

TATE REPORT  
2016/17



Cover: Schoolchildren visiting the new  
Tate Modern enjoy Olafur Eliasson's artwork  
*Yellow versus Purple* 2003, on show in the  
introductory Start Display

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BAR

SHOP

This is the last foreword I will write as Chairman of the Board of Trustees of Tate. I am pleased to end by reporting one of the most significant and successful years in Tate's history.

On 16 June 2016, Tate opened the Blavatnik Building which, together with the Boiler House, the Turbine Hall and the Tanks, completes the new Tate Modern. It is a major addition to the nation's cultural offer, London's skyline and to the display of modern and contemporary art around the world. It is also fitting testimony to the tenure of Sir Nicholas Serota who, during nearly thirty years as Tate's Director, has done more than any other to bring modern and contemporary art into the nation's consciousness and establish Britain's global reputation as an artistic powerhouse.

Nick was succeeded in June 2017 by Maria Balshaw, whose appointment was announced in January. She takes over as Director with a collection of galleries that offer the very best of British and international art. As she started, *David Hockney*, which opened late in 2016/17, was on course to become the most visited show by a living artist in Tate's history and *Queer British Art* told the story of how artists expressed themselves in a time when established assumptions about gender and sexuality were being questioned and transformed. Each of these was a success with audiences, but also demonstrated the contribution that Tate makes to society, in one celebrating the career of one of today's greatest artists, in the other marking the fiftieth anniversary of the partial decriminalisation of male homosexuality.

In April 2016, Frances Morris was appointed Director of Tate Modern. She has overseen the highly successful opening of the Blavatnik Building and continues to champion new and international names, particularly female artists. With shows such as *Robert Rauschenberg*, *Wolfgang Tillmans: 2017*, *Georgia O'Keeffe* and *Bhupen Khakhar*, and displays of artists such as Louise Bourgeois and Ana Lupas, Frances has provided visitors with a broad and sensitive view of global art. At Tate St Ives, Anne Barlow was appointed Artistic Director and the refurbishment of the existing galleries was completed in time for their reopening on 31 March 2017. The new galleries are taking shape and are due to open in October 2017.

Thanks to all its people, Tate has continued to excel during a period of great change. They make Tate what it is. The Trustees are immensely grateful for their work, expertise and dedication.

Tate continues to expand its work across the UK. Following *Salisbury Cathedral from the Meadows*, William Stott of Oldham's *Le Passeur (The Ferryman)* 1881 was acquired through the 'partner ownership' model, which enables British museums to share Tate's national collection. We were also pleased to announce a new tour of ARTIST ROOMS, as part of which the best of contemporary art will travel to many locations across the UK. The first to step across the threshold of the new Tate Modern were 3,000 schoolchildren, invited by Plus Tate partners from around the UK.

In 2017, the Turner Prize will be shown in Hull, the UK City of Culture 2017. In 2016, it was held at Tate Britain, where a new partnership with the BBC enabled viewers to watch Helen Marten win the award. Tate's partnership with Bloomberg saw the launch of an app to enhance the experience of



Maria Balshaw took over as Director of Tate in June 2017

Nearly 150,000 people visited the new Tate Modern including the ten storey Blavatnik Building over its opening weekend in June

Tate's galleries. At the same time, the development of the website has seen the number of visitors increase: they can now discover much more about Tate and its collection online.

Tate seeks both to reach new audiences and serve existing visitors. New initiatives, such as Tate Exchange, have attracted first-time visitors and offered new experiences to those who have visited before. Tate's partnership with Uniqlo began on the opening weekend of the new Tate Modern and has continued with Uniqlo Tate Lates, a series of events for young audiences.

Tate's new Director will build on this with the help of new Trustees Dexter Dalwood, Jayne-Anne Gadhia, Moya Greene and James Timpson. A number of Trustees have stepped down this year: Gareth Thomas, who chaired both Tate Enterprises and Tate St Ives; Hannah Rothschild, the Liaison Trustee from the National Gallery and a chair of the Collection Committee; and Tom Bloxham, a long-standing member and chair of Tate Liverpool Advisory Council. The opening of the Blavatnik Building was timely in marking the retirement of Liz Murdoch as a Trustee. As Chair of Tate Modern Council, she contributed significantly to the discussions and plans for the new building, and her generosity through the Freelands Foundation and support of the team was vital in the development of Tate Exchange. We are grateful to them all for their years of service.

