ltd  
Peter and Maria Kellner  
Sir Henry and Lady Keswick  
Mr and Mrs Simon Keswick  
Ashley Kibblewhite  
Keith King  
Jack Kirkland  
James and Clare Kirkman  
The Estate of RB Kitaj  
Elizabeth Knowles, MBE  
Leon Kossoff  
C Richard and Pamela  
Kramlich  
Mr and Mrs Henry R Kravis  
The Kresge Foundation  
KwieKulik (Zofia Kulik and  
Przemyslaw Kwiek)  
Catherine and Pierre  
Lagrange  
Kirby Laing Foundation  
London Borough of Lambeth  
The Lauder Foundation –  
Leonard and Evelyn Lauder  
Fund  
David and Amanda Leathers  
Agnès and Edward Lee  
Legacy Trust UK  
The Leverhulme Trust  
Ruth and Stuart Lipton  
The Estate of Barbara Lloyd  
Mr Gilbert Lloyd  
LCACE (London Centre for  
Arts and Cultural Exchange)

Eugenio Lopez  
Mark and Liza Loveday  
Alison and Howard Lutnick  
John Lyon's Charity  
Mr Ronald and The Hon Mrs  
McAulay  
Susan and Peter MacGill  
Keir McGuinness  
David Mann  
Vatche & Tamar Manoukian  
Foundation  
The Manton Foundation  
Matthew Marks  
The Paul Mellon Centre for  
Studies in British Art  
Stavros Merjos  
The Meyer Foundation  
The Estate of Paul Edwin  
Millwood  
Mondriaan Foundation,  
Amsterdam  
Anthony and Deirdre Montagu  
The Monument Trust  
The Henry Moore Foundation  
Mary Moore  
Peter Moores Foundation  
Mori Building Ltd  
Mr and Mrs Mandy Moross

Elisabeth Murdoch  
Alison and Paul Myners  
Nancy B Negley  
Embassy of the Kingdom of  
the Netherlands  
New Art Trust  
Peter and Eileen Norton, The  
Peter Norton Family  
Foundation  
Maja Oeri and Hans  
Bodenmann  
Winstern Ginsberg and Averill  
Ogden  
Outset Contemporary Art  
Fund  
Simon and Midge Palley  
William A Palmer  
Gregory Papadimitriou  
Konstantinos Papageorgiou  
Parx Casino and Racetrack,  
Philadelphia  
Daniel and Elizabeth Peltz  
The Estate of Peter Peri  
Catherine Petitgas  
PF Charitable Trust  
Amy and John Phelan  
PHG Cadbury Charitable  
Trust

The Stanley Picker Trust  
The Pilgrim Trust  
Pinta Art  
Heather and Tony Podesta  
Collection  
The Power Family  
Mrs Miuccia Prada and Mr  
Patrizio Bertelli  
The Nyda & Oliver Prenn  
Foundation  
Philip Pullman  
The Radcliffe Trust  
Liz Gerring Radke and Kirk  
Radke  
John Rae  
Ally Raftery  
The Estate of Karel and Betsy  
Reisz  
Lady Ritblat  
Barrie and Emmanuel Roman  
Rootstein Hopkins Foundation  
Lord and Lady Rothschild  
Helen and Ken Rowe  
Edward Ruscha  
Kathy and Keith Sachs  
The Dr Mortimer and Theresa  
Sackler Foundation  
Said Foundation  
Lord and Lady Sainsbury of  
Preston Candover  
The Estate of Simon  
Sainsbury  
The Basil Samuel Charitable  
Trust  
Gerd Sander  
Saint Sarkis Charity Trust  
Armen and Nouneh  
Sarkissian  
RE Saunders Capital Account  
Mrs Sherine Sawiris  
Ruth and Stephan  
Schmidheiny  
Lucas Schoormans  
Mr and Mrs Charles Schwab  
Dasha Shenkman  
Thomas J Sikorski Charitable  
Trust  
Peter Simon  
Candida and Rebecca Smith  
London Borough of  
Southwark  
The Starr Foundation  
Charlotte Stevenson  
Hugh and Catherine  
Stevenson  
John J Studzinski, CBE

