

TATE REPORT
2012/13



TATE

Acclaimed choreographer Anne Teresa De Keersmaeker performs her work *Fase: Four Movements to the Music of Steve Reich* at the opening of the Tanks at Tate Modern

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2012/13

TATE

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CHAIRMAN'S FOREWORD

On 16 July 2012, the Tanks opened at Tate Modern. They connect old with new, a space for new kinds of art and new kinds of experience. They remind us of Bankside's past as a power station, and they are the foundations for the new Tate Modern which is being developed above them.

The opening event in the Tanks was a live performance of the classic work *Fase* by Anne Teresa De Keersmaeker, one of the leading contemporary choreographers. That demonstrated the rich potential of the world's first gallery spaces dedicated to performance and installation.

Foundations of a different kind have been laid at Tate Britain. In 2013, the BP Displays neared completion, connecting the earliest work in the collection, John Bettes's *A Man in a Black Cap* 1545, to the latest acquisitions from contemporary British artists. When the redevelopment of the Millbank site is complete in the autumn of 2013, it will be a fitting home for the nation's collection of British art.

Art in society

Art enriches the lives of individuals, communities and nations. During 2012/13, we reaffirmed our commitment to promoting art's position and value in society, a commitment which directs every aspect of the work Tate does.

Art is many things, not least educational. It is vital that people have the chance to learn both about and through art. In September 2012, Tate collaborated with other cultural institutions to organise *Worlds Together*, an international conference that formed part of the Cultural Olympiad. It was followed in 2013 by the announcement of *Circuit*, a major new network for the visual arts in the UK for young people. Funded by the Paul Hamlyn Foundation, *Circuit* and many of Tate's other learning programmes will connect young people digitally, enabling them to learn and collaborate across artistic and geographical boundaries.

Tate is committed to providing opportunities for anybody who wishes to learn through and about art. As the new national curriculum is developed, Tate will continue to ensure that young people are given the space, resources and opportunity to experience art in all its forms.

A digital future

Artistic spaces are no longer just physical; they have become the integrated product of museums, galleries and the digital realm. Using new technology, projects like *This Exquisite Forest* enable the audience to become both creator and critic. Tate is evolving into an organisation in which digital is the norm.

Worlds Together conference 2012



Nástio Mosquito performs in the Tanks at Tate Modern at the opening event of *Across the Board*, a project working with galleries and artists in Africa

Over 100,000 people downloaded the Magic Tate Ball app, which allows you to interact with art where ever you are



As the relationship between the museum and visitor evolves, we will still rely on our colleagues' expertise, knowledge and experience to promote understanding and enjoyment of art. But that relationship will increasingly be characterised by a creative conversation with and between members of the audience, enabled by connections through digital media.

Global reach

Our reach and ambitions are global. We have made new links with organisations from Oman to Ghana and from Korea to Brazil, adding to our already extensive international network. These collaborations bring new expertise and insight to our activities, and they help to develop and enhance Britain's international artistic profile.

Tate is the home of British art, but to paraphrase Kipling's elegant observation, we would know little about British art if British art were all we knew. This year, two new acquisition committees have been established to focus on Russia and Eastern Europe, and South Asia. Art is global, and so is our collection.

Our people

The Trustees and I extend our thanks to all those who work at Tate for their efforts and contributions, in particular to those who are leaving us. Susan Lamb has laid the foundations for the new Tate St Ives and, as Head of Major Gifts, Susan Foster led a highly effective team which has had remarkable and important success in fundraising. As Information Systems Director, Rob Gethen Smith set in motion the project management and infrastructure on which Tate's digital growth will depend.

Damien Hirst joined schoolchildren and Camila Batmanghelidjh, director of Kids Company, to make spin paintings in London's Covent Garden



The Trustees as of 31 March 2013:

The Lord Browne of Madingley.

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Wolfgang Tillmans

The Board of Trustees also saw changes with the retirement of Patricia Lankester. The Trustees and I will miss her presence and wisdom, and owe her a debt of gratitude for the work, time and support that she has offered Tate as a Trustee, Chair of Tate Liverpool and then of Tate Britain Council.

Celebration is tinged with sadness as we mark the passing of several prominent artists in 2012/13, including the sculptor and painter William Turnbull, and the abstract painter, historian and former Tate Trustee John Golding. His book *Cubism*, published in 1959, remains the standard text on the movement. At Tate, he was co-curator of *Picasso: Sculptor/Painter* in 1994 and *Matisse Picasso* in 2002. We also mourn the loss at a very early age of Michael Stanley, Director of Modern Art Oxford, a curator of great imagination.

This year will see the departure of our Deputy Director Alex Beard, and we thank him for everything that he has done for Tate over the past nineteen years. Alex's huge influence on Tate was recognised not just by the award of a CBE, but also by his appointment as Chief Executive of the Royal Opera House, a role that he will take up in September 2013. That appointment is testimony to all that he has achieved here, from the birth of Tate Modern to the consistently strong performance and operation of the entire gallery. His influence, wisdom and friendship have left a lasting impression, and will be sorely missed.

The Lord Browne of Madingley

Chairman of the Trustees of the Tate Gallery

NEW YORK NEW YORK

Un film de: William KLEIN.

.....Produzioni FILMS PARIS NEW YORK et L'INA.....

NEW YORK WILLIAM KLEIN

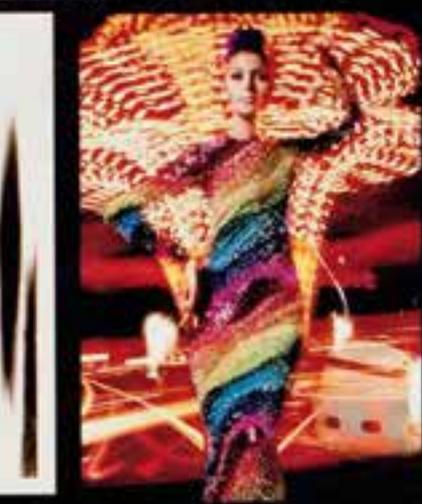


Art without boundaries 1951-55
Gerald Wood
Philip Thompson
John Williams



M O

POLLY MAGGOD
MISTER FREEDOM
M. ALI: GREATEST
MESSIAH, GRANDS
SOIRS, PANAF
MODEL COUPLE
WILLIAM
KLEIN
FILMS
ETC.

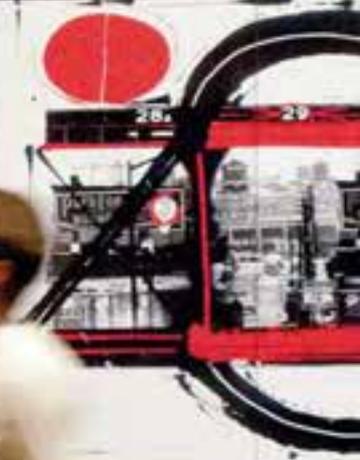


do domus
domus
domus
do
domus



WILLIAM
KLEIN
CLOSE
UP

FREE
FREE
THERE IS ONLY ONE
NEW YORK
AVOID GRIEF



The French
un film de William Klein



WORKING WITH ART AND ARTISTS

2012/13 was a pivotal year for Tate. More people visited Tate Modern than ever before – 5.5 million of them. The Tanks opened as part of the Cultural Olympiad. Huge progress was made in Tate Britain's major redevelopment. Our digital presence continued to expand with over 2 million followers on social media platforms such as Twitter and Facebook; our relaunched website is the most visited museum and gallery website in the UK. As the year concluded, Tate St Ives secured significant funding for its expansion and renovation and Tate Liverpool prepared to celebrate its 25th anniversary.

The economic climate continued to provide challenges, not only for national museums but for our colleagues in visual art organisations across the UK. Through partnerships such as Plus Tate, ARTIST ROOMS and *Circuit*, a new national programme for young people funded by Paul Hamlyn Foundation, Tate aims to strengthen the hand of cultural institutions outside the capital. Tate also lent record numbers of works in the UK as well as abroad.

Our engagement with art in Africa grew significantly with the start of *Across the Board*, a project which enables us to work with artists, curators and audiences in Cameroon, Ghana and Nigeria. The acquisition, supported by Guaranty Trust Bank, of Benin-born Meschac Gaba's *Museum of Contemporary African Art* was an important addition to the national collection.

Proposed changes to the national curriculum in secondary schools have provoked a response that the arts should form a core part of a curriculum that is credible and competitive. Tate has argued forcefully in support of this and will continue to do so.

The opening of the Tanks

The opening of the Tanks at Tate Modern in summer 2012 was a signal moment. These breathtaking spaces form the foundations for the new development at the gallery. Vast concrete cylinders that were once part of the power station have been transformed into the world's first museum gallery spaces permanently dedicated to performance and installation art.

In the past 40 to 50 years, some of the most exciting artistic practice has been in the field of performance and installation. But much of it has been short-lived since it was only possible to experience it in the

‘No longer generators of electrical energy, the Tanks are instead generators of ideas, creative energy and new possibilities for artists and audiences. They ask vital new questions of what it is to be a museum in the twenty-first century.’

Chris Dercon, Director, Tate Modern

The spaces in the Tanks are evocative reminders of Tate Modern’s industrial heritage



The Tanks programme was supported by The Tanks Supporters Group and Sotheby’s

moment it happened. The Tanks will allow us to recover the past, but also to show what is happening now.

A fifteen-week festival, *Art in Action*, opened the new spaces. It was shaped by Tate curators in collaboration with a wide range of artists, many of them pioneers of social performance and expanded cinema. Over 565,000 visitors attended, a quarter experiencing live art for the first time.

The first performance in the new spaces was a reworking of *Fase: Four Movements to the Music of Steve Reich*, an influential dance work from 1982 by the acclaimed choreographer Anne Teresa De Keersmaeker. Audiences were invited to experience the immersive, hypnotic and synchronised repetitions which make *Fase* so powerful. Other highlights of the live programme in the Tanks included creations by artists such as Eddie Peake, Boris Charmatz and Aldo Tambellini.

Korean artist Sung Hwan Kim presented the Tanks’ first commissioned installation, supported by Sotheby’s. Referencing Seoul, Amsterdam and New York, where he has lived, and incorporating his new film, *Temper Clay 2012*, the installation revealed his unique form of storytelling, juxtaposing his experience of eastern and western cultures.

Undercurrent – young people’s festival

A festival for young people was devised for the Tanks’ opening weeks. *Undercurrent* was part of Tate’s ambition to reach people in a more relevant and enjoyable way. The artists who contributed were contacts made through Tate Collective, Tate’s young people’s group and included Orange Dot, Rinse FM and Dubmorphology.

Misguided, a project led by artist Alex Schady, expanded this theme through workshops for primary school children. Pupils shared their ideas about art with the public via the aesthetic of 1970s children’s TV shows in a makeshift television studio in the Clore Learning Centre.

The emphasis on the role of the audience and the moment of encounter was further explored when a space was created for visitors to share their thoughts about *Art in Action* through Twitter, Facebook and Google+. Their digital comments were projected onto the walls and more than 122,000 people took part.

BMW Tate Live

Last year, four artists created works specifically to be broadcast online as part of the groundbreaking BMW Tate Live project. In 2013 we built on this with *BMW Tate Live: Performance Events*, a series of in-gallery live performances.

Suzanne Lacy’s *Silver Action* gave full voice to the potential of the Tanks when more than 400 women over the age of 60 took part in a public performance in February. All had been activists in protest movements, from the Greenham Common Peace Camp to the



Miss World demonstrations, and Lacy invited them to share their stories. The result was a mass conversation and a legacy of many moving testimonies. The public were invited into this discussion via social media and over 3,000 tweets were exchanged on the performance day.

Performance art and scholarship

Three major symposia were held in the Tanks to explore how audiences engage with performance art, how its history can be told and how expanded media such as film and projection can be collected and curated.

Exhibitions and displays

The vibrant exhibition programme across Tate has seen exceptional attendance figures. The *Damien Hirst* exhibition, sponsored by Qatar Museums Authority, was the most popular exhibition for a single artist in Tate's history, attracting over 463,000 visitors and contributing to Tate Modern's record visitor figures last year. At Tate Britain, *Pre-Raphaelites: Victorian Avant-Garde* attracted 240,000 visitors.

The Undercurrent festival in August 2012 brought young people to the Tanks

Alex Katz, William Scott and Peter Fraser at Tate St Ives

Tate St Ives worked with Alex Katz, who celebrated his 85th birthday this year. *Alex Katz: Give Me Tomorrow*, part of the Cultural Olympiad and supported by the Terra Foundation for American Art, was a highlight of the Tate St Ives calendar. It placed a special emphasis on his seascapes and beach scenes and included a number of important works from the ARTIST ROOMS collection. The show toured to a Plus Tate partner, Turner Contemporary in Margate. The artist's passion for the European tradition was reflected in a display of work he selected from the Tate collection.

The artist William Scott spent several months in nearby Mousehole in 1935 and was friendly with other artists working in Cornwall including Peter Lanyon and Patrick Heron. He retained a strong personal connection with the area and many of the motifs for which he is known originate from his experience of the place. *William Scott* at Tate St Ives marked the centenary of this important modernist painter and was presented alongside the work of influential photographer Peter Fraser. Fraser has been at the forefront of colour photography in the UK since the 1980s. The exhibition was accompanied by a major new monograph tracing 30 years of his artist's work.

A major work by Scott has generously been given to the Tate collection by his sons. *The Harbour* 1952 is one of the artist's most radical works and was a treasured painting from his own collection. It was included in the exhibition organised by Tate St Ives in association with the Plus Tate partner Hepworth Wakefield and Ulster Museum, Belfast.

The *William Scott* exhibition at Tate St Ives marked the centenary of this important modernist painter



New artistic vision at Tate Liverpool

Tate Liverpool's Artistic Director, Francesco Manacorda, has just completed his first year. His vision is to use the connections between different elements of the programme to introduce audiences to new forms of art. There will be an increased focus on research and learning, themes explored by Tate Liverpool's Research Centre, *The Museum as Learning Machine*.

More than 620,000 people visited Tate Liverpool in 2012/13. The gallery continues to be a significant attraction for people from outside the city, last year contributing over £8 million to the local economy through visitor spend alone.

The artist Doug Aitken's first public commission in the UK was Tate Liverpool's contribution to the Liverpool Biennial 2012. The work comprised on-screen interviews with pioneering figures in the creative industries, among them the musician Beck and the actress Tilda Swinton, and was displayed in a pavilion designed by the architect David Adjaye. *Sky Arts Ignition: Doug Aitken – The Source* was the first commission in the new Sky Arts Ignition series and won the Hollis Award for Arts Sponsorship as well as a nomination for a special innovation prize.



Turner Monet Twombly: Later Paintings was visited by over 80,000 people. The exhibition explored these three great artists' shared fascination with light and landscape. It also inspired an ambitious community programme, *Our Liverpool Landscape*, connecting over 10,000 local residents with the parks and green spaces of Liverpool. Residents mapped nature in brownfield sites, sought out vantage points for viewing sunsets and sowed wild flowers and grasses, among other things. Environment artist Kerry Morrison led the activity, which involved partners across the city, including Liverpool City Council Parks and Gardens Department.

Glam! The Performance Of Style opened in February 2013. Many of the protagonists of this visually extravagant pop style had their roots firmly in British art schools and the exhibition explored glam's preoccupations – glamour, exaggerated identity, androgyny – through the work of artists such as David Hockney, Cindy Sherman and Richard Hamilton. Tate Collective ran a fashion show, music competition and club night for 15–25 year olds at a local venue, attended by almost 600 people. During *Glam!*, a retrospective of Sylvia Sleigh featured in the Wolfson Gallery, representing the first instance of cross-exhibition programming.

This pavilion by David Adjaye on Liverpool's Albert Dock was specially designed for *Sky Arts Ignition: Doug Aitken – The Source*, part of the Liverpool Biennial 2012

Tate Liverpool's *Glam! The Performance of Style* took a look at the exuberant 1970s pop style and its relationship to art



Tate Liverpool's major collection display, *DLA Piper Series: This is Sculpture*, was refreshed with a new display *Innocence and Experience*, curated by singer Marianne Faithfull with John Dunbar, co-founder of Indica Gallery in the 1960s. DLA Piper's support of Tate Liverpool is now in its tenth year. Works from the collection also formed the basis of *Tracing the Century*, an exhibition highlighting the role of drawing in modern and contemporary art.

New ways of showing the collection at Tate Britain

This was an important year for Tate Britain. Preparations continued for the unveiling of the major £45 million refurbishment in 2013. In the complete rehang of the BP Displays a new framework was established for showing the collection.

Tate Britain is unique in being the home of 500 years of British art and also a platform for contemporary British artists, juxtaposing historic works with responses from artists working today and assessing new artistic practice within historical contexts. The transhistorical exhibitions *Migrations* and *The BP Exhibition: Looking at the View* drew on works from the full breadth of the collection to make these illuminating connections.