A number of longstanding members of staff also left Tate this year: Jeroen Schuijt, who, as Chief Executive of Tate Catering, oversaw the development of the restaurants and cafes in the new Tate Modern; Patricia Smithen, a senior member of Tate's conservation team for a number of

The first to step across the threshold of the new Tate Modern were 3,000 schoolchildren, invited by Plus Tate partners from around the UK



years; and John Taylor, for many years an integral part of Tate's security team. A particular tribute must go to Mary Maidment: a cocktail in the Tate Modern restaurant has been named in honour of her service as a volunteer, forty years and counting.

It is with sadness that we mark the passing of several members of the Tate family. Robin Hamlyn was a senior curator at Tate until his retirement in 2009 and an expert on William Blake. Howard Hodgkin, winner of the 1985 Turner Prize, was one of Britain's leading artists; a retrospective of his work at Tate Britain in 2006 curated by Nick Serota was one of the standout exhibitions of recent decades. In the summer of 2017, we were very saddened to learn of the passing of Dame Helen Alexander. A Trustee between 2003 and 2011, Helen chaired Tate Enterprises and remained a member of the Ethics Committee. Her insight and experience have contributed greatly both to Tate, and to her many activities beyond. These are qualities that she wore with ease and warmth. We will miss her greatly.

In June 2017, many people tragically lost their lives in Grenfell Tower. One of them was Khadija Saye, an artist at the beginning of a promising career, whose work featured in the Diaspora Pavilion at the Venice Biennale this year. She was an inspiration to artists of her generation. Many at Tate and within the arts community are mourning the loss of a talented and extraordinary woman.

During a decade as Chairman, it has been a privilege to contribute to Tate's mission of championing artists, nurturing audiences, and bringing Tate's collection to the world. I leave this treasured institution in good hands, with the prospect of great things to come.

The Lord Browne of Madingley  
Chairman of the Trustees of the Tate Gallery

Tate Trustees as of 31 March 2017:

The Lord Browne of Madingley, Chairman  
John Akomfrah, OBE  
Lionel Barber  
Dexter Dalwood  
Tim Davie  
Jayne-Anne Gadhia  
Mala Gaonkar  
Moya Greene  
Maja Hoffmann  
Lisa Milroy  
Dame Seona Reid, DBE  
Gareth Thomas  
James Timpson, OBE  
Stephen Witherford

# NICHOLAS SEROTA BY MICHAEL CRAIG-MARTIN

SIR NICHOLAS SEROTA STOOD DOWN AS DIRECTOR OF TATE IN 2017 AFTER NEARLY THIRTY YEARS LEADING THE ORGANISATION. THE ARTIST AND FORMER TRUSTEE MICHAEL CRAIG-MARTIN REMEMBERS NICK'S EXTRAORDINARY ACHIEVEMENTS

From 1970 to 1972 I was fortunate to be the artist-in-residence at King's College Cambridge. One day in 1971, I was visited in my studio by the Arts Council officer for East Anglia. He was a tall, thin young man, very serious, very straightforward, very well informed, and I thought rather shy. Maybe he's not so shy these days but otherwise he hasn't changed very much.

A couple of years later Nick was appointed director of Museum of Modern Art in Oxford, then director in 1976 of the Whitechapel Gallery, where in 1984–5 he set out on the refurbishment. He rescued that building. I can remember going to exhibitions there and when it rained the water ran down the walls behind the paintings.

Now we're used to galleries being refurbished. Many public galleries have been refurbished now. But that was the first one, that was the model. That was the one that showed it could be done through fundraising with the help of artists donating works for auction and the impact it could have. It may now no longer be remembered among Nick's many achievements but it remains such an important thing.

Around that time, Nick and I were on the judging panel for the John Moores Painting Prize in Liverpool. It meant spending four days together looking at thousands of paintings. We got to know each other there. I'm glad to say we became friends but we also discovered we shared views about the nature of art and why it was important.