David and Linda Supino  
The Government of  
Switzerland  
Tamares Management LLC  
Tate Asia-Pacific Acquisitions  
Committee  
Tate International Council  
Tate Latin American  
Acquisitions Committee  
Tate Members  
Tate Middle East and North  
Africa Acquisitions Committee  
Tate North American  
Acquisitions Committee  
Tate Patrons  
David Teiger  
Terra Foundation for  
American Art  
The Estate of Mr Nicholas  
Themans  
The Thistle Trust  
The Sir Jules Thorn  
Charitable Trust  
Tishman Speyer  
The Hon Robert H Tuttle and  
Mrs Maria Hummer-Tuttle  
Mr and Mrs Petri Vainio  
The Vandervell Foundation

Marc Vaux  
David and Emma Verey  
Juan Carlos Verme and Joel  
Yoss  
Heather Waddell  
Clodagh and Leslie  
Waddington  
Robert and Felicity Waley-  
Cohen  
The Wates Foundation  
Jack Wendler  
Michael Werner Gallery  
The Weston Family  
The Garfield Weston  
Foundation  
Nina and Graham Williams  
Jane and Michael Wilson  
Iwan and Manuela Wirth  
The Hon Mrs Janet Wolfson  
de Botton, CBE  
The Wolfson Foundation  
Christopher Wood  
World Collections Programme  
Poju and Anita Zabłudowicz  
and those who wish to remain  
anonymous

### **Platinum Patrons**

Mr Shane Akeroyd

Mehves Ariburnu  
Mr and Mrs Edward Atkin  
Beecroft Charitable Trust  
Pierre Brahm  
Broeksmit Family Foundation  
Rory and Elizabeth Brooks  
Lord Browne of Madingley,  
FRS, FREng  
Mr Dónall Curtin  
Ms Sophie Diedrichs-Cox  
Mr David Fitzsimons  
The Flow Foundation  
Hugh Gibson  
The Goss-Michael Foundation  
The Hayden Family  
Foundation  
Vicky Hughes (Chair)  
Mr and Mrs Yan Huo  
Mrs Gabrielle Jungels-Winkler  
Mr Phillip Keir  
Maria and Peter Kellner  
Mr and Mrs Eskandar Maleki  
Panos and Sandra  
Marinopoulos  
Nonna Materkova  
Mr and Mrs Scott Mead  
Mrs Megha Mittal

Mr Mario Palencia  
Mr and Mrs Paul Phillips  
Ramzy and Maya Rasamny  
Simon and Virginia Robertson  
Mr and Mrs Richard Rose  
Mr and Mrs J Shafran  
Mrs Andrée Shore  
Mr and Mrs Malek Sukkar  
Ghazwa Mayassi Abu-Suud  
Mr and Mrs Stanley S Tollman  
Michael and Jane Wilson  
Poju and Anita Zabłudowicz  
and those who wish to remain  
anonymous

### **Gold Patrons**

Ryan Allen and Caleb Kramer  
Ms Thoraya Bartawi  
Elena Bowes  
Beth and Michele Colocci  
Alastair Cookson  
Haro Cumbusyan  
Ms Carolyn Dailey  
Mrs Maryam Eisler  
Flora Fraser and Peter Soros  
Mr and Mrs A Ramy Goldstein  
Mr Michael Hoppen

Mrs Petra Horvat  
Anne-Marie and Geoffrey  
Isaac  
Mrs Heather Kerzner  
Mr Eugenio Lopez  
Fiona Mactaggart  
Maria de Madariaga  
Mrs Bona Montagu  
Mr Francis Outred  
Simon and Midge Palley  
Catherine and Franck  
Petitgas  
Mathew Prichard  
Mr David Roberts  
Mr Charles Roxburgh  
Mrs Rosario Saxe-Coburg  
Carol Sellars  
Mrs Celia Forner Venturi  
Iwan and Manuela Wirth  
Barbara Yerolemou  
and those who wish to remain  
anonymous