Pre-Raphaelites: Victorian Avant-Garde was an outstanding success, attracting traditional audiences as well as new ones. It was an international success too, opening to great acclaim in Washington DC and will continue its onward journey with presentations in Moscow and Tokyo. The largest survey of the Group since 1984, we were privileged to include some spectacular loans such as William Holman Hunt's *The Lady of Shalott* c.1888–1905 from the Wadsworth Atheneum in Connecticut.

After last year's *Picasso & Modern British Art*, we took a look at the impact of another major modernist on British art in *Schwitters in Britain*. The exhibition closed with video and installation works by two emerging contemporary artists, Adam Chodzko and Laure Prouvost: the latter subsequently earned a Turner Prize nomination for her contribution.

Two Tate Britain Commissions, supported by Sotheby's, were shown in 2012/13, one by artist and filmmaker Patrick Keiller and the other by Turner Prize winner Simon Starling. Starling's *Phantom Ride* haunted the grand, neoclassical Duveen galleries with a film of artworks that had previously occupied the space. Keiller chose individual works from the collection and brought them together to illustrate the epic journey of his fictional character Robinson. Another highlight was the Turner Prize, won this year by Elizabeth Price and announced live on Channel 4 by Jude Law. The Prize will be presented in Derry-Londonderry in 2013 and Glasgow in 2015.

BP Spotlight displays are now well established. This year they focused on subjects as diverse as the work of abstract painter Frank Bowling, the photography of Don McCullin, and the origins of still-life painting in Britain.



Spartacus Chetwynd brought carnivalesque performance art into the Turner Prize 2012

Occasionally, a body of work is given to the nation that is transformative. One such is the collection of photographs of London assembled by Eric and Louise Franck, which significantly enhanced Tate's holdings of photography. A selection of works by international photographers from this important collection formed *Another London*, which opened as the eyes of the world were on the capital for the Olympic and Paralympic Games.



Visitors enjoy the Edvard Munch: *The Modern Eye* exhibition at Tate Modern

Landmark shows at Tate Modern

Tate Modern was again the most visited gallery of modern and contemporary art anywhere in the world and this year was the second most visited tourist attraction in the UK. The success of the opening of the Tanks also demonstrates how contemporary art, and increasingly performance art, is regarded by the public.

Damien Hirst's work divides opinion. A major survey, sponsored by the Qatar Museums Authority and part of the Cultural Olympiad, was staged at Tate Modern over a six-month period, attracting the highest number of visitors to a monographic exhibition in the history of Tate. It included some of the most celebrated works of art from the last twenty-five years, including *The Physical Impossibility of Death in the Mind of Someone Living* 1991 and *A Thousand Years* 1990.



Photographer William Klein's work was brought together with that of Daido Moriyama

There have been other landmark moments too. *Lichtenstein: A Retrospective* provided an overview of the pop artist's career, sponsored by Bank of America Merrill Lynch and supported by the Terra Foundation for American Art, The Henry Luce Foundation and Maryam and Edward Eisler. A related two-day symposium, *Global Pop*, looked at pop art beyond Europe and North America, supported by Irene Panagopoulos and organised in collaboration with the Royal College of Art.

Edvard Munch's position as a truly modern artist was revealed in *Edvard Munch: The Modern Eye*, sponsored by Statkraft and supported by Samuel and Nina Wisnia. It examined his interest in new technologies and current affairs. Photography was once again given prominence, in a major show of the work of William Klein and Daido Moriyama.

Displays demonstrate the growth and development of the collection and, by changing regularly, provide an opportunity for new relationships to be made on each visit. The 2012 display changes were the most substantial since 2006, with two whole wings rehung. Among the most

OPPOSITE: *Damien Hirst* was the most visited monographic exhibition in Tate's history



This Exquisite Forest was a successful online venture with Google that allowed visitors to Tate Modern to contribute their own animations



Little Sun was 'one of the best examples of a project that takes Olympic values to help people across the world.'

Ruth Mackenzie
Director, London 2012 Festival

Olafur Eliasson: Little Sun was presented at Tate Modern as part of the London 2012 Festival. It was supported by Arts Council England and LOCOG

striking displays were the 1920s abstract film by Oskar Fischinger and the rooms of works by Saloua Raouda Choucair and Charlotte Posenenske in *Structure and Clarity*, and the pairing of Leon Golub's *Vietnam II* with Dia al-Azzawi's *Sabra and Shatila Massacre* within *Transformed Visions*.

Challenging what a museum can be

The way the public interacts with art is constantly evolving. The eagerness to participate in immersive work was apparent in the response to the first live commission in The Unilever Series. Tino Sehgal's *These Associations*, which received additional support from the Goethe-Institut, comprised a group of actors. They danced, ran, chanted and walked among the visitors, confronting individuals with personal stories which were sometimes disconcerting. More than 125,000 visitors each week were attracted to Tate Modern throughout its duration.

Tate Modern explored ways of taking art out into the wider world. *This Exquisite Forest* continued the series of successful online ventures between Tate and Google. Seven artists from the collection created a series of short animations and the public was invited to draw and animate new sequences, growing 'trees' of infinite animated possibilities.

Olafur Eliasson brought to Tate Modern an artwork powered by solar energy. His *Little Sun* project launched with blackout evenings in the surrealist wing attended by over 8,600 people. The gallery lights were switched off and visitors illuminated paintings and sculptures using specially designed solar-powered lamps. The events highlighted the fact that 1.6 billion people worldwide have little or no reliable access to electricity. Through the sale of the lamps, the project is ongoing and will enable communities to use solar-powered light in their homes and businesses. In his blog for Tate's website, Eliasson said, 'Everyone in the world should be able to hold a bit of sunlight in the hand.'

Tate Modern is one of London's premiere venues for the screening of experimental film. In the past year there have been retrospectives of Barbara Hammer, a pioneer of feminist cinema, Shuji Terayama, considered one of Japan's most influential and provocative artists, and others including William Klein, Christoph Schlingensiefel, Peter Watkins and Joyce Wieland. As part of LGBT month, Tate presented a series of events in the Tanks considering questions around contemporary sexual and gender politics during which Wu Tsang's film *Wildness*, a portrait of a historic LGBT-friendly bar on the eastside of Los Angeles, had its UK premiere. Tate Film is supported by Maja Hoffmann/LUMA Foundation.

In Tate Modern's Project Space we featured a series of collaborative exhibitions jointly conceived with curatorial colleagues from galleries spanning Mexico, Egypt, Poland and Peru. The series was made possible with the generous support of Catherine Petitgas.

Tate Modern working with colleagues in Africa

Collaboration with colleagues in Africa gathered pace this year. Elvira Dyangani-Ose, Tate's Curator, International Art, supported by Guaranty Trust Bank plc, has been designing the two-year project *Across the Board*, linking Tate with the art scene in Douala in Cameroon, Lagos in Nigeria and Accra in Ghana. It launched at Tate Modern in November with a weekend of activity in the Tanks led by two prominent artists, Otobong Nkanga (Nigeria) and Nástio Mosquito (Angola), who looked at aspects of cultural identity and its nuances through the prism of the Tate collection.

In February 2013, the second part of the project was presented in partnership with three local institutions in Ghana: Nubuke Foundation, the Dei Centre and Art in Social Structures. The two-day event examined art as an engine for social transformation in the region as well as in other African countries such as South Africa, Ethiopia and the Democratic Republic of Congo. In 2013 and 2014, events will continue in Cameroon and Nigeria.



The collection

Tate lent a record number of works this year, both to venues in the UK and abroad. Some 1,762 works were lent to 253 venues, 1,181 to venues in the UK and 581 internationally. Tate's lending has doubled since 2007/8 and over 100 more works were lent this year than last. They went to venues in 23 countries. Highlights included our first loan to Qatar, three loans to Brazil and large numbers of works to Australia. A number of major works travelled, including Joseph Beuys's *End of the Twentieth Century* which was sent by sea to the Israel Museum in Jerusalem.

Some outstanding gifts and purchases were added to the national collection in 2012/13 and we are grateful to artists, individuals and our many supporters without whose generosity it would be impossible to build the collection for the nation. A total of 523 works were acquired this year, 291 by artists from abroad and 232 by UK artists. Twenty-one

works entered the ARTIST ROOMS collection held jointly by Tate and the National Galleries of Scotland. Tate now has the most extensive network of global patrons of any museum and in 2012 we added to this with two new Acquisitions Committees. These will focus on Russia and Eastern Europe (REEAC) and South Asia (SAAC).

This was another strong year for the acquisition of photography. Eric and Louise Franck donated an outstanding body of around 1,400 views of London including work by Henri Cartier-Bresson, Robert Frank and Irving Penn. Major gifts of photography also came from the Japanese artist Daido Moriyama. *Les objets à réaction poétique* 1931–36, a photographic collaboration between three important modernists, Charlotte Perriand, Pierre Jeanneret and Fernand Léger, was acquired through funds from the Photography Acquisitions Committee, Konstantin Grigorishin and the Art Fund.

A group of pre-eminent works of British art, donated to Tate by Mercedes and Ian Stoutzker, will significantly enhance key areas in Tate's representation of twentieth-century British art. It includes Lucian Freud's *Girl in a Striped Nightshirt* 1983–5 and David Hockney's *Medical Building* 1966. This outstanding group went on display at Tate Britain in 2012.

Many artists entered the Tate collection for the first time, deepening our international holdings. Works by Zarina Hashmi from India, Hedda Sterne from the US, Parviz Tanavoli from Iran, Lionel Wendt from Sri Lanka and Turkey's Nil Yalter were added this year. Tate's international reach was expanded further through the annual Outset Frieze Fund purchases which included Tate's first sculpture by the South African artist Nicholas Hlobo and a work by Japanese artist Hideko Fukushima.

The collection displays at Tate Britain



Another London at Tate Britain showed a selection of photographs donated by Eric and Louise Franck



Once again, the efforts of Anthony d’Offay and Marie-Louise Laband have resulted in major acquisitions. The ARTIST ROOMS Foundation was established as an independent charity set up by d’Offay, to support and promote the ARTIST ROOMS collection for the benefit of the public. A group of works on paper by Vija Celmins entered the collection, including seven works generously given by the artist – these were shown at Tate Britain alongside a room of works on paper by J.M.W. Turner specially selected by her. Fourteen works on paper by Anselm Kiefer were also accessioned.

There have also been significant acquisitions for the Tate Archive, among them the gifts of Barbara Hepworth’s professional and personal papers dating from the 1920s to her death in 1975, and papers from the studio of the sculptor Eduardo Paolozzi.

Individuals from around the world have contributed too. Two major works by Andrei Molodkin were presented by the Tretyakov Family Collection. A group of works by American and British artists were acquired with the help of the Karpidas Family. We continue to benefit from the generosity of artists themselves, including gifts this year from Peter Doig, Rebecca Horn, Pedro Cabrita Reis and Ibrahim El-Salahi. *Feature Film* 1999 by Douglas Gordon was presented by the artist and Artangel to join a series of works in the Artangel Collection at Tate.

The Art Fund’s continued support helped Tate purchase a major recent painting by Gary Hume, *Red Barn Door* 2008, which was included in the artist’s exhibition at Tate Britain in 2013, and John Baldessari’s *Aligning: Balls* 1972 which was acquired jointly with additional support from Tate Members, Tate International Council and private donors.



Lis Rhodes’s *Light Music* 1975, a new acquisition, was a centrepiece of the displays in the Tanks

Known to the conservation team as ‘the Thug’, *William, First Lord de la Warr (?)* c.1550, was restored this year



Tate Patrons and Tate Members contributed generously once again. Thanks to their support, we were able to acquire the complete set of editions by Blinky Palermo, one of the most important artists to emerge in Germany in the 1960s. A combination of a generous bequest from Sir Robert Horton and funds from Tate Members meant we were able to purchase an exceptionally rare and important 18th century painting by Ozias Humphry (1742–1810), *Baron Nagell’s Running Footman* c.1795.

Four drawings and a study for a sculpture by Barbara Hepworth were allocated by HM Government in lieu of tax.

Caring for the collection

Caring for the nation’s collection and making sure conditions are right for storage and travel is a complicated and technically demanding task.

Many challenging works were prepared for display this year. For example, conservation teams had to devise a way to keep Donald Rodney’s *Visceral Canker* 1990 – a work made up of panels linked by tubes pumping artificial blood – operating successfully. Lis Rhodes’s *Light Music* 1975, a new acquisition which was part of the opening displays in the Tanks, featured two projectors which needed to function in a mist-filled room.

Contemporary works can be challenging to conserve and display but so too can historic ones. *William, First Lord de la Warr (?)* c.1550 is known in the conservation team as ‘the Thug’ because of the sitter’s bullish appearance. Dramatic change resulted in the appearance of this Tudor panel painting when overpaint was removed, layers of dirt and varnish cleaned and numerous losses to the oil paint restored. The lengthy treatment was completed in 2012 with support from Mark and Liza Loveday and the work has now been installed in the new BP Displays.

Few will be unaware of the fate of one of the Mark Rothko paintings in Tate’s collection. *Black on Maroon* 1958 was deliberately damaged by a member of the public. Tate’s conservation team are experts in their field with extensive knowledge of Rothko’s Seagram Murals. We have set up a committee including an independent expert to advise on the conservation process of this work. Initial examination indicates that the painting will need an extended period of conservation treatment to address the damage.

Working further afield

The major tour of works by J.M.W. Turner to Adelaide and Canberra in Australia required painstaking preparation. As part of this, the gilded frame for *Childe Harold’s Pilgrimage* was fully restored and reinstated and this original frame served as the model to create a new one for *Rome, From the Vatican*.



When required Tate conservators travel abroad to examine and prepare works which are coming to Tate. This year saw a visit to Beirut, for example, ahead of the *Saloua Raouda Choucair* exhibition at Tate Modern. We worked closely with the artist's daughter to ensure the safe journey of the 150 artworks. Meanwhile, the twelve rooms of Meschac Gaba's *Museum of Contemporary African Art* had to be carefully packed and transported to Tate from the artist's studio in Rotterdam, requiring the expertise of a team of conservators, technicians and registrars.

Developing conservation expertise

Closer to home, the John Ellerman Foundation is supporting a sculpture conservator whose role is specifically focused on sharing our expertise and resources with regional museums and galleries. The Samuel H. Kress Foundation allows us to undertake a dedicated sculpture conservation fellowship, providing a valuable training placement at Tate for an emerging professional in this specialist field. The Heritage Lottery Fund's Skills for the Future programme continues to support Tate's traineeship programme in all aspects of collection care.

Meschac Gaba's Museum of Contemporary African Art was transported to Tate ahead of its display in summer 2013

Deepening understanding

Research provides the foundation for much of the work we do.

A major milestone was reached when we launched *J.M.W. Turner: Sketchbooks, Drawings and Watercolours* online. This transforms Turner scholarship as it makes this great artist's achievements accessible to a global audience. The initial publication of more than 11,000 entries is being added to daily. *The Art of the Sublime* online was also launched this year, a project initiated in 2008, supported by the Arts and Humanities Research Council, to explore the history and current relevance of the concept of the sublime as reflected in the Tate collection. These join another major online project, funded by the Getty Foundation, *The Camden Town Group in Context*, and showcase the possibilities and opportunities of scholarly online publishing.

A new Tate Research Centre was established with significant support from the Andrew W. Mellon Foundation. The Asia-Pacific Research Centre will focus initially on aspects of Chinese, Japanese and Korean modern and contemporary art. Annual seminar series and an international exchange and secondment programme for visiting fellows from the Asia-Pacific region will form part of this important project.

Tate Liverpool's Research Centre was relaunched as *The Museum as Learning Machine*, planning activities in three areas: rewriting modernisms, exhibition practice and the emancipatory potential of art. In an innovative partnership with Liverpool John Moores University, Antony Hudek has been appointed as senior lecturer at the university with half his time spent as research curator for Tate Liverpool.

'The Heritage Lottery Fund is passionate about supporting projects that make our heritage more accessible to everyone. [By] digitising the archives Tate will deliver these ambitions.'

Sue Bowers, Head of Heritage
Lottery Fund London

Tate Library and Archive

The rich resource that is the Tate Library and Archive has developed what it can offer the public with a new series of Show and Tell days. The excitement of being able to access primary and research materials, with library and archive staff on hand to assist exploration, will be offered on a monthly basis. A major grant of almost £2 million from the Heritage Lottery Fund is supporting the digitisation of 52,000 objects from the Tate Archive and work has already begun on this vast project, which will ultimately bring archival material and the art collection together online.

Pre-Raphaelites: Victorian Avant-Garde at
Tate Britain included this spectacular loan,
William Holman Hunt's *The Lady of Shalott*
c.1888–1905 from the Wadsworth Atheneum
in Connecticut



TATE BRITAIN EXHIBITIONS

London 2012 Olympic and Paralympic Posters

21 June – 23 September 2012

Twelve leading contemporary artists created posters for the London Olympic and Paralympic games, which were shown at Tate Britain.

Part of the London 2012 Festival



Another London: International Photographers Capture City Life 1930–1980

27 July – 16 September 2012

London through the eyes of photographers from around the world, including Bill Brandt, Henri Cartier-Bresson, Robert Frank, Dora Maar and more. Selected from the Eric and Louise Franck London Collection.