So when Nick was appointed the director of the Tate, I and the other artists I knew were thrilled. We thought it wasn't possible that the person that we thought should get the job would actually get the job. That so rarely happens. We knew Nick had a profound commitment to art and particularly to contemporary art. Because he had shown us that with the programme of exhibitions he had done at Oxford and at the Whitechapel. We knew where he stood on the things that were important to us. It couldn't have been better from our point of view. Shortly after his appointment, he asked me if I'd become an artist Trustee, and I remained one throughout the 1990s.

At that time, the gallery at Millbank not only housed the entire British collection but the entire twentieth-century international collection as well. It is barely adequate for properly showing British art now and yet then it had international art on show too. We all knew that Tate had to expand, but the most we ever expected was another two rooms at the back of the existing building. No one else but Nick would have had the courage to move off that site.

When I became a Trustee Nick said to me that we had to raise the status of Tate, because it was the most important institution in the country and if we could raise the status of Tate we could pull the entire British art world with it. So we looked at how we could develop the site and the limits that were facing us. It was clear that expanding the Millbank site was not feasible



Michael Craig Martin and Nicholas Serota



Nicholas Serota with Cy Twombly's *Untitled (Bacchus)* 2008, one of several works donated to Tate by the artist

– we could never fit in all the extra space we needed. We started to look off-site, and we looked at various places around the city. And one day Nick called me and said, 'Michael I think we've found it.' It was a Saturday night and the next day was Sunday and he said, 'I want to take you down there.'

So he took me down to the river, to this place, Bankside. I didn't even know where it was, I can barely remember seeing it before. People don't remember now but the power station had been derelict for ten years and it was an eyesore. It had mounds of earth in front of it trying to hide it, so you couldn't really see it from the river.

I said, 'It's fantastic but of course it's ludicrously too big!' He said, 'No this is it, we've found it!' That was what amazed me. Anyone who has ever worked with Nick knows that that is what he's like. No one else is so decisive or committed. It was an immense challenge and risk to develop Tate Modern and it would never have happened with anybody else but him.

I have to say that from the beginning we always thought of Tate Modern as half-finished. We knew there was another half to do but there wasn't the money to do it. But then when Tate Modern opened and was an enormous success Nick took the decision to make the other half of the building happen as soon as possible. If it hadn't happened then, it probably never would have. He was the only person who could have done it.

Looking back, can you imagine that only twenty years ago it was possible to find a site of several acres on the river, facing St Paul's, and turn a blot on the landscape into one of the most important art galleries in the world? It's unbelievable. We have lived through a very extraordinary period. The timing was right but we were so lucky to have had the most important person imaginable at the helm during that time. Thanks Nick.

Sir Michael Craig-Martin CBE RA  
Tate Trustee 1989–99



# CHAMPIONING ART AND ARTISTS

## THE NEW TATE MODERN OPENS



On 17 June 2016 we opened the new Tate Modern, designed by Herzog & de Meuron. This marked a successful conclusion to one of the most ambitious projects in Tate's history, and brought together a dynamic curatorial vision and a world-class building for art in the twenty-first century. Our ambition has been to create a place which would reflect the world in which we live, at once local and global, giving visitors the opportunity to explore art on their own terms.

Since Tate Modern opened in 2000, the contemporary art landscape has been transformed. There is now a great appetite for new forms of art, not just in the UK but around the world. In its first month the new Tate Modern attracted over a million visitors. The final visitor figure for 2016/17 was 6.4 million, the highest number on record for the gallery.

The new spaces allow Tate to show how artists work today – with large-scale installations, interventions, live and performance art and in new media. The international focus of the gallery looks at art history from surprising and enlivening perspectives. The opening displays were truly global in scope, featuring work by over 300 artists from more than fifty countries. Seventy-five per cent of the art on show in the Blavatnik Building (formerly known as the Switch House) was acquired since Tate Modern first opened. Another important development was that half of the solo displays were dedicated to women artists, many of whom have been historically overlooked. Artists like Phyllida Barlow from the UK, Jane Alexander from South Africa, Ana Lupas from Romania, Magdalena Abakanowicz from Poland and Sheela Gowda from India went on prominent display.

'We are beginning to explore a much bigger history of art, foregrounding the contribution made by the many women who have been overlooked.'