### **Silver Patrons**

Agnew's  
Helen Alexander, CBE  
Harriet Anstruther  
Toby and Kate Anstruther

Mr and Mrs Zeev Aram  
Mr Giorgio Armani  
Edgar Astaire  
Mrs Jane Barker  
Mr Edward Barlow  
Victoria Barnsley, OBE  
Jim Bartos  
Mrs Nada Bayoud  
Mr and Mrs Paul Bell  
Mr Harold Berg  
Ms Anne Berthoud  
Madeleine Bessborough  
Janice Blackburn  
Mr and Mrs Anthony Blee  
Mrs Lena Boyle  
Ivor Braka  
Viscountess Bridgeman  
The Broere Charitable  
Foundation  
Ben and Louisa Brown  
Mr and Mrs Charles Brown  
Michael Burrell  
Mrs Marlene Burston  
Timothy and Elizabeth Capon  
Mr Francis Carnwath and Ms  
Caroline Wiseman  
Lord and Lady Charles Cecil

Frank Cohen  
Dr Judith Collins  
Terrence Collis  
Mr and Mrs Oliver Colman  
Carole and Neville Conrad  
Giles and Sonia Coode-  
Adams  
Cynthia Corbett  
Mark and Cathy Corbett  
Tommaso Corvi-Mora  
Mr and Mrs Bertrand Coste  
The Cowley Foundation  
Kathleen Crook and James  
Penturn  
James Curtis  
Lorraine da Costa  
Mrs Isobel Dalziel  
Sir Howard Davies  
Giles de la Mare  
The de Laszlo Foundation  
Anne Chantal Defay Sheridan  
Marco di Cesaria  
Simon C Dickinson Ltd  
Ms Michelle D'Souza  
Joan Edlis  
Lord and Lady Egremont  
John Erle-Drax

Stuart and Margaret Evans  
Eykyn Maclean LLC  
Gerard Faggionato  
Mrs Heather Farrar  
Mrs Margy Fenwick  
Mr Bryan Ferry  
The Sylvie Fleming Collection  
Mrs Rosamund Fokschaner  
Joscelyn Fox  
Eric and Louise Franck  
Elizabeth Freeman  
Stephen Friedman  
Julia Fuller  
Carol Galley  
Gapper Charitable Trust  
Mrs Daniela Gareh  
Mrs Joanna Gemes  
Mr David Gibbons  
Mr Mark Glatman  
Mr and Mrs Paul Goswell  
Penelope Govett  
Gavin Graham  
Mrs Sandra Graham  
Martyn Gregory  
Sir Ronald Grierson  
Mrs Kate Grimond

Richard and Odile Grogan  
Louise Hallett  
Mrs Sue Hammerson, CBE  
Jane Hay  
Richard Hazlewood  
Michael and Morven Heller  
Mr Nigel Mark Hobden  
Robert Holden  
James Holland-Hibbert  
Lady Hollick  
John Huntingford  
Mr Haydn John  
Mr Michael Johnson  
Mr Chester Jones  
Jay Jopling  
Mrs Brenda Josephs  
Tracey Josephs  
Andrew Kalman  
Dr Martin Kenig  
Mr David Ker  
Mr and Mrs Simon Keswick  
Richard and Helen Keys  
David Killick  
Mr and Mrs Paolo Kind  
Mr and Mrs James Kirkman  
Brian and Lesley Knox

Kowitz Trust  
Steven Larcombe  
Simon Lee  
Zachary R Leonard  
Mr Gerald Levin  
Leonard Lewis  
Anders and Ulla Ljungh  
Mr Gilbert Lloyd  
George Loudon  
Mark and Liza Loveday  
Daniella Luxembourg Art  
Anthony Mackintosh  
The Mactaggart Third Fund  
Mr M J Margulies  
Mr and Mrs Jonathan Marks  
Marsh Christian Trust  
Mr Martin Mellish  
Mrs RWP Mellish  
Dr Rob Melville  
Mr Michael Meynell  
Mr Alfred Mignano  
Victoria Miro  
Jan Mol  
Mrs Valerie Gladwin  
Montgomery  
Houston Morris  
Mrs William Morrison