Attendance 37,620

Pre-Raphaelites: Victorian Avant-Garde

12 September 2012 – 13 January 2013

This exhibition brought together over 150 works to show the Pre-Raphaelites as an early example of the avant-garde, a group who self-consciously rebelled against the art establishment of the time.

Attendance 242,957

Supported by the Pre-Raphaelites Exhibition Supporters Group and Tate Patrons

Turner Prize 2012

2 October 2012 – 6 January 2013

This year's prize was won by Elizabeth Price with her potent video installation. Paul Noble showed his intricate drawings, Luke Fowler his film about R.D. Laing, while Spartacus Chetwynd brought performance art into the galleries.

Attendance 70,547

Supported by Channel 4

Ian Hamilton Finlay

12 November 2012 – 17 February 2013
The Duveen galleries were an apt setting for Finlay's neo-classical sculptures and wordplay, in a selection of works drawn from the Tate collection.

Supported by BP



Schwitters in Britain

30 January – 12 May 2013
Forced to flee from Nazi Germany, the influential dadaist artist Kurt Schwitters made a home in the UK. This exhibition looked at the work he did here, including over 150 assemblages, collages and sculptures.

Attendance 53,881

Supported by Tate Patrons
and Tate International Council



BP Exhibition: Looking at the View

12 February – 2 June 2013
This thematic display looked at continuities in the way artists have framed our vision of the landscape over the last 300 years.

Supported by BP with additional support from Tate Patrons



Tate Britain Commission 2013

Simon Starling: Phantom Ride

12 March – 20 October 2013
Turner Prize winner Starling invited us to go on a rollercoaster ride through the history of the Duveen galleries, his film bringing back some of the many artworks that have occupied the space over the years.

Supported by Sotheby's



ART AND ITS IMPACT

Art is a means by which ideas are transmitted and encountered in visual form. The skills and capabilities children develop through art enrich their lives. They also help to maintain the competitiveness of the UK.

Art should be at the core of secondary school education. It is essential that people from all walks of life have the opportunity to study it, enjoy it and benefit from it. Tate has played an active role in the campaign that seeks to make the arts central in the national curriculum.

Reaching families and young people

Circuit – a new national youth network for the visual arts

One of this year's most significant developments was the launch of *Circuit*, a four-year programme funded by a £5 million grant from the Paul Hamlyn Foundation. Tate is working alongside five partners from the Plus Tate network – firstsite, Colchester; MOSTYN, Llandudno; Nottingham Contemporary; Whitworth Art Gallery, Manchester; and Wysing Arts Centre and Kettle's Yard, Cambridgeshire – to reach thousands of young people aged 15–25, particularly those with the least access to the arts. Using visual art collections and exhibitions as their starting point, young people will shape their own cultural learning, devising events to encourage other young people to engage across all art disciplines. All Tate sites will be involved in this ambitious national programme which has the potential to redefine cultural activity for young people in the future.

Creative expression through school and family activities

In 2012/13, over 84,000 people under 16 took part in organised activities at Tate and over 140,000 pupils visited as part of organised school visits.

Days specially designed for families are a well-established part of the annual events calendar at all four Tate galleries. Demand is high. *Liminal*, an interactive sculpture at Tate Britain, attracted 6,700 visitors throughout the year and the Open Studio and Welcome Room for families at Tate Modern drew over 30,000. Over 5,000 family participants in St Ives took part in activities critically reflecting on the *William Scott* and *Peter Fraser* exhibitions. Tate Liverpool's drop-in Art Dock spaces welcome 2,000 visitors every month. During *Sky Arts Ignition: Doug Aitken – The Source* Tate Liverpool hosted a specially designed activity which was part of the support offered by Sky for the Ignition Series.

Tens of thousands of children attended family events at one of the four Tate galleries

At Tate Modern, the schools workshop programme is supported by Gilberto Pozzi and the Tate Americas Foundation. The community and access programme is supported by Isabelle and John Corbani.

Bringing local families to Tate

Tate wants to give people who might not ordinarily come to an art gallery the opportunity to see what we offer. An important part of this is the Big Lottery Funded *Big & Small* project which has led us to work with foster carers and speech and language professionals as well as children's centres and nurseries in Westminster and Lambeth. Through a combination of these channels, Tate Britain attracted over 1,000 local people, while more than 1,500 came to the annual *Big & Small* Family Day, a public event. Similar programmes at the other Tate sites allow us to open up possibilities to local families through artists and artworks.

'I thought [Worlds Together] was really interesting and rich, and fluid in a good way... it was really important that you did this.'

Steve Seidel, Director of Arts
In Education, Graduate School
of Education Harvard

Worlds Together

The *Worlds Together* conference in September 2012 at Tate Modern brought together some of the most influential thinkers in arts learning. At a time when arts teaching in schools is vulnerable, it also raised the profile of the arts in the curriculum. Keynote speakers were world leaders in their field, among them Shirley Brice Heath, Professor at Stanford University, and James Shapiro, Professor at Columbia University.

The conference resulted in powerful conversations and personal commitments by the 400 delegates. Those taking part included teachers, students and arts professionals from countries as far afield as Armenia, Japan, Uganda, India and Brazil. It is hoped that a similar event in Rio de Janeiro in the Olympic year 2016 will continue the momentum that was generated.

Exploring art in a wider context

Engaging audiences in the discussion about the changing role of art is a central preoccupation for curators working on Tate's programme of lectures and events. Many of these spring from contexts beyond exhibitions and displays and reflect current political or cultural concerns.

The proposed sale by Tower Hamlets of Henry Moore's *Draped Seated Woman*, affectionately known as Old Flo, sparked heated discussion in the press and prompted a public debate at Tate Britain, *Who Owns Public Art?* With speakers from the worlds of art and local government, all points of view were presented, alongside an exploration of what constitutes public sculpture and how we assess the quality of sculpture in the public realm.

The Turkish artist Ahmet Ögüt examined asylum, migrant, and refugee experiences, particularly those of professionals and academics

The Worlds Together conference, supported by Unilever, was a partnership between Tate and the Royal Shakespeare Company. It brought The Unilever Series: turbinegeneration, an international, online educational partnership produced by Tate and sponsored by Unilever, together with the World Shakespeare Festival, a celebration of Shakespeare as the world's playwright, produced by the Royal Shakespeare Company for the London 2012 Festival. The conference was organised in collaboration with the National Theatre and British Museum with further support from Arts Council England and the British Council.

who found themselves unable to use their skills or training in the UK because of their status. Ögüt's ongoing artwork, *The Silent University*, made as part of a ten-month residency at Tate Modern in partnership with Delfina Foundation, challenged the idea of silence as a passive state and explored its potential through performance, writing and group reflection. Some of these themes were also considered at a conference organised to coincide with the *Schwitters in Britain* exhibition on the subject of émigré artists in Britain in the 1940s.

In recent decades, contemporary East-Asian visual culture has become increasingly prominent on the international stage with attention centring on China, Taiwan and South Korea. A one-day conference at Tate Modern showcased current research into contemporary East-Asian visual culture set against the background of the major social, cultural, economic and political shifts which have taken place as a result of globalisation. Tate partnered with the Chinese Arts Centre in Manchester and the universities of York and Nottingham to realise the event.

The Sharjah Biennial in the Middle East and the Gwangju Biennale in Korea were the subject of conferences held at Tate last year investigating the rise and impact of biennials around the world.

A conference looked at émigré artists in Britain to tie in with the *Schwitters in Britain* exhibition



Working in partnership in the UK

In these leaner times we must work together to share resources and expertise. Tate can learn from colleagues, many of whom work for institutions which face severe cuts from both central and local government and we can all support each other.

The Great British Art Debate

The Great British Art Debate project concluded in 2012, with a total of 1,860,302 visits to its related exhibitions and programmes. British art collections from Tate and three partner museums outside London were used to explore questions about nationhood and identity today.

The project demonstrated a real appetite for involvement, in particular from young people aged 16–24. A study showed that in almost all areas the project exceeded its projected participation figures. More than 37,000 people took part in public events, 130,000 took part in learning activities and 727 people rolled up their sleeves to help with creating an exhibition or associated programme. For nearly 100,000 visitors it was their first ever visit to one of the partner galleries.

The project was a partnership between Tyne & Wear Archives & Museums, Norfolk Museums & Archaeology Service, Museums Sheffield and Tate Britain supported by the National Lottery through the Heritage Lottery Fund, and through the MLA's Renaissance programme.

The Great British Art Debate at Camp Bestival



British Art Network

The collaborative approach to sharing collection knowledge and curatorial ideas tested as part of the Great British Art Debate has been instrumental in shaping the British Art Network. This new subject specialist network, supported by Arts Council England, brings together professionals working with British art, including curators, researchers and academics.

The aim is to contribute to the sharing of expertise and research across regional and national, urban and rural arts organisations. Since its launch in December 2012, more than ninety organisations and 150 individuals across the UK have joined. The network will collaborate with partners and academics to develop research seminars covering British art from the sixteenth century to the present day with a broad remit including painting, sculpture, installations, graphic art, performance, photography and film.

The Plus Tate partnership

The strength and uniqueness of Plus Tate is that it brings together colleagues from Cornwall to Orkney and from Llandudno to Middlesbrough. It encompasses urban and rural organisations, collection-based galleries and temporary exhibition spaces. Now in its third year, Plus Tate brings together 18 visual arts organisations with Tate to focus on modern and contemporary art.

The network continues to test new ways for the visual arts sector to collaborate. There has been a significant increase in the way the partners support each other independently of Tate through the setting up of sub-groups.

The network has also encouraged collaborative exhibition programming. Tate St Ives and Turner Contemporary worked together on the *Alex Katz: Give Me Tomorrow* exhibition. Turner Contemporary

Young people from BALTIC taking part in the Plus Tate Learning Programme



Plus Tate partners

Arnolfini, Bristol
 BALTIC, Gateshead
 Cornerhouse, Manchester
 firstsite, Colchester
 Glynn Vivian Art Gallery, Swansea
 Grizedale Arts, Coniston, Cumbria
 The Hepworth Wakefield
 Ikon, Birmingham
 Kettle's Yard, Cambridge
 mima, Middlesbrough
 Mostyn, Llandudno
 Newlyn Art Gallery & The Exchange, Penzance
 Nottingham Contemporary
 The Pier Arts Centre, Stromness, Orkney
 Tate
 Towner, Eastbourne
 Turner Contemporary, Margate
 Whitworth Art Gallery, Manchester
 Wysing Arts Centre, Bourn, Cambridgeshire

collaborated with Cornerhouse in Manchester to co-commission a film by Italian-German artist Rosa Barba. Filmed in Manchester and Kent, the work was inspired by the history of these places in the late 19th and early 20th centuries. Recently, Tate Liverpool's drawing exhibition *Tracing the Century* toured to mima, Middlesbrough, where the show was reconfigured to include mima's own drawing collection.

Plus Tate Learning Programme

Over the summer, over 500 young people worked with museum and gallery professionals at Plus Tate partner venues to conceive events in which 8,000 young people took part. This innovative project enabled participants to explore and assess for themselves how they could collaborate with the organisations. The project has had a lasting impact in reshaping these galleries' relationship with young people. Some have developed new ways to involve younger age groups, while others used the project to establish permanent schemes for young people.

The achievements of the Plus Tate Learning Programme, supported by J.P. Morgan, were celebrated at an event at Tate Modern to coincide with the launch of *On Collaboration*, a publication about Tate's national partnership programmes over the last seven years.

ARTIST ROOMS

When ARTIST ROOMS was launched in 2008 nobody could have predicted its huge success and profound impact. Anthony d'Offay had the ambition that this world-class collection of contemporary art should be seen across the UK, including in some of the most remote parts of the country. We now celebrate five successful years of the project and a growing collection of work by thirty-seven artists. Last year displays were presented at fifteen venues outside Tate, and were seen by well over half a million visitors. 612 works were lent as part of the tour.

Among the highlights was the first major exhibition of the work of Andy Warhol in Northern Ireland, at The MAC in Belfast. In its first month the exhibition attracted over 20,000 visitors. An exhibition of Ed Ruscha at the Hatton Gallery, Newcastle-upon-Tyne, featured the first ARTIST ROOMS showing of a number of works on paper, including works from the Pool and Parking Lot series. Working with specialist staff at Tate and National Galleries of Scotland, the Hatton was able to use equipment owned by Tyne & Wear Museums in order to provide climate control for their striking entrance gallery. A Robert Mapplethorpe ARTIST ROOMS exhibition was shown at Dunoon Burgh Hall in March 2012, the first venue in a tour of Mapplethorpe's work to a number of Scottish venues. It received over 2,000 visitors, half of whom were local, evidence of the Burgh Hall Trust fulfilling its ambition to save the building for the community.

'I've said it before and I will say it again, because it really matters: the ARTIST ROOMS collection... is a startling national asset.'

Jonathan Jones, *The Guardian*

An award of £1,065,000 over three years from Arts Council England's strategic touring fund, the largest single award for a visual arts project from the scheme, means the ARTIST ROOMS team have been able to move to a three-year touring programme. We can expand the reach of the programme over the next three years, especially in areas of the country where people have the least engagement in the arts. It also means greater digital engagement can be developed around the project. We are grateful to the Art Fund for their decision to continue funding the touring programme for a further three years at £100,000 a year, into 2015. Their funding will go directly to associate galleries and museums and will continue to have a huge impact on the way in which partners can develop and market exhibitions and engage audiences – particularly young people. £57,000 from Creative Scotland will provide additional support for Scottish Associates.

Our colleagues and audiences around the world

The geographical coordinates of cultural activity are shifting dramatically. So too are the terms of discussion about the role and responsibilities of museums in a globalised world. This year has seen a deepening of Tate's international networks and relationships with artists and curators, individual scholars and organisations in the Middle East, Latin America, Africa and Asia. These relationships – some new, some long-standing – are founded on art, ideas and the principle of reciprocity. The work of international colleagues has helped shape and interpret the art we collect and present, and these perspectives enrich the dialogue we can have with our audiences.

ARTIST ROOMS artists Martin Creed, Vija Celmins and Ed Ruscha with Anthony d'Offay (second from right)



ARTIST ROOMS, held jointly by Tate and the National Galleries of Scotland, have now been seen by 21.5 million people across the UK. The project was established in 2008 through the generosity of Anthony d'Offay with the assistance of the National Heritage Memorial Fund, the Art Fund and the Scottish and British Governments.

New international partnerships

Tate has entered into an agreement with the Pinacoteca do Estado do São Paulo and the State of São Paulo. Building on an already strong relationship, this provides a sustained framework for deeper cooperation with Pinacoteca on several exhibitions and other joint curatorial and research initiatives. The Mira Schendel retrospective curated jointly with Pinacoteca opens in London in autumn 2013 and São Paulo in late 2014.

In Oman, we have a Memorandum of Understanding with the Ministry of Heritage and Culture and as a first step we are sharing museum management expertise in preparation for the opening of the new National Museum in Muscat.

OPPOSITE: The Richard Long ARTIST ROOMS exhibition at Hepworth Wakefield



Collaborative projects

Tate continued to tour exhibitions around the world. *Gerhard Richter: Panorama* travelled to the Neue Nationalgalerie, Berlin, and the Centre Pompidou, Paris, and *Pre-Raphaelites: Victorian Avant-Garde* went to the National Gallery of Art in Washington DC. *Glam! The Performance of Style* is travelling to Schirn Kunsthalle Frankfurt and Lentos Kunstmuseum in Linz. The collaborative nature of the project has attracted European funding from the Culture Programme.

Tate Modern's collaboration with Khōj in Delhi was the first relationship with an independent institution in India. A curatorial exchange this year, including reciprocal visits by curators, resulted in an exhibition shown first at Tate Modern's Project Space in 2013 and then to be presented at Khōj in 2014. A Tate conservator went to Delhi and Bengaluru on an INTACH-Charles Wallace Trust scholarship, reciprocating previous visits to Tate by Indian colleagues. This deepening exchange with art professionals in India will be a significant focus in 2014 and beyond.

Tate's most ambitious Australian partnership took place this year. *Turner from the Tate: The Making of the Master* was attended by over 90,000 visitors at the Art Gallery of South Australia in Adelaide before travelling to the National Gallery of Australia in Canberra. The exhibition has been organised by Art Exhibitions Australia in association with the Art Gallery of South Australia and the National Gallery of Australia.