Frances Morris  
Director, Tate Modern

### NEW CIVIC AND SOCIAL SPACES

The Blavatnik Building, the newly rehung Boiler House, the Tanks and the Turbine Hall are not only designed for displays – they are social and civic spaces where Tate can be a strong advocate for arts education and the importance of creativity. New initiatives such as Tate Exchange have helped fulfil Tate's vision to ensure everyone has access to art.

The first visitors to the new Tate Modern were 3,000 schoolchildren specially invited to an event, A.S.S.E.M.B.L.Y., devised by lead artist Emma McGarry. They were greeted by artist Bob and Roberta Smith whose mantra 'All schools should be art schools' set the tone of the day. Eight artist-designed resources then took them to different areas of the gallery to engage with the art on display. Over 100 schools travelled from across the UK, from Orkney to Cornwall and from Derry/Londonderry to Swansea. Many had been invited through the Plus Tate network of visual arts organisations, welcoming the creative generation of the future to the new spaces.

### TEAM EFFORT

The opening of the new Tate Modern involved teams from all areas of Tate. Curatorial and Collection Care installed 750 works of art, 191 of them in the Blavatnik Building, while 301 truck shipments moved art from Tate sites to

Left: Jane Alexander's *African Adventure* 1999  
2002 was one of many major works by women  
artists included in the new Tate Modern displays

Above: The Blavatnik Building provides a new  
entrance to Tate Modern from the south

‘We are all growing together: children, artists, parents, teachers and people working in museums... It’s going to be fun.’

Artist Bob and Roberta Smith



The Tanks at Tate Modern provide a unique space for performance art. Tarek Atoui’s *The Reverse Collection 2016* was one of the artworks displayed in the opening months

Tate Modern. A weekend of opening events supported by Uniqlo attracted over 143,000 people, and 650 staff and volunteers enthusiastically played a part, many delivering ten-minute talks in front of their favourite artworks. Tate’s Research team published 446 new online summaries of the works on display while video content about the gallery was viewed 6.7 million times on Facebook in the opening month.

#### ENHANCING OUR DIGITAL OFFER

We put digital technology firmly at the forefront of the museum experience. With support from Bloomberg Connects, two new interactive digital spaces opened in the Blavatnik Building and, in partnership with Bloomberg Philanthropies, we launched an innovative wayfinding app which uses location-based technology to help visitors make the most of their time in the galleries. These initiatives join the existing Bloomberg Connects projects at Tate Modern. Bloomberg-supported projects now engage 9.5 million visitors annually, both online and onsite.

#### LIVE ART, PERFORMANCE AND FILM INTEGRAL TO TATE MODERN

Live art is integral to the vision for the new Tate Modern and formed a key part of the opening displays through three weeks of events as part of the BMW Tate Live partnership. Artist Peter Liversidge brought together a choir of over 500 singers in the Turbine Hall over the opening weekend, the most ambitious collaborative community event ever realised at the gallery. Tate collection works such as Tania Bruguera’s *Tatlin’s Whisper #5* – featuring police horses corralling the public in the Turbine Hall – surprised and engaged the crowd. The programme also involved new commissions in the Tanks with work by Tarek Atoui and Pirici and Pelmuş.

In March, the *BMW Tate Live Exhibition: Ten Days Six Nights*, in partnership with BMW with additional support from the Great Britain Sasakawa Foundation, marked a new departure in the concept of the art exhibition: from a static presentation to an experience of art that unfolds through time as a series of events. Fujiko Nakaya created an immersive fog sculpture on the South Terrace, animated by light and sound. It captured the imagination of many visitors with thousands of images appearing on social media and, because of its popularity, was presented for an extended period. In the Tanks, the *BMW Tate Live Exhibition* brought together a selection of artists from different generations, including Isabel Lewis who hosted her signature ‘occasions’, combining music, food, drink and perfume to create an alternative environment for dance, discussion and music.

In April 2016, the newly refurbished and renamed Starr Cinema reopened as a world-class facility for the screening of films. Our three well-established and distinct film strands bring together contemporary and historical works from around the globe, from different traditions of cinematic and artistic practice. 241 features and short films were screened, including sixty-four UK premieres.