Paul and Alison Myners  
Mr David Nader  
Mr and The Hon Mrs Guy  
Naggar  
Richard Nagy  
Mrs Gwen Neumann  
Julian Opie  
Pilar Ordovás  
Mr O'Sullivan  
Desmond Page  
Maureen Paley  
Dominic Palfreyman  
Michael Palin  
Cornelia Pallavicini  
Mrs Kathrine Palmer  
Stephen and Clare Pardy  
Eve Pilkington  
Ms Michina Ponzzone-Pope  
Susan Prevezer QC  
Mrs Barbara Prideaux  
Mr and Mrs Ryan Prince  
Valerie Rademacher  
Mrs Phyllis Rapp  
Mr and Mrs James Reed  
Mr and Mrs Philip Renaud  
The Reuben Foundation  
Sir Tim Rice

Lady Ritblat  
Tim Ritchie  
Rupert and Alexandra Robson  
David Rocklin  
Frankie Rossi  
Mr James Roundell  
Mr Lyon Roussel  
Mr and Mrs Paul Ruddock  
Mr Alex Sainsbury and Ms  
Elinor Jansz  
Cherrill and Ian Scheer  
Sylvia Scheuer  
The Schneer Foundation  
Andrew and Belinda Scott  
Neville Shulman, CBE  
Ms Julia Simmonds  
Mrs Cindy Sofer  
Louise Spence  
Digby Squires, Esq  
Mr and Mrs Nicholas Stanley  
Charlotte Stevenson  
Mrs Tanya Steyn  
The Swan Trust  
Mrs Patricia Swannell  
Mr James Swartz  
The Lady Juliet Tadgell

Sir Anthony and Lady  
Tennant  
Christopher and Sally  
Tennant  
Britt Tidelius  
Emily Tsingou and Henry  
Bond  
Melissa Ulfane  
Mr and Mrs Petri Vainio  
Mrs Cecilia Versteegh  
Gisela von Sanden  
Audrey Wallrock  
Stephen and Linda  
Waterhouse  
Offer Waterman  
Terry Watkins  
Mr and Mrs Mark Weiss  
Jack Wendler  
Miss Cheyenne Westphal  
Mr Benedict Wilkinson  
Mr Douglas Woolf  
and those who wish to remain  
anonymous

### **Young Patrons**

Sigurdur Arngrimsson  
Kirtland Ash  
Ms Myrna Ayad

Mr Andrew Bourne  
Mr Daniel Bradman  
Laurent and Michaela Caraffa  
Matt Carey-Williams and  
Donnie Roark  
Mrs Laura Comfort  
Thamara Corm  
Mr Alan Djanogly  
Mrs Maryam Eisler  
Dana Farouki  
Jane and Richard Found  
Michael Freund  
Mr Nick Hackworth  
Alex Haidas  
Mr Benji Hall  
Dr Lamees Hamdan  
Mrs Susanna Hong  
Miss Eloise Isaac  
Ms Melek Huma Kabakci  
Mr Efe Kapanci  
Helena Christina Knudsen  
Ms Marijana Kolak  
Mr Jimmy Lahoud  
Mrs Julie Lawson  
Mrs Siobhan Loughran  
Charlotte Lucas  
Mr Fernando Moncho Lobo

Erin Morris  
Mrs Annette Nygren  
Jacqueline O'Leary  
Alberto and Andrea Olimon  
Phyllis Papadavid  
Ms Camilla Paul  
Mr Mauro Perucchetti  
Lauren Prakke  
Miss Sunny Rahbar  
Mr Bruce Ritchie and Mrs  
Shadi Ritchie  
Kimberley and Michael  
Robson-Ortiz  
Mrs Sherine Sawiris  
HRH Princess Alia Al-Senusi  
Ms Joy Victoria Seppala-  
Florence  
Mr Roopak Shah  
Amir Shariat  
Andreas B Siegfried  
Tammy Smulders  
Ms Brigitta Spinocchia  
Miss Malgosia Stepnik  
Soren S K Tholstrup  
Mr Abdullah Al Turki  
Mrs Dita Vankova  
Mr Mehmet Erdinc Varlibas