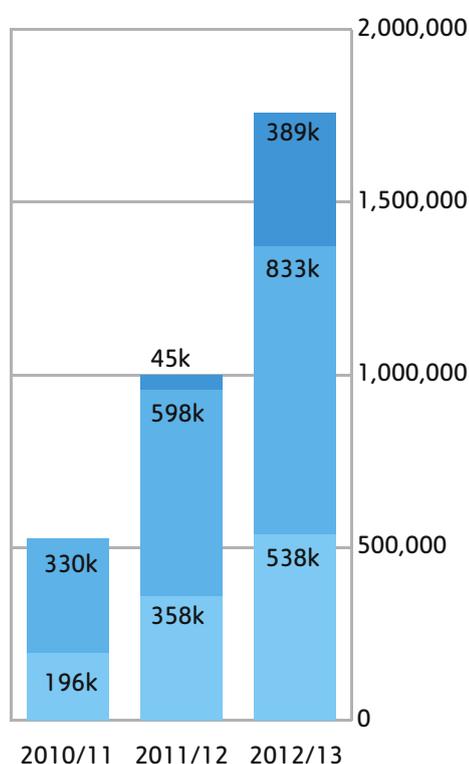
The opening of *Turner from the Tate* at the Art Gallery of South Australia in February 2013

Visitors can now download exhibition guides to their own smartphones



Primary social media accounts

- Google+
- Twitter followers
- Facebook likes



Digital audiences

Digital technologies enable us to involve audiences more deeply in the art that we show. That's why it is important that each and every person working at Tate should weave them into the fabric of their daily work. A curator blogging about an exhibition; a researcher using new technologies to gather and disseminate new findings; staff in the galleries showing the public how they can join in through digital conversation: all contribute to reaching new, wider audiences.

Tate's social media audience – those who actively follow us on Facebook, Twitter and other social media channels – has now reached 2 million. This is a huge figure by any standards and firmly locates Tate as one of the top three digital presences in the cultural sphere anywhere in the world. With over 833,000 Twitter followers we are currently the fourth most followed arts site in the world. We now have 538,000 Facebook followers and 389,000 on Google+ with thousands more following on newer social networks such as Instagram and Vine.

Tate has trended on Twitter on several occasions in the past year. The *Damien Hirst* exhibition trended globally making it one of the world's most tweeted news topics. *Turner Prize 2012* had the distinction of producing three of the UK's trending hashtags simultaneously. This was a groundbreaking achievement for a national arts institution in the UK.

New website with mobile version launched

Tate's new website was launched this year. It has a simplified structure, clean design and a new online collection with new ways of discovering artworks. In its first year it attracted 13.7 million unique online visits and an average of 6 million page views per month. It is the most visited museum/gallery website in the UK and, according to Experian Hitwise, the number two arts website after the *Guardian's* arts pages.

In autumn 2012 a further landmark was achieved with the launch of the mobile-optimised version of the site. People can now see instantly what's on, how to get here, our opening hours and other current information on their mobile devices.

Working with external brands to reach new audiences

As a strong content producer Tate is in a good position to work with external brands to link to wider themes and stories. By working with organisations such as Topshop, Sky and BBC Radio 6 Music, we can reach audiences whose primary enthusiasm might be fashion or music but whose interest will be piqued by our activities.

New technologies offer opportunities to reach audiences on multiple digital platforms. The result for Tate is an extended audience of many millions, some of whom may never be able to visit the galleries, but are nonetheless being offered an engaging art experience, curated by Tate.

'Now more than ever, new web technologies allow the museum to be a place where ideas, experiences and opinions about art and culture are exchanged.'

Jane Burton, Head of Content and Creative Director, Tate

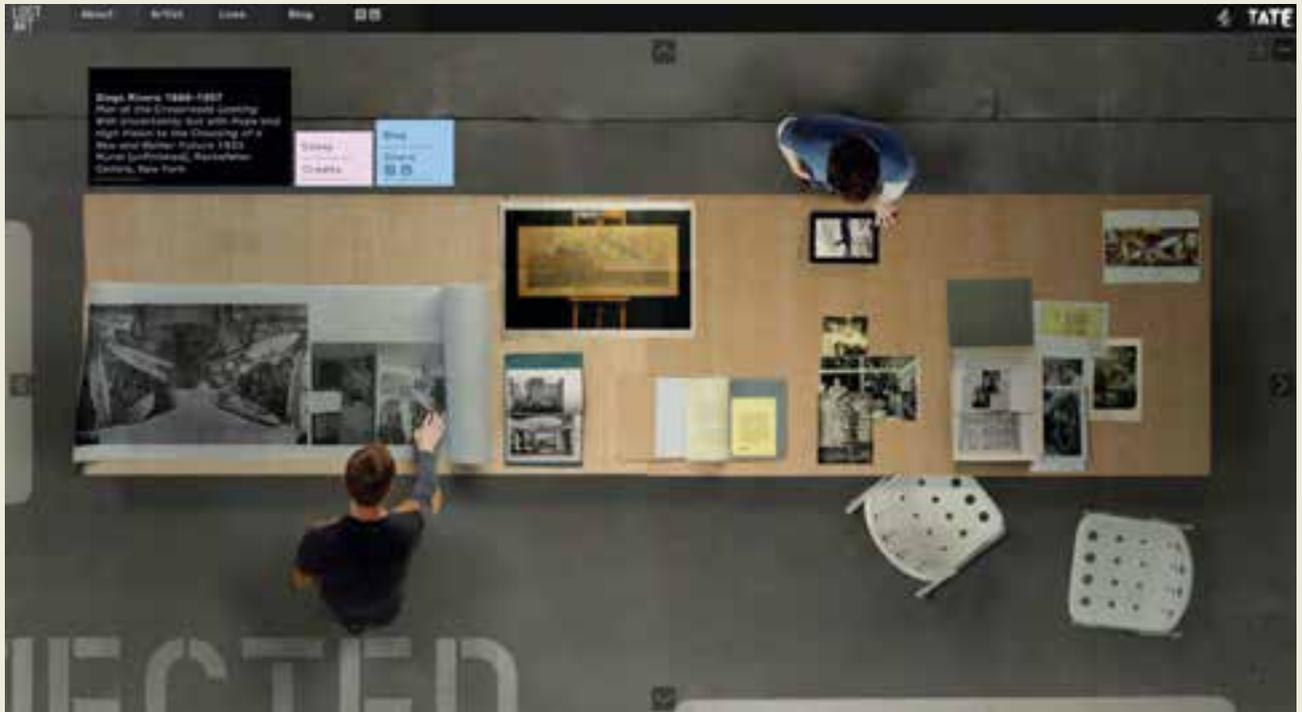
Connecting audiences with curators and artists

Tate curators regularly blog around new exhibitions and displays and these are a popular part of the Tate website. Assistant curator Iria Candela's blog about the *Lichtenstein: A Retrospective* exhibition attracted a huge response with many probing comments and questions. Tate's film curator, Stuart Comer, has around 50,000 followers across Facebook, Twitter and email, which not only helps people find out about forthcoming screenings at Tate but also keeps them abreast of current developments in experimental film.

Tate Media's production team worked with Channel 4 on a prime-time television feature about *Damien Hirst*. This was accompanied by an online interactive tour of the show by comedian Noel Fielding, who encountered the artist en route. Simultaneously a conversation ran on Twitter encouraging debates during the broadcast.

Bloomberg and Tate

The Tate Bloomberg partnership means we can innovate and use digital platforms to offer visitors new ways to get more from their gallery visit. Through this we have over the past thirteen years led the field in the use of digital technologies in the gallery. In 2002 we were the first gallery to create multimedia guides, audio-visual tours of the collection. For 2013 we have started a straight-to-handset downloadable version to further support self-guided visits: over 280,000 visitors have used the guides to date. In the past year Bloomberg TateShots videos, Tate's highly acclaimed three-minute documentaries featuring interviews with artists and curators, were viewed 2 million times. We launched three mobile apps which have been downloaded over 130,000 times and have been recognised with awards for digital innovation. Finally, the interactive zone has remained popular with children and families alike.



Apps, online games and digital exhibitions

The Magic Tate Ball app, created through the Tate Bloomberg Partnership, uses the date, time-of-day and the user's geographical location to suggest related works of art from the Tate collection. In its first six months this achieved over 100,000 downloads.

A special app was created as the Great British Art Debate drew to a close, providing a legacy in the digital realm for that important project. The Pocket Art Gallery enables you to hang famous artworks wherever you are in the world using augmented reality technology.

The Gallery of Lost Art (shown above) was a year-long online exhibition that told fascinating stories about

the disappearance of major works of modern and contemporary art by over forty artists, including such figures as Marcel Duchamp, Joan Miró, Willem de Kooning and Rachel Whiteread. In the virtual warehouse-like space visitors discovered tables with photographs, newspaper cuttings, letters and films about the lost works and explored the different ways in which loss has silently shaped our understanding of art history. The winner of several national and international prizes, the exhibition was seen by over 100,000 people.

This innovative project was led by Tate Media and Tate Research and produced in partnership with Channel 4 with additional support from the Arts and Humanities Research Council.

Tate for all

It is important anyone can join in the Tate conversation. Therefore we have begun a number of important projects and developed some existing ones to improve access to Tate's programmes. We offer regular out-of-hours events for disabled visitors, including British Sign Language and Visual Description tours. An external assessment by the Business Disability Forum commended our commitment to disability equality and the high standard of our provision for disabled visitors.

A visitor, following a tour of the *Pre-Raphaelites* exhibition, told us: 'Because of Parkinson's disease I can't get out to galleries any more so it is fantastic that Tate can put on an event like this.'

We developed resources for those bringing groups to the galleries. *Platform* has been developed by artists, some of whom are disabled themselves, who have experience of working with Special Education Needs in gallery settings. This new resource for teachers is supported by The Haberdashers' Company and The Sandra Charitable Trust.

Tate Liverpool, in partnership with Mencap, Access to Heritage and Moving on with Life and Learning, hosts a peer-led steering group of disabled adults. This project challenges prejudice and encourages greater connectedness between local services. Tate Liverpool's partnership programme with Mersey Care NHS Trust, Tate Space, involves mental health service users devising artist-led participatory projects for both staff and users.

We set ourselves ambitious goals to engage young people, families and local visitors to build the diversity of our audiences. Our hard work has begun to pay off. At Tate Modern, a strong programme in the Tanks and elsewhere meant that under-25s now make up a quarter of our visitors and 650,000 visits were made by people from black, Asian and minority ethnic backgrounds.



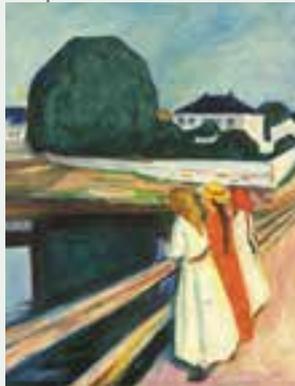
TATE MODERN EXHIBITIONS

Damien Hirst

4 April – 9 September 2012

This first substantial survey of the work of one of the most influential artists of his generation included iconic works including *Sympathy in White Major – Absolution II* 2006.
Attendance 463,087

Sponsored by the Qatar Museums Authority



Edvard Munch: The Modern Eye

28 June – 14 October 2012

This exhibition looked at the way Munch used film and photography as well as painting to engage with the modern world.
Attendance 191,503

Sponsored by Statkraft

Supported by Samuel and Nina Wisnia



Project Space: Stage and Twist

25 May – 14 October 2012

Polish artist Anna Molska and Romanian artist Ciprian Mureşan restaged history. Organised in collaboration with the Museum of Modern Art in Warsaw.

Supported by Catherine Petitgas

The Tanks: Art in action

18 July – 28 October 2012

The Tanks opened with a festival of immersive art, including installations by Lis Rhodes, Suzanne Lacy and Sung Hwan Kim, as well as performances by Anne Teresa De Keersmaeker, Tania Bruguera, Boris Charmatz and many others.

Attendance 565,000 estimated

Sponsored by Sotheby's

Supported by the Tanks Supporter Group

The Unilever Series: Tino Sehgal

24 July – 28 October 2012

People interacting with people was the heart of Tino Sehgal's *These associations* as a team of participants engaged visitors to the Turbine Hall in conversation.

Sponsored by Unilever

Supported by The Goethe-Institut



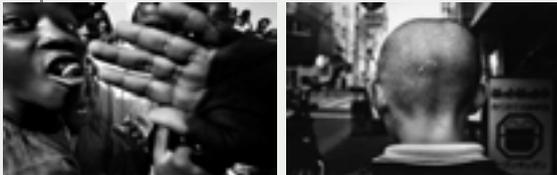
William Klein + Daido Moriyama

10 October 2012 – 20 January 2013

This exhibition showed New York and Tokyo through the work of two influential photographers.

Attendance 94,002

Supported by the William Klein + Daido Moriyama Exhibition Supporters Group



Project Space: Objects in Mirror are Closer than they Appear

9 November 2012 – 17 February 2013

Film and video work curated in collaboration with Contemporary Image Collective, Cairo.

Supported by Catherine Petitgas

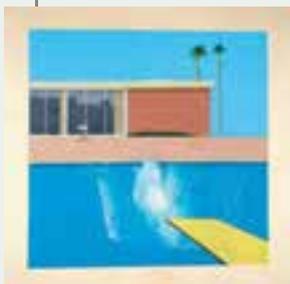
A Bigger Splash: Painting after Performance

14 November 2012 – 1 April 2013

Starting with paintings by David Hockney and Jackson Pollock, this exhibition looked at the way painting has influenced and been influenced by performance art.

Attendance 96,819

Supported by Art Mentor Foundation Lucerne



Lichtenstein: A Retrospective

21 February – 27 May 2013

A full-scale retrospective of the quintessential pop artist, encompassing his famous paintings based on comic strips as well as his lesser-known sculptures and late nudes.

Attendance 315,814

Sponsored by Bank of America Merrill Lynch. Supported by the Terra Foundation for American Art, the Henry Luce Foundation, the Lichtenstein Exhibition Supporters Group and the Tate Americas Foundation



Project Space: Ruins in Reverse

1 March – 24 June 2013

Exploring contemporary ideas of archaeology, fiction and reality, in collaboration with Museo de Arte de Lima-MALI in Peru.

Supported by Catherine Petitgas



MAKING IT HAPPEN

Tate could not be successful without its dedicated, diverse and expert staff and its many volunteers. At a time when public sector pay has been frozen, we appreciate the commitment of teams working across the organisation. Tate is proud and fortunate to have such dedicated and talented people who are prepared to go the extra mile to achieve great experiences for our audiences.

Responding to and driving change

Working digitally affects the working lives of all of us at Tate and this is set to become yet more integral to everything we do. We are also aligning learning activities more closely with curatorial activities at all Tate sites. To support these cultural shifts, a number of programmes have been initiated and many of our existing internal training programmes have been reviewed and refreshed. New ones have also been developed in areas including Change & Collaboration and Career Management.

A Tate-wide employee survey is carried out across all departments every two years – this year's was the first to include Tate Enterprises and Catering. It revealed high levels of pride and commitment from employees but also identified a number of areas where we need to improve, including reward and recognition, the provision of better IT for staff and opportunities for career and personal development.

Tate continued to be constrained by the public sector pay cap this year. Recognising the impact that this has on our staff, we started a dialogue with government to explore how we might be granted greater flexibility to invest in a pay structure that will match our needs.

We have continued to maintain a focus on promoting dignity and respect in the workplace, through providing training and support to staff. In recognition, Tate was named Small Employer of the Year at the Employers Network for Equality and Inclusion awards. We have strengthened our diversity network by introducing specific groups focusing on disability, ethnicity and sexual orientation to support positive change within Tate. We have risen 100 places in the Stonewall Workplace Equality Index, reflecting our efforts to integrate sexual orientation equality into all aspects of Tate.

‘Never did I think that after I finished college I would be working in such an amazing environment.’

Jess, trainee photography technician

Sharing our expertise to build skills for the future

The Skills for the Future Trainee programme, funded by the Heritage Lottery Fund, provided ten trainees with eighteen months of in-house training in our Collection Care department. The aim is to create a more diverse museum workforce and address recognised skills shortages. A further seventeen trainees are being recruited to work across the organisation.

To provide opportunities for those less well-represented in the arts sector workforce, Tate launched a new programme of paid internships. We now have paid interns working across the Press, Marketing, Audio-visual, Research and Curatorial departments. Through our national networks such as Plus Tate, and planned work with the new National Museum of Oman, we have been able to exchange knowledge and skills even more widely.

Funding and supporters

Tate’s government funding is critical. Without it we could not produce our exhibition programmes, expand and look after the national collection, or maintain and develop our public spaces. The majority of our income, however, is generated through trading operations and the support of a wide variety of organisations and individuals. We are hugely grateful for this generosity, increasingly important at a time of prolonged economic recession and funding cuts.



Tate Etc. launches iPad app

Tate Etc. has the highest circulation of any art magazine in Europe. It continues to do well in the United States, India, South America and China with editorial content to reflect this geographical reach. It is also a highly valued part of the package offered to Tate Members and Patrons. A key development has been the launch of the *Tate Etc.* iPad app offered free to Members and Patrons and sold worldwide through iTunes. As well as articles from the print edition, it includes filmed interviews with artists, high-resolution slideshows and interactive 360-degree views of works from the collection.

Members, Patrons and individual donors

Tate Members now number over 105,000, the largest arts membership scheme in Europe. This has quadrupled since the opening of Tate Modern in 2000 and reflects great loyalty – eighty-six per cent of members renew each year. Locally, there has been a high degree of interest too: at Tate Liverpool 3,700 members support learning activities and exhibitions.