### EXHIBITIONS AND DISPLAYS

#### EXHIBITIONS AND LIVE PERFORMANCE

Live art and performance were also important features of some of our

Below: Turner Prize winning artist Wolfgang Tillmans in the first major exhibition of his work at Tate Modern

The Tate Modern Project was made possible by a number of significant donations from public funders, notably a £50 million investment from the Government, £7 million from the Greater London Authority and £1 million from the London Borough of Southwark.

We are also most grateful for the generosity of private foundations, notably a major donation from the Blavatnik Family Foundation as well as from the Artist Rooms Foundation, The Deborah Loeb Brice Foundation, The John Browne Charitable Trust, The Ghandehari Foundation, LUMA Foundation, Eyal Ofer Family Foundation, The Dr Mortimer and Theresa Sackler Foundation, The Sackler Trust, and The Wolfson Foundation. Major support for the project has also been received from individual donors, including Abigail and Joseph Baratta, John and Michael Chandris and Christina Chandris, James Chanos, Ago Demirdjian and Tiqui Atencio Demirdjian, George Economou, Stefan Edlis and Gael Neeson, Mrs Donald B. Fisher, Jeanne Donovan Fisher, Mala Gaonkar and Oliver Haarmann, Lydia and Manfred Gorvy, The Granville Grossman Bequest, Maja Hoffmann and Stanley Buchthal, Peter and Maria Kellner, Catherine Lagrange, Pierre Lagrange, Allison and Howard W. Lutnick, Scott and Suling Mead, Sami and Hala Mnaymneh, Mrs Minoru Mori, Elisabeth Murdoch, Simon and Midge Palley, Stephen and Yana Peel, Catherine Petitgas, Franck Petitgas, The Roman Family, Stephan Schmidheiny Family and the Daros Collection, Helen and Charles Schwab, John Studzinski, Julie Anne Uggla, Lance Uggla, Viktor Vekselberg, Manuela and Iwan Wirth and others who wish to remain anonymous. Tate Members have also supported the project.

major exhibitions. *Hyundai Commission: Philippe Parreno - Anywhen* turned the Turbine Hall at the heart of Tate Modern into a continually changing social space. In *Robert Rauschenberg*, we looked at the artist's explorations in different media. As part of this, Trisha Brown's influential dance piece *Set and Reset* 1983, with costumes and set by Rauschenberg, was presented in the Tanks. Wolfgang Tillmans's exhibition focused on the expansive variety of media he has used since 2003. His show was also accompanied by a programme of music and video performances in the Tanks.

#### TATE MODERN EXHIBITIONS REFLECT THE DIVERSITY OF THE DISPLAYS

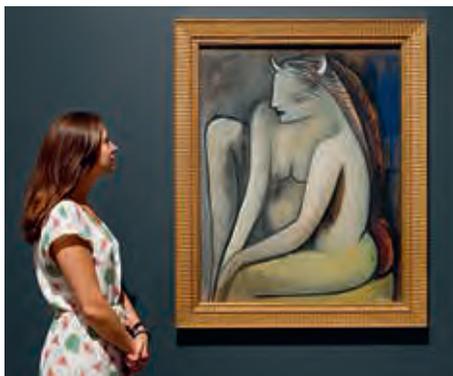
The exhibition programme at Tate Modern reinforces the global and diverse narrative revealed across the collection displays. In 2016 we presented the work of Mona Hatoum, her Palestinian Lebanese heritage posing resonant questions of national identity. And shortly after the opening of the new galleries, we showed the work of Georgia O'Keeffe. This exhibition provided a once-in-a-generation opportunity for audiences outside the US to view her work in depth, as she remains almost unrepresented in public institutions in Britain. 342,406 visitors made it one of the most popular Tate exhibitions this year.



We also introduced audiences to less well-known artists such as Bhupen Khakhar, a key figure in South Asian art in the second half of the twentieth century, and the Cuban modernist Wifredo Lam. *The Radical Eye: Modernist Photography from the Sir Elton John Collection* was the first exhibition to be presented in the Blavatnik Building. It featured classic modernist images, all original vintage prints from Elton John's collection, one of the most important private collections of photography in the world.

#### LANDMARK EXHIBITIONS AT TATE BRITAIN

Visitor figures at Tate Britain increased to 1.4 million. There were several outstanding moments, not least the *David Hockney* and *Paul Nash* exhibitions.