Rachel Verghis  
Mr Josh Wyatt  
Mr Fabrizio Zappaterra  
and those who wish to remain  
anonymous

**North American  
Acquisitions Committee**

Beth Rudin De Woody  
Dr Kira Flanzraich  
Glenn Fuhrman  
Marc Glimcher  
Margot and George Greig  
Monica Kalpakian  
Massimo Marcucci  
Lillian Mauer  
Stavros Merjos  
Gregory R Miller  
Elisa Nuyten and David Dime  
Amy and John Phelan  
Liz Gerring Radke and Kirk  
Radke  
Laura Rapp and Jay Smith  
Robert Rennie (Chair) and  
Carey Fouks  
Michael Sacks  
Randy W Slifka  
Donald R Sobey

Robert Sobey  
Ira Staffeld  
Marla and Larry Wasser  
Christen and Derek Wilson  
and those who wish to remain  
anonymous

**Latin American  
Acquisitions Committee**

Monica and Robert Aguirre  
Pedro Barbosa and Patricia  
Moraes  
Luis Benshimol  
Estrellita and Daniel Brodsky  
Rita Rovelli Caltagirone  
Trudy and Paul Cejas  
Patricia Phelps de Cisneros  
Gérard Cohen  
HSH the Prince Pierre  
d'Arenberg  
Tiqui Atencio Demirdjian  
(Chair)  
Tania Fares  
Angelica Fuentes de Vergara  
Yolanda Garza Santos  
William A Haseltine  
Mauro Herlitzka  
Mrs Yaz Hernandez

Rocio and Boris Hirmas  
Anne Marie and Geoffrey  
Isaac  
Nicole Junkermann  
Jack Kirkland  
Fatima and Eskander Maleki  
Heitor Martins and Fernanda  
Feitosa  
Becky and Jimmy Mayer  
Victoria and Isaac Oberfeld  
Catherine Petitgas  
Isabella Prata and Idel  
Arcuschin  
Beatriz Quintella and Luiz  
Augusto Teixeira de Freitas  
Erica Roberts  
Lilly Scarpetta and Roberto  
Pumarejo  
Catherine Shriro  
Norma Smith  
Susana and Ricardo  
Steinbruch  
Paula Traboulsi  
Juan Carlos Verme  
Alin Ryan von Buch  
Tania and Arnaldo Wald  
Juan Yarur

and those who wish to remain  
anonymous

### **Asia-Pacific Acquisitions Committee**

Bonnie and R Derek Bandeen

Mr and Mrs John Carrafiell

Mrs Christina Chandris

Richard Chang

Pierre TM Chen, Yageo  
Foundation, Taiwan

Mrs Pia Getty

Ms Mareva Grabowski

Elizabeth Griffith

Cees Hendrikse

Mr Yongsoo Huh

Ms Yung Hee Kim

Mr and Mrs Sylvain Levy

Ms Kai-Yin Lo

Mr Nicholas Loup

Mrs Yana Peel

The Red Mansion Foundation

Mr Paul Serfaty

Mr Robert Shum

Sir David Tang (Chair)

Katie de Tilly

and those who wish to remain  
anonymous

### **Middle East and North Africa Acquisitions Committee**

Mehves Ariburnu

Sule Arinc

Marwan Assaf

Ms Isabelle de la Bruyère

Füsün Eczacıbaşı

Shirley Elghanian

Defina Entrecanales

Noor Fares

Serra Grantay Avcioglu

Maryam Homayoun Eisler  
(Chair)

Ali Yusef Khadra

Maha and Kasim Kutay

Lina Lazaar

Mr and Mrs Eskandar Maleki

Fayeeza Naqvi

Basil and Raghida Al-Rahim

Ramzy and Maya Rasamny  
(Chair)