Young Patrons are the fastest growing group of what now number over 500 Patrons. This year the Patrons provided vital support for the acquisition of three new works for the collection, conservation and learning projects as well as the exhibitions *Schwitters in Britain* and *Looking at the View*.



Lichtenstein: A Retrospective included sculptures alongside his more famous paintings

There are 155 members of Tate's International Council, now representing thirty countries. The Council supports Tate in a variety of ways. Highlights included the acquisition of *Reborn Sounds of Childhood Dreams I 1961–65* by Ibrahim El-Salahi, an artist not previously represented in Tate's collection, and support for the acquisition of the David King collection which spans Russian history from 1905 to 1953. The Council also supported two major exhibitions: *Schwitters in Britain* at Tate Britain and *Lichtenstein: A Retrospective* at Tate Modern.

An increasing number of donors, Patrons and Members supported the Tate Fund and Tate's Big Give Christmas Challenge this year. These donations funded the provision of free schools workshops, the conservation of the *Lichtenstein: A Retrospective* exhibition, the Late at Tate programme at Tate Britain and the initial treatment of Rothko's *Black on Maroon 1958*.

The generous support of a number of individual donors has enabled us to undertake key exhibitions, learning and collection care programmes over the past year and we remain grateful for this personal commitment.



Broadening the collection is dependent upon a wide range of funders, both individual and institutional, not least Tate's Acquisitions Committees, which this year helped Tate acquire works by 24 artists. Collectively, the 170 members of these supporter groups contribute almost £2 million every year and our ambition to become more international and diverse is further reflected in the launch this year of two new initiatives: the South Asia Acquisitions Committee and the Russia and Eastern Europe Acquisitions Committee.

Furthermore, a number of important works were accepted in lieu of inheritance tax including several by Barbara Hepworth. The sustained efforts of Anthony d'Offay and Marie-Louise Laband have increased the ARTIST ROOMS collection by 21 works.

A Bigger Splash: Painting after Performance opened with work by David Hockney and Jackson Pollock

'Art is my life. I find it fascinating. I just love it. That's why I'm a member.'

Tate Member

BMW Tate Live let people watch live performances over the internet



Public funding and foundation support

In addition to our core government funding, Tate received generous grants from Arts Council England on a number of occasions. These supported the *Olafur Eliasson: Little Sun* project, the learning and public programme for *Turner Monet Twombly: Later Paintings* at Tate Liverpool and will continue to provide funds for the British Art Network led by Tate and ARTIST ROOMS On Tour to 2015. Major funding for the redevelopment of Tate St Ives has also been granted by the Arts Council and the Heritage Lottery Fund, whose funding includes a significant outreach programme. This funding has been complemented by a number of foundation supporters including The Headley Trust, the Clore Duffield Foundation and the Foyle Foundation.

For young people, the Heritage Lottery Fund is supporting Tate's Skills for the Future training programme and a £5 million gift from the Paul Hamlyn Foundation has enabled us to realise *Circuit*, a landmark new programme which is set to transform cultural activity for young people across the UK.

A new grant from the Culture Programme of the European Union towards *Glam! The Performance of Style* at Tate Liverpool marks a new approach to our EU funding and supports the collaboration with our European partners for this exhibition. *Turner Monet Twombly: Later Paintings* was the fourth and final exhibition supported by ERDF, which has underpinned Tate Liverpool's major summer exhibitions since 2009.

Our curatorial programme continues to be sustained with the support of a number of key international foundations including the Art Mentor Foundation Lucerne for *A Bigger Splash: Painting after Performance*; the Terra Foundation for American Art and The Henry Luce Foundation for *Lichtenstein: A Retrospective*; and the Goethe-Institut for Tino Sehgal's *These associations*. Maja Hoffmann/LUMA Foundation continues to support Tate Film. And this year, as every year, the Art Fund have supported the acquisition of works.

Corporate funding and partnerships

Tino Sehgal was the final project in the Unilever series of commissions for the Turbine Hall which Unilever have supported for the past twelve years. These installations have transformed how artists respond to a museum space and have been the inspiration for ambitious arts projects around the world.

BP remains Tate's longest-standing corporate sponsor: without their support, the complete rehang of the collection displays at Tate Britain would not have been possible. The Tate Britain Commission is now in its third year thanks to Sotheby's, who have now extended their support to the Tanks programme at Tate Modern. DLA Piper continues to sponsor the collection displays at Tate Liverpool and has committed to continuing this sponsorship until 2016. Through its Business Member

Programme, Tate St Ives is now working with thirteen local businesses in the South West region, while Tate Liverpool has more than twenty active Corporate Members.

Our digital and online programmes at Tate have long-term support from Bloomberg and BMW: Bloomberg through a suite of digital interactive initiatives including the acclaimed Bloomberg TateShots and the multimedia guides at Tate Modern, among other activities that will inspire greater debate about art, and BMW through *BMW Tate Live: Performance Room*, a series of live streamed performances now in the second year of a four-year commitment and supplemented in 2013 by a series of in-gallery performance events and workshops.

We are grateful for the continued support of Tate's Corporate Members as well as the support for exhibitions from a number of corporate sponsors this year: *Edvard Munch: The Modern Eye* from Statkraft, *Damien Hirst* from Qatar Museums Authority, *Lichtenstein: A Retrospective* from Bank of America Merrill Lynch, and *Picasso & Modern British Art* from British Land, JCA Group and RLM Finsbury.

We are also grateful to Guaranty Trust Bank plc, Le Méridien through the Outset Frieze Fund and Energias de Portugal (EDP) for their generous contributions towards acquiring new works.

Lichtenstein cushions were a best-seller



Tate Enterprises

Tate Enterprises (excluding Tate Catering) saw record revenues of just over £16 million through its trading activities and contributed a profit of £2.7 million to Tate. Exhibition catalogues, such as those for the Hirst, Pre-Raphaelite and Lichtenstein exhibitions, were popular and financially successful while core academic titles and books for children attracted critical acclaim and contributed large amounts of profit. Product and print sales continued to appeal to diverse audiences and sell in large quantities; four Lichtenstein cushion covers alone accounted for £68,000 worth of profit. Online sales grew by 57% this year and will be the focus of activity over the coming year.

Tate Catering contributed a profit of £1.5 million, highly creditable in a year when the Café and the Rex Whistler Restaurant at Tate Britain were temporarily closed as part of the major refurbishment of the gallery. Tate Modern scored a Two Star Sustainability Champion status from the Sustainable Restaurant Association. Our ethical and sustainable sourcing practices were praised, particularly our work with fish supplier Matthew Stevens in Cornwall, as was Tate Modern's positive impact on the local community. Another big achievement was the reduction in catering and office waste by forty-seven percent since 2008.

In addition, we now roast our own coffee, which is available through all of Tate's catering outlets as well as in the shops.



TATE ST IVES EXHIBITIONS

1928: A Cornish Encounter

19 May – 23 September 2012

This 'in-focus' display was the first in a series of projects to stimulate new thinking about key moments in St Ives's art histories.



Alex Katz: Give Me Tomorrow

19 May – 23 September 2012

In the year of Alex Katz's 85th birthday, Tate St Ives presented over 30 canvases by the American painter, with a special emphasis on his seascapes and beach scenes – a perfect match for the setting.

Attendance 82,944

Supported by Tate Members, Tate St Ives Members, The Alex Katz Supporters Group. Included work from the ARTIST ROOMS collection. Part of the London 2012 Festival.

A collaboration with
Turner Contemporary, Margate

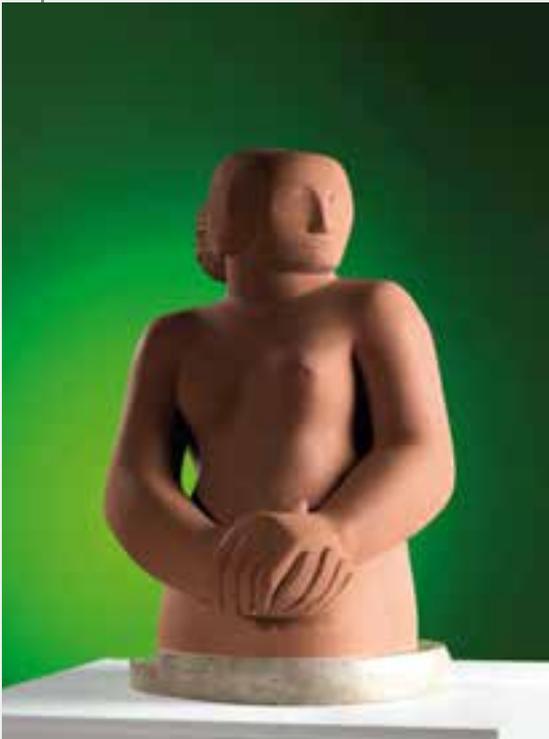


**The Far and The Near:
St Ives and International Art**

6 October 2012 – 13 January 2013

This exhibition reinvestigated the histories of the St Ives colony in the contexts of international modernism and contemporary art.

Attendance 27,260



William Scott

26 January – 6 May 2013

A retrospective of one of the leading British painters of the mid-twentieth century.

A collaboration with Hepworth Wakefield and Ulster Museum, Belfast

Peter Fraser

26 January – 6 May 2013

Peter Fraser is a contemporary photographer who has been at the forefront of colour photography as a fine art medium since the early 1980s. His work was presented alongside that of William Scott.

*William Scott and Peter Fraser
attendance 34,367*





LOOKING AHEAD

As new physical gallery spaces open, we are also thinking about the future of the museum and what these spaces can offer. How can we engage new and more diverse audiences in the conversations around art? Being at the forefront of digital development in the arts is crucial to our success. It's not just about keeping up; it's about being several steps ahead, connecting with audiences globally and encouraging them to join in. This is critical to Tate's future and we are working energetically in this area, forming new partnerships with social media channels and investing in resources.

The year of Tate Britain

The immediate future will bring a period of intense activity for Tate but in some ways 2013/14 will belong to Tate Britain. The newly rehung chronological BP Displays opened in May 2013. The BP *Walk through British Art* offers a panoramic view of art in Britain over the past 500 years, with spaces dedicated to William Blake, Henry Moore and J.M.W. Turner.



Building work on the rotunda at Tate Britain continued throughout 2012/13, ready for the opening in late 2013

Major building work to upgrade Tate Britain's original building will be completed in the autumn, opening up three floors of the Rotunda at the front of the gallery. The project was delivered thanks to the support of a number of donors, including Tate Members, The Linbury Trust, The Monument Trust, The Manton Foundation, Garfield Weston



Foundation, The Gatsby Charitable Foundation, Heritage Lottery Fund and a number of individuals. This autumn's opening will mark the culmination of the £45 million scheme and will see new learning suites, generously supported by the Clore Duffield Foundation and the Taylor Family Foundation, elegant new dining spaces, including The Djanogly Café, improved facilities for Members in the historic Rotunda and spaces dedicated to digital and archival materials.

Development at Tate St Ives

The fundraising campaign for the extension and improvement of Tate St Ives has continued to progress well with the core funds now secured thanks to generous contributions from Cornwall Council, Heritage Lottery Fund, Arts Council England, the Headley Trust, Lord and Lady Myners of Truro, the Clore Duffield Foundations, the Foyle Foundation, Tate Members, a number of individual donors and the wider Cornwall community.

Supported by the Tate St Ives Community Liaison Group and working with the Cornwall Rural Community Council, a full public consultation was held as part of the design process, leading to the planning application that was submitted in December 2012. It received unanimous and enthusiastic support. With the funds in place for the estimated costs of the enabling works and main construction, Tate St Ives can now focus on fundraising for fit-out costs and the future programme.

Planning permission was granted for the expansion of Tate St Ives, which will allow the work of the St Ives modernists to be displayed year-round alongside temporary exhibitions of international modern and contemporary art

‘Tate St Ives is a gem of a gallery. This project will give our programme room to breathe.’

Mark Osterfield
Executive Director, Tate St Ives

The Heritage Lottery Fund has confirmed funding for a four-year programme of activity related to the legacy of the St Ives modernists. This will run parallel to the capital project. It will include two outreach projects: the Town Project for local schools and families; and the Look Group Project, for adults in local communities across Cornwall. With generous support from the Esmée Fairbairn Collections Fund, Tate has also begun a research project to investigate the conservation of the Barbara Hepworth studios in St Ives.

Fundraising for Tate Modern’s development

Over 85% of the funding for the new building at Tate Modern has been raised. This has been made possible in very large part thanks to the generous donations of a number of individuals and foundations, as well as a commitment from the UK Government and investment from the former London Development Agency.

The new superstructure has continued to rise out of the Tanks. With 40 contractors and, at its peak, over 300 workers on site, this year has seen the completion of the building’s two central cores, which will house lifts, stairs and services. Take a walk along Sumner Street and you will be able to see the great sloping concrete columns that form the perimeter of the ten floors of the new building. We are looking forward to many more milestones being achieved in the next year, not least the construction of a bridge across the Turbine Hall, linking the new building to the existing galleries at Level 4.



Tate Liverpool staff past and present, including former director of Tate Alan Bowness, centre

25 years of Tate Liverpool

In May 2013, Tate Liverpool celebrated its 25th anniversary. With an average of over 600,000 visitors annually it is one of the biggest visitor attractions in the North West and the most popular modern art gallery in England outside of London. Its impact on local regeneration and the

local economy is immense. The ambition for Tate Liverpool in the coming years is to develop a unique role in unifying art historical and social research around a living museum and its audience. We also want to implement a new approach to integrated programming through the building.

Environmental sustainability

Tate was re-certified to the Carbon Trust Standard this year, in recognition of sustained carbon reduction efforts and received the employee engagement award from Change London for the annual staff 'Green Week'.

Since 2008/09, water use has decreased by 29% and waste by 24%. Carbon emissions rose this year due to the opening of the Tanks at Tate Modern, commissioning of air conditioning plant for the renovated galleries at Tate Britain and the coldest year in ten years driving higher gas use across our sites. As a result, absolute carbon emissions decreased by 8% since 2007/08, against a 20% reduction target. Carbon emissions per square metre have fallen by 16% since 2007/08. We are developing our next Carbon Plan for 2013–18, which will set new targets and track our progress using this new metric, to account for our expanding estate.

Sustainability is firmly embedded within plans for our capital projects and we continue to strengthen the energy efficiency of our existing buildings. As part of this we will shortly begin to install highly energy efficient LED lighting within our galleries at Tate Britain.

Tate takes a leading role in sustainability practice within the sector, consulting with major museums and galleries internationally and looking at more sustainable solutions for the display and transportation of artworks.



KITECH

"WAS DIFFERENT
OUTSIDE"

THE
LIZARD

30
GILBY &
31

Rory Mania

39
Pop Art
42

46

41
48

34 35

36 37

34

41

48

TATE LIVERPOOL EXHIBITIONS

Turner Monet Twombly: Later Paintings

22 June – 28 October 2012

This exhibition brought together late works by three of the best-known artists of all time: J.M.W Turner, Claude Monet and Cy Twombly.

Attendance 81,772

Supported by European Regional Development Fund, Arts Council England, Liverpool City Council. With additional support from US Embassy, London



Sky Arts Ignition Series: Doug Aitken – The Source

15 September 2012 – 13 January 2013

A temporary pavilion on the Albert Dock designed by British architect David Adjaye played host to this special commission by Doug Aitken. The artist interviewed celebrated cultural figures such as Tilda Swinton and Mike Kelley about the sources of their creativity. It was the first project to be funded as part of the Sky Arts Ignition Series.

Supported by Tate Liverpool Members and LUMA Foundation



Thresholds

15 September 2012 – 7 April 2013

Thresholds questioned the uncertain boundaries of personal, geographical, political and cultural identities. The exhibition explored powerful themes including British identity, migration and the global effects of regional conflicts.

Presented as part of Liverpool Biennial 2012

**Tracing the Century:
Drawing as a Catalyst for Change**

16 November 2012 – 20 January 2013
Tracing the Century highlighted drawing's fundamental role as a catalyst and vehicle for change in modern and contemporary art, with around one hundred artworks from the Tate collection.
Attendance 5,115



Glam! The Performance of Style

8 February – 12 May 2013
The first exhibition to explore the development and influence of the exuberant pop style that exploded across Britain in the 1970s. It included work by David Hockney, Andy Warhol, Allen Jones and many more.
Attendance 25,763

With the support of the Culture Programme of the European Union. With additional support from Tate Members and the Glam! Supporters Group



Sylvia Sleigh

8 February – 3 May 2013
The first UK retrospective of this realist painter, who became an important part of New York's feminist art scene in the 1960s. She is particularly known for her paintings of male nudes, which challenge the convention of artists painting women as objects of desire.



ACQUISITION HIGHLIGHTS

Lucian Freud
Girl in a Striped Nightshirt 1983–5 (detail)



Ozias Humphry

1742–1810

Baron Nagell's Running Footman c.1795

Pastel on paper

Support: 725 x 610 mm

Purchased with assistance from Tate Members and the Sir Robert Horton Bequest 2013

T13796

This exceptionally rare and important eighteenth-century image of a black sitter has been re-identified by Tate as Ozias Humphry's portrait of the running footman of Baron Anne Willem Carel van Nagell van Ampsen (1756–1851), Dutch Ambassador to London, exhibited at the Royal Academy in 1795. Baron Nagell was known for his flamboyantly dressed servants; the livery worn by this figure reflecting the red, white and blue of the Dutch flag. It appears that this work formed part of a series of pastel portraits by Humphry of the Dutch court in exile in England after the revolution of 1795. In 1796 Baron Nagell was instrumental in introducing Humphry to the Prince and Princess of Orange who subsequently sat for him. Better known as a miniaturist, Humphry turned to pastel due to failing eyesight on his return from India in 1788. This portrait is typical of Humphry's output in the years after he was appointed 'Portrait Painter in Crayons to his Majesty' in 1792, demonstrating his characteristic and unusual use of unblended strokes of pastel on the sitter's face.



Dorothy Brett

1883–1977

Pond at Garsington 1919

Oil paint on canvas on board

Support: 409 x 530 mm

Presented by Tate Members 2012

T13665

Pond at Garsington depicts the famous pool at Garsington Manor, the country home of the society hostess and patron Lady Ottoline Morrell (1873–1938), which was a centre for socialising for the Bloomsbury Group and often appears in paintings and photographs by artists who visited the house. It is signed and dated 1919, and is likely to have been painted in the summer of that year as Brett left Garsington in September. Brett's close friend Mark Gertler (1891–1939) also made several studies of the pond. In the summer of 1919 Gertler described an evening by it: 'We walked round the pond by moonlight reading Verlaine in the melodramatic manner.' In its adoption of Cézanne's technique of short vertical strokes of paint, Brett's *Pond at Garsington* clearly shows the impact of Roger Fry's promotion of post-impressionism on British landscape painting in the 1910s. It can also be seen as a compelling example of the ways in which social interaction, visual theory and artistic dialogues were interconnected in Bloomsbury circles.



Alice Neel
1900–1984

Ethel Ashton 1930

Oil paint on canvas

Support: 610 x 559 mm

Presented by the Tate Americas Foundation, courtesy of Hartley and Richard Neel, the artist's sons 2012
T13703

Ethel Ashton is an oil painting on canvas that depicts a female nude from an elevated viewpoint, cropped at the knees and seated on a patterned settee. The work was produced at one of the most trying times in the artist's life, following her separation from her husband, the Cuban artist Carlos Enríquez. Forced to return to her parents' home in Colwyn, Pennsylvania, Neel travelled each day to Philadelphia to work at the studio of two friends from art school, Rhoda Meyers and Ethel Ashton, who is captured here by the artist. Painted with an emphasis on folds of flesh and shallowness of space, *Ethel Ashton* demonstrates Neel's skill as a portraitist with a rare insight into the social condition. It also demonstrates her views on the marginalised status of female artists at the time, using the nudity of her subject to complicate stereotypes of women as painted models rather than painters themselves. Joining other works by Neel in the collection generously presented by her sons, this exceptional painting adds to Tate's world-class representation of the artist's work.



Charlotte Perriand 1903–1999 with **Fernand Léger**
1881–1955 and **Pierre Jeanneret** 1896–1967

Les objets à réaction poétique c.1931–1936

Objects Reacting Poetically

25 photographs, gelatin silver prints on paper

Image, each: 54 x 54 mm

Purchased with assistance from the Photography Acquisitions Committee, Konstantin Grigorishin and the Art Fund 2013
P80180

Objects Reacting Poetically is made up of twenty-five square format, black and white photographs. They can be displayed either as a five-by-five square grid or in a single line. The work is a combination of close-up photographs of organic objects and formations, images of man-made objects and industrial materials, and photographs of a block of melting ice held up to the sunlight. *Objects Reacting Poetically* is a collaborative work created by three of the most important modernists of the pre-war period: the artist and designer Charlotte Perriand, the architect Pierre Jeanneret and the painter Fernand Léger. The three had been friends since the early 1930s and although each specialised in different fields they developed a close working relationship. The photographs were taken with a Rolleiflex camera during one of the many walks the artists would take together, enjoying artistic improvisation while exploring the forest of Fontainebleau near Paris, or the Normandy coast. On these expeditions they photographed objects, sights of interest and their own interventions in the landscape, seeking artistic form in everyday life.



Barbara Hepworth

1903–1975

I 1947 from *Projects for Waterloo Bridge*

Graphite, watercolour, crayon and oil paint on paper,

Unconfirmed: 464 x 590 mm

Accepted by HM Government in lieu of inheritance tax 2010 and allocated to Tate 2012

T13823

Giles Gilbert Scott's design for the new Waterloo Bridge provided a raised pedestal for sculpture on each corner of the bridge. Barbara Hepworth was one of a number of artists who submitted ideas. This is one of three drawings she made, each giving multiple views of an abstracted reclining figure. Architectural details in the backgrounds indicate which positions the figure were intended to occupy. She also made several carved maquettes for these figures. None of the submissions were accepted, however, and the pedestals remain empty to this day.

Hedda Sterne

1910–2011

NY, NY No. X 1948

Oil paint on canvas

Unconfirmed: 810 x 1155 mm

Presented by Clara Diament Sujo 2012

T13861

NY, NY No. X is a prime example of Sterne's work from the late 1940s, during which time she was exploring the urban environment of New York; she moved there from Europe at the start of the Second World War. It shows a semi-abstract mass of lines and planes that appear to depict rooftops, walls, ladders, fire escapes, wood panels and other constructions against a blue background, the colour of the New York sky of the title. One of a number of paintings in the artist's 'New York, New York' series, *NY, NY No. X* celebrates the vibrancy of a city that became Sterne's home. An important figure of her generation, and the only female to be pictured in Nina Leen's famous photograph of a group of abstract expressionists known as 'The Irascibles' in *Life* magazine in 1951, Sterne contributed actively to artistic life in mid-twentieth-century New York. At home in the context of Tate's own holdings of abstract expressionism, this important painting rightly acknowledges the presence of a female voice in one of the most celebrated movements of the twentieth century.

**Robert Frank**

born 1924

City of London 1951, printed 1970s

Photograph, gelatin silver print on paper

Image: 233 x 345 mm

Gift Eric and Louise Franck London Collection 2013

P13355

City of London is one of a series of photographs of London taken by Robert Frank while he lived in the city during the winter of 1951–2. One of the most influential living photographers, Frank emigrated to New York from Zurich in 1947. After spending a year working as a fashion photographer he travelled extensively for six years, taking photographs in Peru, Bolivia and Europe. Frank's photographs from his days in London reveal his interest in the extremes of the English class system, with images of bankers striding purposefully through the City alongside shots of impoverished children. He was also interested in the visual qualities of the smog that so often enveloped London streets at the time. *City of London* combines these interests, depicting a top-hatted man outside the stock exchange in the heart of the financial district, as the street recedes into the thick fog beyond.

**Seung-Taek Lee**

born 1932

Godret Stone 1958

40 stones, 2 wooden bars and cord

Displayed: 740 x 1730 x 100 mm

Purchased with funds provided by the

Asia Pacific Acquisitions Committee 2013

T13724

Godret Stone comprises stones attached to cords which are suspended at different heights from a horizontal wooden bar. The bar is mounted on the wall. Although the stones are heavy, the way they are presented gives the impression that they are light, floating on air. It is this suggestion of change in the physical materiality of the stones that Lee is interested in. At the same time, the work references a Korean folk tradition: *Godret Stone* is one of the first works Lee created after graduating from Hongik University in Seoul in 1957. In the 1960s and 1970s he created a series of sculptures titled *Tied Stones*, further developing his exploration of materiality and its inherent transformability. The artist's interest in Korean traditions has continued throughout his career, often distinguishing his practice from other Korean artists of the time who prioritised Western aesthetics over East-Asian traditions.



Ibrahim El-Salahi

born 1930

Untitled 1967

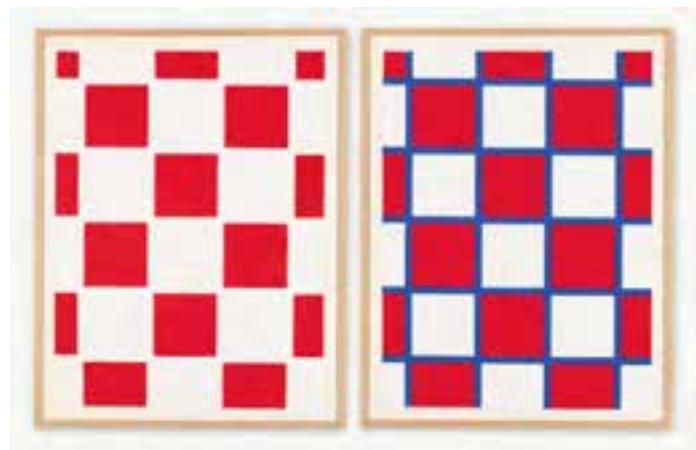
Oil paint and enamel paint on hardboard

Support: 448 x 762 mm

Presented by the artist 2013

T13736

Untitled is a complex painting combining calligraphic and abstract forms derived from both Islamic and African sources. After studying at the Slade School of Art in the 1950s, Ibrahim El-Salahi became a founder of the Khartoum school of painting and developed his own visual vocabulary, pioneering modern art in Africa. El-Salahi drew upon calligraphic forms and African colours and iconography, extending the Quranic script into abstract and figurative formal configurations. *Untitled* began with the Arabic word Allāh, meaning 'the God', which appears to the right of the painting and is the basis for the rest of the composition in black, burnt Sienna, red and pale green tones. A circular form overlaps a figurative silhouette, and a grouping of arabesque shapes suggest a ghostly visage. El-Salahi grew up with Quranic schooling, which places great importance on the recitation of prayers in Arabic as a means of communicating directly with God. By expanding and working with the curvilinear and intersecting forms of the language, El-Salahi opens it up to the imagination.



Blinky Palermo

1943–1977

Flipper 1970

2 screenprints on paper

Image, each: 800 x 600 mm

In an edition of 90 plus 1 artist's proof

Purchased with assistance from Tate Members and Tate Patrons 2012

P80227

Flipper is a screenprint diptych based on an earlier painting by Palermo with the same title. It was produced as an edition of ninety plus one artist's proof. The painting, which is one of Palermo's earliest mature works, depicts a white and red checkerboard with a blue grid. The checkerboard motif derived from a design on a pinball machine, reflecting the artist's interest in finding abstraction in the everyday world. The right side panel of the screenprint has the same image as the painting; on the left, however, the blue grid is absent. The time lag between the painting and the edition suggests that Palermo made editions to rethink older works. *Flipper* is one of the thirty-two editions by Palermo, dating from 1968 to 1975, which Tate acquired as a group. A student of Joseph Beuys at the Kunstakademie Düsseldorf, Palermo was a friend of Gerhard Richter, Imi Knoebel and Sigmar Polke. He is one of the most important artists to have emerged in West Germany in the 1960s.

**John Baldessari**

born 1931

Aligning: Balls 1972

41 photographs, colour, on paper and graphite on wall

Image, each: 79 x 116 mm

Purchased with assistance from Tate Members, the Art Fund,
Tate International Council and private donors 2013

T13795

Comprising forty-one colour photographs depicting an orange ball thrown into the air, *Aligning: Balls* uses the element of chance as a conceptual strategy. To produce the work a single ball was photographed in the air and the sequence of images installed in a defined order, according to the location of the ball in the image. Taken adjacent to the artist's studio in Santa Monica, California – the signature locale that has come to be associated with his deliberately casual photographic work – Baldessari sets up an ambiguity throughout the series between close-ups and photographs taken at a distance. Bound up with his view that works should be developed with a cerebral rather than visual focus, *Aligning: Balls* encapsulates the process by which Baldessari has challenged the notion of a 'right way' to make art since the mid-1960s. A key piece in the artist's retrospective held at Tate Modern in 2009/10, this seminal work has come to be seen as a defining series in the artist's now legendary contribution to the history of West Coast conceptual art.



Mira Schendel

1919–1988

Untitled (Disk) 1972

Transfer script and graphite on paper between acrylic sheets, 4 pins and nylon fishing wire
Image, circular: 270 x 270 mm

Presented by Tate Americas Foundation 2012
T13708

Untitled (Disk) is a work made of graphic signs and letters traced on paper and pressed between sheets of acrylic laminate. The work is an experimental approach to painting in space which preoccupied the artist throughout her career. With *Untitled (Disk)* Schendel explores the capacities of drawing to become part of the environment that surrounds it. Within the defined perimeter of a circular surface, freely formed letters mix up with lines and other graphic objects, creating various constellations of meaning through free association. The disk, hanging from the ceiling, becomes a sculptural object in an action that further amplifies the inherent complexity of the artwork. At once an object and a transparency, *Untitled (Disk)* crystallises Schendel's attempts to liberate pre-conceived ideas of painting, graphics and drawing into objects injected with transitory characteristics that expand from mere surfaces to compositions of volume. This is a key piece that will be presented in the artist's upcoming retrospective at Tate Modern in autumn 2013.



J.D. Okhai Ojeikere

born 1930

Untitled (Roundabout) 1974 from *Hairstyles* 1968-ongoing

Photograph, gelatin silver print on paper
Image: 300 x 300 mm

Purchased with funds provided by the Acquisitions Fund for African Art. Supported by Guaranty Trust Bank Plc 2013
P80250

J.D. Okhai Ojeikere's *Untitled (Roundabout)* is a photographic portrait of a Nigerian woman's designed hair, shot from the back on a neutral background. The portrait is part of a series called *Hairstyles* that consists of approximately one thousand photographs depicting the infinitely variable plaited hairstyles worn by women in the artist's home country. *Hairstyles* is a monumental and unprecedented photographic project that provides systematic documentation of Nigerian hairstyle typologies. Ojeikere establishes a taxonomical approach to a distinct cultural practice while creating an influential ethnographic and sociological archive of national identity. His photographs are not simply straightforward representations of a certain cultural phenomenon but present the political, social and economic discourses associated with hair design. Underlying issues of cultural regression and resistance to westernisation, as well as the effects of unforeseen events brought about by economic developments, are inscribed in the iconography in which hair design becomes an active form of discourse in the development of social modernity in Nigeria. *Untitled (Roundabout)* acts as a witness to cultural identity and socio-political transformation that have come to characterise the country in the last fifty years and it expresses Tate's commitment to representing seminal works from the region.



Nil Yalter

born 1938

Temporary Dwellings 1974–77

7 works on board and video, 6 flat screens or monitors, black and white and colour, and sound
Overall display dimensions variable
Purchased with funds provided by the Middle East North Africa Acquisitions Committee 2012
T13652

Temporary Dwellings is an installation consisting of seven archival panels on which the artist has recorded details from the lives of immigrant communities in Istanbul, Paris and New York. Yalter's work explores the everyday life of marginalised people, including women, migrants and the working class. Using drawing and text, but also collages made from detritus gathered from her time spent in these cities, Yalter merges a sociological approach with a poetic and critical gaze. Video interviews with the inhabitants of these locations are combined and presented together with the panels, forming an anthropological and aesthetic approach in which testimonies and reality fuse in multimedia representation. Between a documentary and an aesthetic praxis, *Temporary Dwellings* is a record of its time and a prescient examination of the socio-political situation for immigrant communities. This work, by a female Turkish artist, is notable for its comparison and linking of the global nature of immigration and the related issues that accompany it, especially the working and living conditions of disadvantaged communities and minorities in different metropolitan areas.

Zarina Hashmi

born 1937

Fence 1980

Cast paper
Object: 597 x 603 x 19 mm
Number 1 in an edition of 2
Purchased with funds provided by the South Asia Acquisitions Committee 2013
T13729

Fence is a paper relief by Zarina Hashmi who innovated the technique of making sculptural forms cast in paper pulp and coloured with pure pigments. A grey square with crenellated edges, the form has a strong architectural presence. Hashmi's work is an exploration of spatial memory configured into pared down architectural forms, which she also draws upon in her striking work as a printmaker. Her diasporic life experiences following the partition of India and Pakistan and the resultant loss of linguistic and geographical rootedness are central motifs in her work. Her approach is minimal yet layered with cultural and personal references. The grey textured surface of *Fence* suggests graphite or slate which belies the weight of the piece, the use of powdered Mica giving the work a natural sheen. The title refers to the fence-like raised lines along all four edges, creating a fortified or hemmed-in area within a composition that formally follows the language of geometric abstraction. Hashmi works sequentially: each work in a series is able to stand alone but is closely related in form and meaning. *Fence* belongs to a series of paper pulp casts exploring architectural idioms and material qualities.