HRH Sheikha Lulu Al-Sabah

Dania Sakka

Mrs Sherine Sawiris

HRH Princess Alia Al-Senusi

Mr and Mrs Malek Sukkar

Berna Tuglular  
Abdullah Al Turki  
and those who wish to remain  
anonymous

**International Council  
Members**

Doris Ammann  
Mr Plácido Arango  
Mrs Miel de Botton Aynsley  
Gabrielle Bacon  
Anne H Bass  
Nicolas Berggruen  
Mr Pontus Bonnier  
Mrs Frances Bowes  
Ivor Braka  
The Deborah Loeb Brice  
Foundation  
The Broad Art Foundation  
Bettina and Donald L Bryant  
Jr  
Melva Bucksbaum and  
Raymond Learsy  
Fondation Cartier pour l'art  
contemporain  
Mrs Christina Chandris  
Pierre TM Chen, Yageo  
Foundation, Taiwan  
Mr and Mrs Borja Coca

Mr and Mrs Attilio Codognato  
David and Michelle Coe  
Sir Ronald Cohen and Lady  
Sharon Harel-Cohen  
Mr Alfonso Cortina de Alcocer  
Mr Douglas S Cramer and Mr  
Hubert S Bush III  
Mr Dimitris Daskalopoulos  
Mr and Mrs Michel David-  
Weill  
Julia W Dayton  
Tiqui Atencio Demirdjian and  
Ago Demirdjian  
Joseph and Marie Donnelly  
Mrs Jytte Dresing  
Stefan Edlis and Gael Neeson  
Carla Emil and Rich  
Silverstein  
Harald Falckenberg  
Fares and Tania Fares  
Mrs Doris Fisher  
Mrs Wendy Fisher  
Dr Corinne M Flick  
Mr Albert Fuss  
Candida and Zak Gertler  
Alan Gibbs  
Lydia and Manfred Gorvy  
Mr Laurence Graff

Ms Esther Grether  
Mr Xavier Guerrand-Hermès  
Mimi and Peter Haas Fund  
Mr Joseph Hackmey  
Margrit and Paul Hahnloser  
Andy and Christine Hall  
Mr Toshio Hara  
Ms Ydessa Hendeles  
André and Rosalie Hoffmann  
Ms Maja Hoffmann (Chair)  
ITYS, Athens  
Dakis and Lietta Joannou  
Sir Elton John and Mr David  
Furnish  
HRH Princess Firyal of Jordan  
Mr Per and Mrs Lena  
Josefsson  
C Richard and Pamela  
Kramlich  
Pierre and Catherine  
Lagrange  
Baron and Baroness Philippe  
Lambert  
Agnès and Edward Lee  
Jacqueline and Marc Leland  
Mr Ronald and The Hon Mrs  
McAulay  
Panos and Sandra  
Marinopoulos  
Mr and Mrs Donald B Marron  
Mr and Mrs Minoru Mori  
Mr Guy and The Hon Mrs  
Naggar  
Mr and Mrs Takeo Obayashi  
Young-Ju Park  
Yana and Stephen Peel  
Daniel and Elizabeth Peltz  
Catherine and Franck  
Petitgas  
Sydney Picasso  
Mr and Mrs Jürgen Pierburg  
Jean Pigozzi  
Ms Miuccia Prada and Mr  
Patrizio Bertelli  
Patrizia Sandretto Re  
Rebaudengo and Agostino Re  
Rebaudengo  
Mr John Richardson  
Michael Ringier  
Lady Ritblat  
Barrie and Emmanuel Roman  
Ms Güler Sabancı  
Mrs Mortimer Sackler  
Mrs Lily Safra  
Muriel and Freddy Salem

Dasha Shenkman  
Uli and Rita Sigg  
Norah and Norman Stone  
John J Studzinski, CBE  
David Teiger  
Mr Robert Tomei  
The Hon Robert H Tuttle and  
Mrs Maria Hummer-Tuttle  
Mr and Mrs Guy Ullens  
Paulo AW Vieira  
Mr Robert and The Hon Mrs  
Waley-Cohen  
Pierre de Weck  
Angela Westwater and David  
Meitus  
Diana Widmaier Picasso  
Mrs Sylvie Winckler  
The Hon Mrs Janet Wolfson  
de Botton, CBE  
Anita and Poju Zabłudowicz  
Michael Zilkha  
and those who wish to remain  
anonymous