Lucian Freud

1922–2011

Girl in a Striped Nightshirt 1983–5

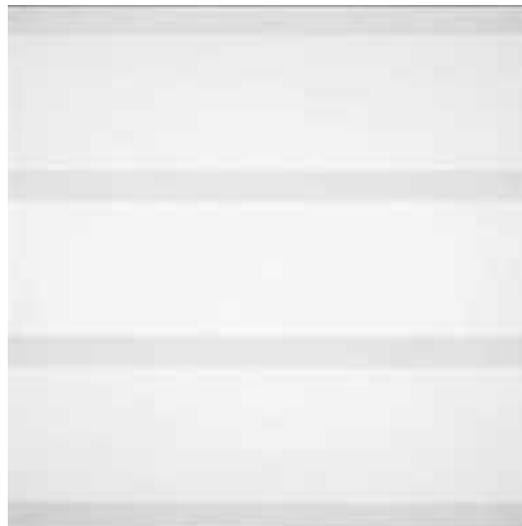
Oil paint on canvas

Support: 295 x 250 mm

Presented by Mercedes and Ian Stoutzker 2012

T13719

This small-scale oil painting depicts the head and shoulders in three-quarter profile of a woman wearing a striped nightshirt propped up in bed or leaning into a pillow. This composition is one that Freud returned to repeatedly throughout his career – it first appeared in *Girl in Bed* 1952 (private collection). The relaxed pose suggests a degree of self-possession on the subject's part, which is perhaps enhanced by a close familiarity with the artist. The sitter for *Girl in a Striped Nightshirt* was the artist Celia Paul (born 1959). She had been a student at the Slade School of Art, London, in the late 1970s when Freud returned there as a visiting tutor and she sat for a number of his paintings, such as *Painter and Model* 1986–7 (private collection). Paul became Freud's lover and in 1984 had a son by him. Portraiture lay at the heart of Freud's practice and he always worked directly from life, even when painting the background of a work. His common choice of a lover or his children as a subject emphasises the personal nature of his painting, as he revealed in an interview with the critic John Russell in 1974: 'My work is purely autobiographical. It is about myself and my surroundings. It is an attempt at a record. I work from people that interest me and that I care about, in rooms I live in and know. I use people to invent my pictures with and I can work more freely when they are there.'



Agnes Martin

1912–2004

Untitled #5 1991

Acrylic and graphite on canvas

Support: 1829 x 1829 mm

Presented by Tate Americas Foundation, courtesy of Milly and Arne Glimcher in honour of Anthony d'Offay and ARTIST ROOMS 2012

T13717

Untitled #5 is a large abstract painting composed of four horizontal bands of grey that cross a paler grey-blue wash. Pencil lines softly delineate the bands and are characteristically drawn free-hand to expose fluctuations and inconsistencies. Fusing painting and drawing and using subdued colours in a reductive composition, the painting is typical of Martin's works. It presents a harmonious interaction between ordered geometry and 'imperfection'. Martin is one of the most influential abstract painters of the late twentieth century. Her signature style, characterised by an emphasis on lines, grids and colour fields, has been affiliated with abstract expressionism and minimalism.



Mona Hatoum

born 1952

Present Tense 1996

Soap and glass beads

Displayed: 45 x 2410 x 2990 mm

Presented by Tate Members 2013

T13867

Present Tense is a floor-based sculpture which resulted from a month-long residency in Jerusalem in 1999. It is made up of 2,200 square shaped blocks of Nablus soap into which Hatoum has pressed tiny red beads to create what initially looks like abstract arrangement but is in fact an outline of a map of the Middle East. The beads delineate the map drawn up at the Oslo Peace Agreement of 1993 with Israel to demarcate land to be 'returned' to the Palestinians. The work's title reinforces a sense of constantly shifting territories and differing political agendas. It is a sculpture that carries with it a complex set of meanings and associations and is a key early example of Hatoum's use of maps within her work which reflects her preoccupation with boundaries, borders and issues of containment.

Douglas Gordon

born 1966

Feature Film 1999

Video, projection, colour and sound

Duration: 122 min, 32 sec

Presented by the artist and Artangel 2012. The Artangel Collection at Tate

T13851

Feature Film shows American conductor James Conlon (born 1950) interpreting the soundtrack of Alfred Hitchcock's film *Vertigo* 1958. Dictated by the very rhythms that shape the music, Gordon's camera examines with great scrutiny Conlon's expressive face and animated hands as he conducts a new interpretation of composer Bernard Herrmann's score in a Paris studio. The film combines studies of the conductor's body and face, presenting sketches of gestures and intense close-ups such as Conlon's eye on which the camera lingers several times and that closes the film. *Feature Film* continues Gordon's interest in Hitchcock's films. In 1993 he made *24 Hour Psycho* which involved the projection of Hitchcock's masterpiece *Psycho* 1960 at 1/13th of its original speed and, in 1998, he remade the reflected letters of the luminous sign of the *Empire Hotel* (which features in *Vertigo*) in a street in Glasgow. In *Feature Film* Gordon examines the potential of Hitchcock's film even further by splitting sound from image, letting Herrmann's score take centre stage.

**Phyllida Barlow**

born 1944

Untitled 2003

Acrylic paint on paper

Support: 558 x 760 mm

Presented by the Trustees of the Chantrey Bequest 2012

T13840

Drawing figures prominently in Barlow's practice, and is central to an understanding of her sculptural work. Barlow's drawings embody the same ambiguous nature that characterises her sculptures and represent the range of her sculptural vocabulary, which includes racks, arenas, greengrocers' crates, crumpled canvases, strange furniture wrapped around with soft materials, and the layering, accumulation and juxtaposition of ambiguous objects and shapes. Made with thick, gestural brushstrokes, Barlow's drawings retain great spontaneity of feeling and vitality. *Untitled* depicts a number of planks tied together standing next to an unstable wooden structure against a murky green background. In her drawings, Barlow often creates enclosed shapes or figures that reference existing objects; these central forms are usually drawn against a coloured background that in most cases offers a stark contrast to the object depicted. *Untitled* carries a sculptural weight and a physicality that is increased by Barlow's use of thick brushstrokes and the layering of paint.



Alison Wilding

born 1948

Vanish and Detail 2004

2 sections of pre-cast concrete pipe, 4 corrugated slabs of concrete, 2 stainless steel discs, acrylic paint and card
Overall display dimensions variable
Presented by Tate Members 2013
T13783

Alison Wilding belongs to a generation of British sculptors whose work came to the fore in the early 1980s. Over the years, working in a variety of scales, and with a wide range of modern and traditional materials, Wilding has consistently produced ambitious and innovative sculptures that explore sculptural perception. *Vanish and Detail* is a substantial work composed of two parts. The two drums are made from cast concrete sections with circular stainless steel lids. One section of drum sits directly on the floor, on which a section has been painted with matt black acrylic paint. The other sits on four corrugated slabs of black pigmented concrete. The work explores sculptural ideas about the vertical axis in relation to the horizontal. It highlights the clarity of her approach, the direct and pragmatic attitude she has towards materials and the way she creates, with an economy of means, sculptures of such perceptual complexity.



Gary Hume

born 1962

Red Barn Door 2008

Enamel paint on two aluminium panels
Support, each: 2820 x 1321 mm
Purchased with funds provided by Samuel and Nina Wisnia and the Art Fund 2012
T13653

Painted in a single gloss colour, *Red Barn Door* appears from a distance as a large and reflective red monochrome. On closer inspection an image of a pair of wooden barn doors becomes apparent, identified by the 'z' shape framework, formed by diagonal braces. In this work Hume returns to a subject that he first explored in a series of 'Door Paintings', made between 1988 and 1991, which established his international reputation. *Incubus* 1991 (Tate T07184) is an example from this early series, in which the flat and almost featureless surface of pale-coloured paint echoes the impersonal and democratic nature of institutional swing doors. He has returned to the subject on occasion in succeeding years, but *Red Barn Door* explicitly moves away from the model of the institutional door and reflects the renewed freedom of Hume's recent painting, as well as the influence of what has been described as his 'transatlantic romance'. Hume now divides his time between London and his house and studio in upstate New York, where *Red Barn Door* was painted.



Peter Doig

born 1959

Untitled 2008

Oil paint on paper

Support: 248 x 351 mm

Presented by the artist 2013

T13756

Untitled is one of a series of nine preparatory drawings for Doig's large painting *Untitled (Ping Pong)* 2006–8. The drawing, and the painting for which it is a preliminary sketch, demonstrate the ambiguity and sense of dislocation that typify Doig's work. A man is shown engaged in a game of table tennis against an unseen opponent in a lush landscape setting. The figure is ankle-deep in bright green grass, yet beyond the table is a large grid of blue and black rectangles like a modernist abstraction, or brightly-coloured tiled wall. This grid occupies much of the surface of the painting, and renders the distinction between exterior and interior ambiguous. This isolated, anonymous figure is a motif that has recurred throughout Doig's career. Similarly, the landscape setting with an ambiguous haunted aspect is another constant theme; the atmosphere is highly charged, yet the narrative is uncertain.



Nicholas Pope

born 1949

Liar Liar 2008–9

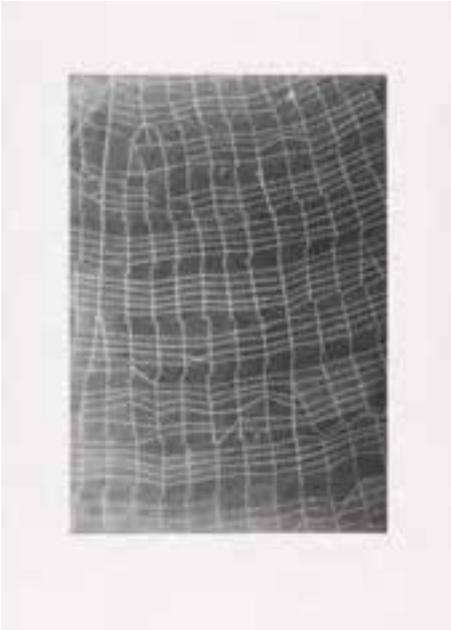
15 unglazed ceramic forms

Overall display dimensions variable

Purchased 2012

T13693

Nicholas Pope represented Britain at the Venice Biennale in 1980, but soon afterwards illness led him to stop working for many years. Finding belief as a new subject, he gradually began to work again from 1992. The subject for Pope was not solely directed at questions of faith and belief in a strictly religious sense, but also at his own sense of artistic self-belief in his renewed ability to create. The totemic form adopted in *Liar Liar*, which takes as its subject the apostles speaking in tongues, reflects the process by which each element is made through the coiling technique (here fired unglazed). This process is repeated throughout Pope's work of the last twenty years. One aim with these works is to make the abstractions of religious belief appear factual and this is consistent with the direct manipulation of material process that is a characteristic of his work in the 1970s.



Vija Celmins

born 1938

Web Ladder 2010 from *Suite of Five Mezzotint Etchings* 2010

Mezzotint on paper

Support: 417 x 299 mm

Plate: 302 x 208 mm

Number 1 of 10 artist's proofs, aside from the edition of 30 ARTIST ROOMS

Tate and National Galleries of Scotland.

Presented by the artist 2011

AR01155

Since the 1960s the Latvian-born, US-based artist has created images that depict close-up details of the natural environment such as the desert, lunar surfaces, water and the night sky. This suite of five prints, produced in 2010, represent Celmins's ongoing development of two key motifs: spiders' webs and night skies. All five works were produced using a single-colour mezzotint process with a single plate on Magnani Pescia Satinato bright white paper. The prints were presented to the ARTIST ROOMS collection by the artist and shown in 2012/13 at Tate Britain alongside a display of J.M.W. Turner's works on paper selected by Celmins.



Richard Tuttle

born 1941

System VI, White Traffic 2011

Wood, fibreboard, polystyrene foam, synthetic mesh, terracotta, halogen lamp, ceramic, vinyl-coated steel cable, wire, foam, aluminium bolts, electrical cord, acrylic paint and oil paint

Object: 2540 x 2896 x 2896 mm

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

L03201

System VI, White Traffic is a freestanding sculpture from the Systems series, a group of twelve works produced between 2011 and 2012. It incorporates a range of components to create a complex sensory experience, reflecting Tuttle's interest in materials with interesting formal properties, such as tactile textures or reflective surfaces. Artist's materials including wood, aluminium and clay are combined with packing fabrics, wall board used in housing construction and found objects that others might throw away. In this way, the artist develops a conceptual 'system' of colour, shape and composition – as the title suggests – teasing out the formal properties of each material and repurposing it for a new role. Installed in an open space, *System VI, White Traffic* is experienced from 360 degrees, revealing different material combinations from different angles. With an enigmatic subtitle that reflects Tuttle's desire for open and free meaning, it is an important recent work that enriches Tate's representation of one of the most important American artists of a generation.



Karla Black

born 1972

At Fault 2011

Sugar paper, cellophane, paint, sellotape, plaster powder, powder paint, chalk, bath bombs, ribbon and wood

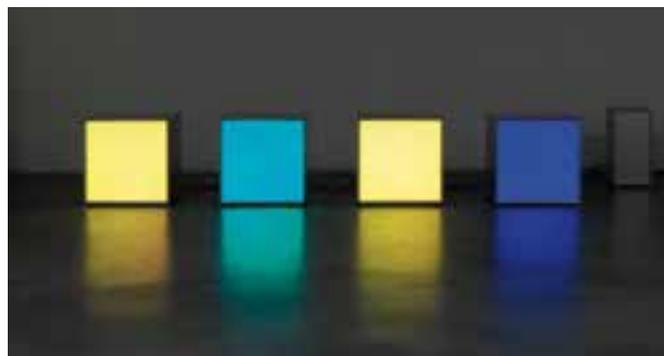
Overall display dimensions variable

Purchased with assistance from Outset Contemporary

Art Fund 2013

T13852

At Fault is a large, floor-based work that was made for Karla Black's exhibition at the 54th Venice Biennale where she represented Scotland. Vast quantities of crumpled sugar paper appear to billow across the floor with a softness that is suggestive of twisting folds of fabric. The chalked surfaces merge with a smooth carpet of powder paint on the floor so that there is an uncertainty about where the solidity of the object ends. Despite the sense of movement in the piece and insistent, even visceral, presence, the work triggers an oscillation between materiality and immateriality. Materials such as sugar paper, polythene and plaster powder dominate Black's sculpture, but her work also includes substances that make reference to the body such as talcum powder, petroleum jelly, lipstick and nail varnish. The colours she uses are associated with a saccharine prettiness, which is undercut by the torn, twisted physicality of the objects themselves.



Angela Bulloch

born 1966

Aluminium 4 2012

4 aluminium pixel boxes with DMX control box, lighting system, electrical components and cables

Overall display dimensions variable

Purchased with assistance from Simon and Carine Lee and a private donor 2013

T13848

Angela Bulloch's *Aluminium 4* comprises four 'pixel boxes' placed on the floor in a single, regularly spaced line, with a smaller control box set alongside. The colours of the boxes shift and mutate according to a mathematical algorithm that Bulloch has written. In the early 1990s Bulloch began to make immaculately fabricated installations which include elements that can be activated by the viewer or that are modified by the passing of time. Since 2000 Bulloch has been making increasingly ambitious sculptural installations using her now signature 'pixel boxes'. The pixel box is a sculptural unit with a programmable light system capable of producing over sixteen million colour permutations. Whether shown individually or in groups, or presented in grid form, the pixel boxes make a formal reference to minimalism. Bulloch's use of aluminium in this work makes reference to the material's use in minimalist sculpture such as Donald Judd's 100 untitled works in aluminium in the Chinati Foundation's permanent collection in Texas, or to other works by Judd such as his aluminium stack sculpture *Untitled* 1980.



Lynette Yiadom-Boakye

born 1977

10pm Saturday 2012

Oil paint on canvas

Support: 2000 x 1300 mm

Presented by Tate Members 2012

T13655

Lynette Yiadom-Boakye's portraits of imaginary people use invented pre-histories and raise pertinent questions about how we read pictures in general, particularly with regard to black subjects. *10pm Saturday* is a full-length portrait of a standing man with his face turned towards the viewer. His hands are clasped behind his back and his feet are slightly crossed as if adopting the stance of a ballet dancer in repose. The background and floor are painted as one space, close in tone to his dark trousers and skin colour – the accents of bright colour revolving around his red and white striped shirt and his eyes. The title introduces a hint of narrative, locating the work in a particular moment and time.



Nicholas Hlobo

born 1975

Balindile I 2012

Rubber inner tubes, steel, hosepipes and ribbon

Overall display dimensions variable

Purchased with funds provided by the 2012 Outset /

Frieze Art Fair Fund to benefit the Tate Collection 2013

T13737

The title of the steel and rubber sculptural work *Balindile I* means 'those in waiting' in the South African Xhosa language. The main element of the work is a black rubber form suggestive of a figure rising from the floor, connected via a curving hose wrapped around a stand to a smaller spoked tire-like shape. Black ribbons are attached to the hose and its metal supports are visible. The work is characteristic of Hlobo's use of disparate materials to create suggestive sculptural forms. Evidently handmade with humble materials, the work has a looming presence, adding to the air of limbo or suspension evoked by the title. The hose could be either umbilical cord or restraint, exploring the tensions created by interconnectedness and hinting at the possibility for change or transformation. Hlobo's work seeks to generate dialogue around social and political issues. *Balindile I* offers the possibility of multiple readings, reflecting upon themes of language and communication, gender and sexuality, or race and ethnicity.