**Members of Councils and  
Committees of the Tate  
Board of Trustees**

Elkan Abrahamson  
Prof Dawn Ades

Rushanara Ali  
Jonathan Asquith  
Victoria Barnsley, OBE  
Jeffrey Berman  
John C Botts, CBE  
Cllr Paul Brant  
Cllr Jackie Bull  
Cllr Neil Burden  
Richard Burdett  
Dr Bernhard Mendes Bürgi  
Prof Anne Carlisle  
Dr Gus Casely-Hayford  
Richard Clark  
Steven Claydon  
Cllr Flo Clucas  
Nick Crowe  
Juan Cruz  
Jim Davies  
Richard Deverell  
Claire Dove  
Gay Huey Evans  
Peter Fell  
Prof Briony Fer  
Judge David Fletcher  
Peter Freeman  
Ryan Gander

Jim H Gill, OBE  
Sheila Healy  
Maja Hoffmann  
Nigel Hugill  
Johannes Huth  
Harry Isaacs  
Christopher Jonas  
Jeremy King  
Prof Alan Livingston  
John McAslan  
Camilla McGibbon  
Paul McHale  
Roger Madelin  
Luke Mayhew  
Peter Mearns  
Dave Meneer  
Paul Morrell  
Michael Morris  
Maggie Mullan  
Cllr Colin Nicholls  
Prof Elizabeth Prettejohn  
Sir William Proby  
Jamie Ritblat  
Charles Roxburgh  
Keith Salway  
Jules Sher QC

Mary Ann Sieghart  
Sam Smiles  
Jon Snow  
Gill Steward  
Francine Stock  
Cllr Joan Symons  
Prof Chris Wainwright  
Cathy Watkins  
Louise Wilson  
Stephen Witherford

**Tate Members Council**

Elkan Abrahamson  
David Adjaye  
Caroline Blyth  
Shami Chakrabarti  
Hannah Collins  
Brendan Finucane QC  
Ryan Gander  
Linda Genower  
Dominic Harris  
Robert McCracken  
Miranda Sawyer  
Steven Sharp  
Francine Stock (Chair)  
Cathy Watkins  
Simon Wilson

## **Tate Liverpool**

### **Sponsors and Donors**

The Access to Volunteering Fund  
The Andalucía Tourist Office  
The Art Fund  
BT  
Business in the Arts: North West  
Peter Cruddas Foundation  
DLA Piper  
European Regional Development Fund  
Fundación Almine y Bernard Ruiz-Picasso para el Arte  
Horace W Goldsmith Foundation  
The Granada Foundation  
Margrit and Paul Hahnloser  
The Korea Foundation  
KPMG Foundation  
Liverpool City Council  
Liverpool Primary Care Trust  
The Henry Moore Foundation  
Museums, Libraries and Archives Council  
North West Business Leadership Team

Northwest Regional Development Agency  
Pro Helvetia, Swiss Arts Council  
Eleanor Rathbone Charitable Trust  
Romanian Cultural Institute in London  
Samsung Electronics (UK) Ltd  
Spanish Embassy Cultural Office  
Spanish Tourist Office, London  
Tate Liverpool Members  
Tate Members  
The Times  
Unilever  
Embassy of the United States, London  
Virgin Trains  
Youth Opportunities Fund

### **Corporate Partners**

DLA Piper  
DWF  
Hill Dickinson  
Laureate Online Education  
Liverpool Hope University

Liverpool John Moores  
University  
David M Robinson (Jewellery)  
Ltd  
Unilever  
The University of Liverpool

### **Corporate Members**

Bruntwood  
Cheetham Bell JWT  
Andrew Collinge Ltd  
Fraser Wealth Management  
Grant Thornton  
Individual Restaurant  
Company  
Jackson & Canter LLP  
KPMG  
JW Lees & Co (Brewers) Ltd  
Lime Pictures  
Pannone LLP  
Royal Bank of Scotland