Daido Moriyama

born 1938

Memory 2012

40 photographs, gelatin silver print on paper

Unconfirmed, each: 1000 x 1500 mm

Presented by the artist 2013

P13343

Memory consists of forty black and white gelatin silver print photographs taken between 1967 and 2012, but printed as a set in 2012. The group was originally conceived to be shown as two grids for the exhibition *William Klein + Daido Moriyama* at Tate Modern in 2012. The subjects depicted include street scenes, portraits, nudes, still lifes, fragments of objects and re-photographed photographs. Drawn from different series created throughout Moriyama's career, *Memory* reflects the artist's interest in re-using and re-interpreting photographs in new formats and combinations. From his first major series, *Japan: A Photo Theatre* 1968, Moriyama has always preferred to disturb the normal workings of so-called 'documentary' photography by using unconventional perspectives, out-of-focus techniques, grainy printing and mixing up images from different series and subjects to offer a subjective and rather disorientating view of contemporary experience. Moriyama's photographic practice has spanned almost fifty years. For much of that time he has worked in Japan, photographing in particular the centres of cities like Tokyo and Osaka.



Barbara Hepworth

1903–1975

The personal and professional papers of Barbara Hepworth, 1920s–1975
Presented to Tate Archive by the Barbara Hepworth Estate, 2012
TGA 20132

Barbara Hepworth, who studied sculpture at Leeds School of Art (1920–1) and the Royal College of Art (1921–4), became a pioneer of abstraction in Britain. Establishing a base in St Ives during the Second World War, Hepworth's international standing was confirmed by winning the Grand Prix at the 1959 São Paulo Bienal, being awarded a CBE in 1958 and a DBE in 1965, and by having a European tour of her sculpture in 1964. Hepworth served as a Tate Trustee between 1965 and 1972 and had a retrospective at the gallery in 1968, the same year she was awarded the Freedom of St Ives. After her death, her studio was designated the Barbara Hepworth Museum. This gift of her archives comprises material relating to her parents, educational achievements, appointment diaries, address and visitor books, writings, a sketchbook, sketches and plans for public commissions, record books for all her drawings and prints, financial records relating to her studio, invitation lists, incoming personal and business correspondence, records of her involvement with organisations including Tate and the St Ives Festival of Music, gifts and awards, publications, printed ephemera, posters and photographic material.



Eduardo Paolozzi

1924–2005

The remaining personal and professional papers of Eduardo Paolozzi, 1940s–2000s
Presented to Tate Archive by the Trustees of the Eduardo Paolozzi Foundation, 2012
TGA 20035

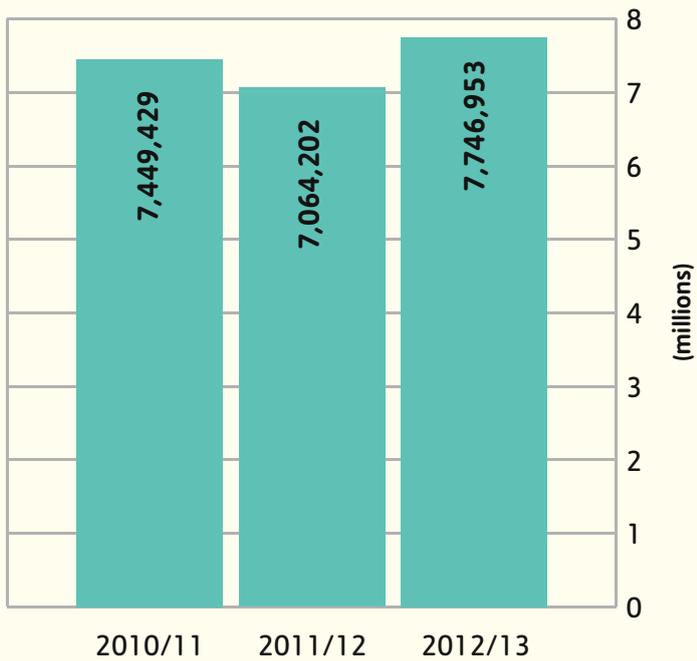
Eduardo Paolozzi attended Edinburgh College of Art in 1943, St Martin's School of Art in London in 1944, and studied sculpture at the Slade School of Fine Art between 1945 and 1947. In the late 1940s he made various sculptures inspired by surrealism, and produced a number of innovative collages based on images of modern machinery. Paolozzi taught at the Central School of Art and Design, London, between 1949 and 1955 and collaborated on a section of the *This is Tomorrow* exhibition at Whitechapel Art Gallery in 1956. During this time he focused on the human form as brutalised and anguished while his bronze sculptures incorporated impressions made by machine and other metal parts. In the early 1960s Paolozzi collaborated with industrial engineering firms to create aluminium sculptures. During the 1970s Paolozzi experimented with wood in a number of abstract relief works using an intricate network of geometric and biomorphic elements. Among his private work of the 1980s were a number of mutilated heads, a motif that appeared in collages and other sculptural works of the decade. This gift of his archives, which covers the whole of his career, comprises personal diaries and address books, sketchbooks, scrapbooks, source folders, postcards and photographs of works, as well as three-dimensional items and audio-visual material.

FINANCE & STATISTICS

Tate attracted more visitors than ever in 2012/13, through continued development of the experience in the galleries and by reaching new audiences, for example using social media. Over the last few years, Tate has invested in new approaches to learning in art and this is reflected in the number of people involved in Learning/outreach activities during 2012/13. Outside of the galleries, Tate's presence both throughout the UK and internationally continued to grow, with the organisation lending a record number of works.

AUDIENCES

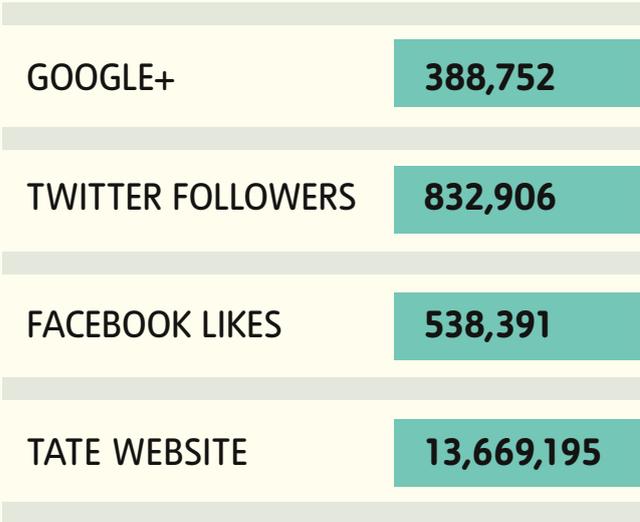
Total visitor figures



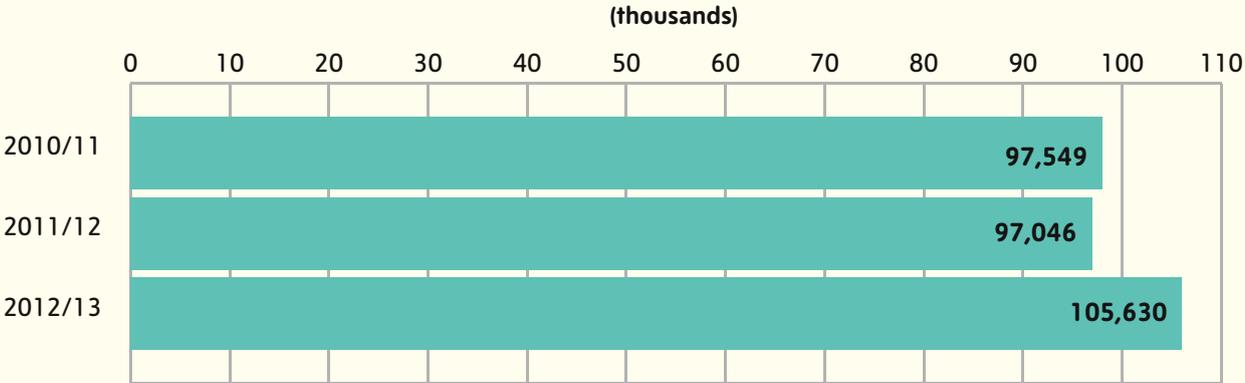
Visitor figures 2012/13

TATE BRITAIN	1,397,610
TATE MODERN	5,523,894
TATE LIVERPOOL	620,855
TATE ST IVES	204,594
TOTAL	7,746,953

Online visitor figures



TATE MEMBERS



LOANS OF ARTWORKS

	Venues	Artworks
UK	128	1,181
International	125	581
Total	253	1,762

ACQUISITIONS OF ARTWORKS

	Tate collection	ARTIST ROOMS	Total
Value of purchased works of art	£5.7m	—	£5.7m
Value of donated works of art	£17.7m	£0.8m	£18.5m
Works by UK artists	232	—	232
Works by artists from abroad	270	21	291

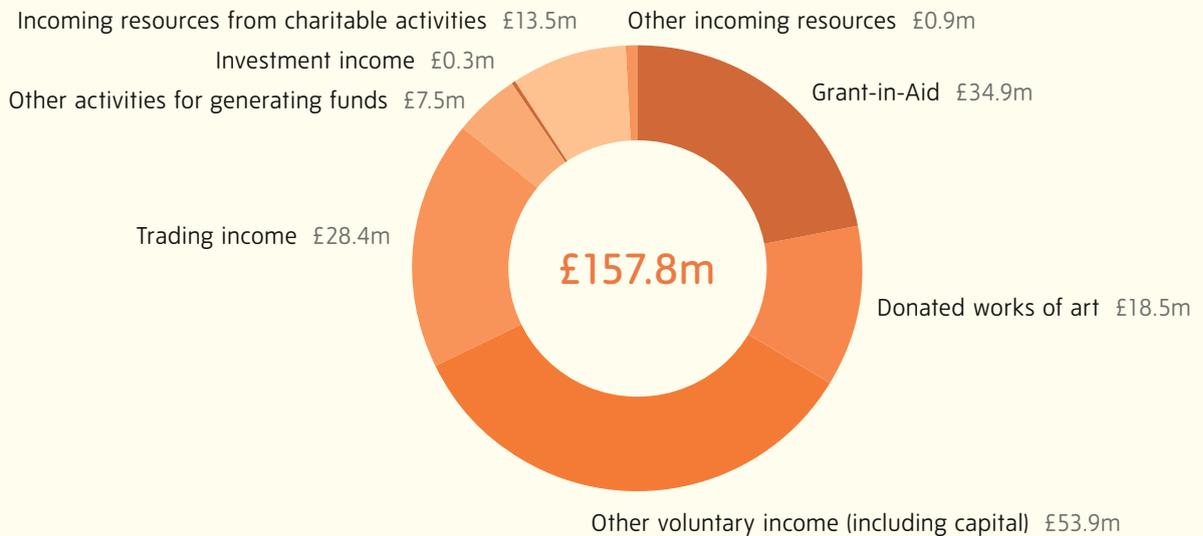
LEARNING

Facilitated and self-directed visits by visitors under 18 in formal education	143,831
Visitors under 18 participating in onsite organised activities	84,080
Children participating in off-site learning activities	578,580
Adults participating in on-site organised learning activities	473,738
Adults participating in off-site learning activities	227,330

FINANCE

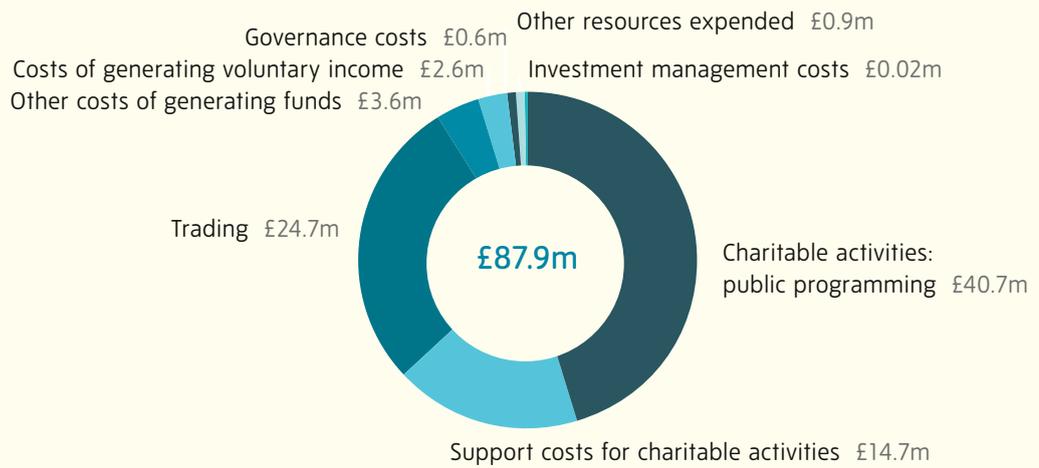
A significant proportion of Tate's funding is made up of Grant-in-Aid from Parliament, provided through the Department for Culture, Media and Sport. This funding is the foundation for Tate's activities and Tate continues to supplement it with self-generated income from trading, admissions and fundraising. The information displayed in the graphs below is taken from the audited Annual Accounts, which can be accessed from Tate's website.

Income



In 2012/13, a strong exhibition programme that included *Damien Hirst* and *Pre-Raphaelites: Victorian Avant-Garde* drove income from both ticket sales and trading. As shown here, income is allocated to both annual operating expenditure and capital expenditure.

Operating expenditure

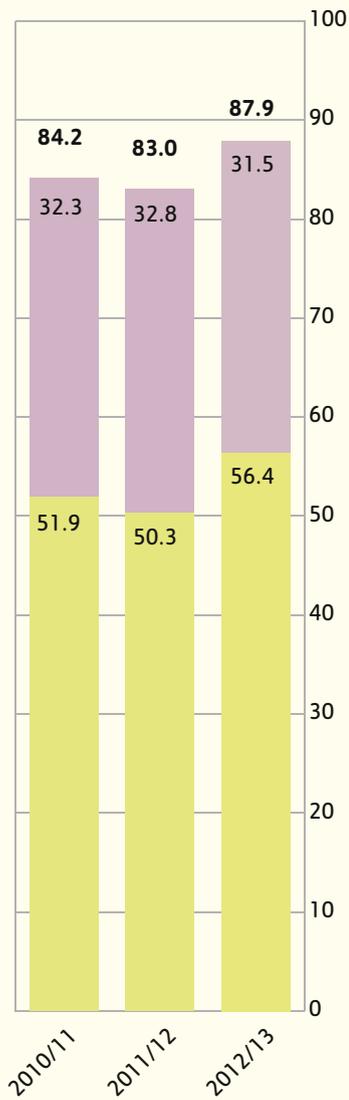
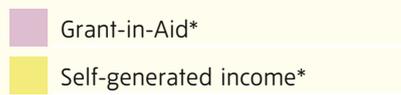


All figures rounded to nearest 100,000

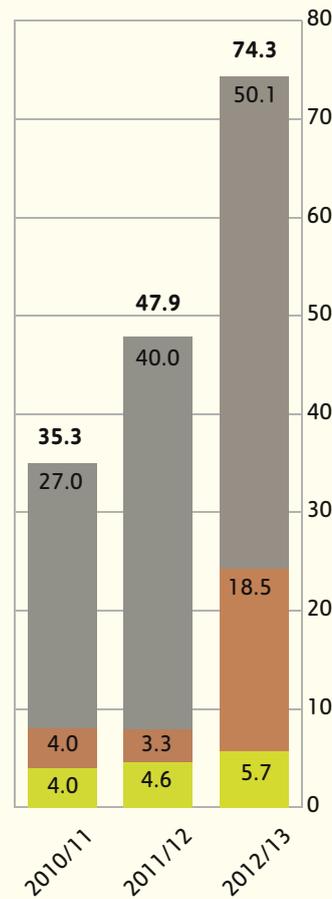
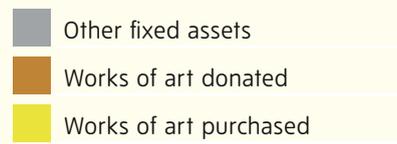
The expenditure shown on this chart covers the costs of fulfilling our charitable and statutory purpose and includes the research and care of the collection, the public programme of exhibitions, learning and outreach. It also includes the associated and necessary costs of Tate’s operations such as fundraising,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

This year, major steps have been taken in the three capital projects. The new Tate Modern is taking visible shape at Bankside; the first phase of the new Tate Britain neared completion; and significant steps were taken to bring about the long-planned extension to Tate St Ives. Over the past year, Tate has added works of art valued at £24.2m to the collection. Of this figure, £18.5m represents works donated by individuals either directly, or in lieu of tax and Tate is extremely grateful for this support.

Self-generated income (£m)



Capital expenditure (£m)



* Excludes income associated with capital expenditure and collections

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