### **Patrons**

Diana Barbour  
David Bell  
Lady Beverley Bibby  
Jo and Tom Bloxham, MBE  
Jim Davies  
Olwen McLaughlin

Barry Owen, OBE  
Anthony Preston  
Ross Warburton

### **Tate Liverpool Development Committee**

Ann Alexander  
David Bell  
Simon Bland  
Jim Davies  
Ian Goalen  
Barry Owen, OBE  
David Robinson  
Philip Rooney  
David Wade-Smith

### **Tate Liverpool Membership Committee**

Elkan Abrahamson  
Janice Crawford  
Jonty Godfrey  
Ceri Hand  
Marie-France van Heel  
Catherine Leen  
Tony Wells  
Sue West  
Alan Yates

## **Tate St Ives**

### **Supporters and Donors**

Arts Council England

Cornwall Council

Engage

Learning Transformation Fund

Little Parc Owles Trust

Tate Members

Tate St Ives Members

### **Corporate Members**

Aspects Holidays

Cornwall Chamber of  
Commerce

The Porthminster Hotel

Sail Lofts

### **Map Group Members**

1 Trinity Watch

Aspects Holidays

Brooks Smith Gallery

Chy An Albany Hotel

Edgar's at Chy an Creet Hotel

Langridge Holiday Cottages

The Nook Guest House

The Porthminster Hotel

Sail Lofts

### **Members Committee**

James Barry

Heather Corbett

Arlene Fullerton

Trudi Gurling

Andrea Higham

Louise Jones

Janet Phillips

Anthea Richards

Felicity Robertson

Neil Scott

Will Sleath

Roger Tonkinson

Cathy Watkins

Grahame Wheelband

## Credits

It is the exceptional generosity and vision of individuals, corporations and numerous private foundations and public-sector bodies that has helped Tate to become what it is today and enabled us to:

- Offer innovative, landmark exhibitions and Collection displays
- Develop imaginative education and interpretation programmes
- Strengthen and extend the range of our Collection, and conserve and care for it
- Advance innovative scholarship and research
- Ensure that our galleries are accessible and continue to meet the needs of our visitors.

If you would like to find out more about how you can become involved and help support Tate, please contact us at:

Development Office

Tate

Millbank

London SW1P 4RG

Tel +44 (0)20 7887 4900

Fax +44 (0)20 7887 8738

American Patrons of Tate

520 West 27 Street Unit 404

New York, NY 10001

USA

Tel +1 212 643 2818

Fax +1 212 643 1001

Or visit us at [www.tate.org.uk/support](http://www.tate.org.uk/support)

Published 2010 by order of the Tate Trustees by Tate Publishing,  
a division of Tate Enterprises Ltd, Millbank, London SW1P 4RG  
[www.tate.org.uk/publishing](http://www.tate.org.uk/publishing)

© Tate 2010

ISBN 978 1 85437 981 8

A catalogue record for this book is available from the British  
Library

Every effort has been made to locate the copyright owners of  
images included in this report and to meet their requirements. The  
publishers apologise for any omissions, which they will be  
pleased to rectify at the earliest opportunity.

Produced, written and edited by Helen Beeckmans, Oliver  
Bennett, Mary Douglas, Ruth Findlay, Masina Frost, Steve Hare,  
Celeste Menich, Nigel Reynolds and Andrew Tullis

Designed by Why Not Associates [www.whynotassociates.com](http://www.whynotassociates.com)

Photography by James Deavin [www.jamesdeavin.com](http://www.jamesdeavin.com)

Paper supplied by GF Smith [www.gfsmith.com](http://www.gfsmith.com) and Robert Horne  
[www.roberthorne.co.uk](http://www.roberthorne.co.uk)

Printed by Westerham Press [www.westerhampress.co.uk](http://www.westerhampress.co.uk)

This report has been printed on Naturalis Absolute White and  
Hello Gloss paper. These papers have been independently  
certified as meeting the standards of the Forest Stewardship  
Council (FSC), and were manufactured at a mill that is certified  
ISO1400. The inks used are all vegetable oil based.