The EY Exhibition: Wifredo Lam at Tate Modern looked at this Cuban artist's influence on western modernism

*David Hockney* was a full retrospective presented to coincide with the artist's eightieth year. It spanned sixty years of work, and was Tate Britain's most visited exhibition ever with total visitor numbers reaching 478,082. The show included an important group of double portraits made in the 1960s and 70s, works from a wide range of international collections, and a room of exceptional, tenderly executed drawings, many of which are rarely lent.

*Paul Nash* was the largest exhibition for a generation of one of the most distinctive and important British artists of the twentieth century. The show traced the consistent themes of his work from his earliest drawings to his final visionary landscapes. Nash's most important surrealist sculpture, *Moon Aviary* 1937, thought lost for over seventy years, went on show for the first time since 1942.

The Turner Prize 2016 was won by Helen Marten. Tate entered into a new broadcast partnership for the prize with the BBC this year. We look forward to working with Ferens Art Gallery where the Turner Prize 2017 will be presented as part of Hull UK City of Culture.

#### TURNERS REUNITED IN THE CLORE

Tate Britain marked the return of late works by J.M.W. Turner with a complete rehang of the Clore Galleries. The works had been included in the exhibition *J.M.W. Turner: Painting Set Free*, which travelled to venues in Los Angeles, San Francisco and Toronto and was seen by almost 500,000 people. The Turners were reunited with familiar favourites and a new room of drawings – one made by the artist when he was only twelve. Among the works in the Clore Gallery is Turner's striking self-portrait of c.1799, which will feature on the Bank of England's new £20 note in 2020.



*David Hockney* at Tate Britain was the most successful show ever held at the gallery



The Turner Prize 2016 exhibition was held at Tate Britain and included Anthea Hamilton's *Project for Door (After Gaetano Pesce) 2016*

'We can tell an unending story of British art both by giving British artists a platform on the world stage and by showing how international artists have played their part in our own art history.'

Alex Farquharson  
Director, Tate Britain

### ACTIVATING THE SPACES AT TATE BRITAIN

Tate Britain aims to offer a more social and participatory experience for visitors of all ages and backgrounds. In the early part of the year the Tate Britain Commission, supported by Sotheby's, filled the Duveen Galleries with Pablo Bronstein's baroque dance in a specially constructed set, and the year concluded with Cerith Wyn Evans's spectacular installation comprising two kilometres of suspended white neon. At Christmas, we announced an annual festive commission for the gallery, the first of which was Shirazeh Houshiary's *Christmas Tree* hung upside-down above the staircase, a reprise of a work she had made for Tate in 1993.

Audiences too played their part in animating the galleries. The popular Late at Tate Britain events curated by Tate Collectives (our group for young people) took as their inspiration works from the collection and, with a mix of bands, workshops and DJs, regularly attracted 3,000 people to the Duveens.

*Art Now* showcases new and recent work by emerging artists, and is an important strand in Tate Britain's programme. This year two women artists, Sophie Michael and Rachel Maclean, made their Tate debut with *Trip (the light fantastic)* and *Wot u :-) about?* respectively. The latter was created in partnership with HOME, a Plus Tate partner. Maclean represented Scotland at the 2017 Venice Biennale.

### SPOTLIGHTS ON THE COLLECTION

The Tate Britain BP Spotlights displays use the collection to take an in-depth look at several moments in art history. Among others, we focused on Walter Sickert, the oral and written testimonies from the Kasmin gallery, photographs of London's Caribbean and West African communities and the extensive archive of material related to the international avant-garde collected by Nimai Chatterji.

A new display of art from the 1960s to the present day focused on changes in society as reflected in pop culture and sub-cultures. It also particularly emphasised recent black experience in Britain, and questions of gender and sexuality.

### TATE LIVERPOOL PAIRS ARTISTS WITH BACON AND KLEIN

636,406 people visited Tate Liverpool this year, the highest annual figure since 2008/09. The exhibition programme continues to pair well-known artists with the lesser-known, drawing out similar concerns and approaches. In the summer we brought together Francis Bacon's work with that of Maria Lassnig. This was the largest Bacon exhibition ever held in the north of England and explored his frequent use of a framing device within his portraits. Lassnig's boldly expressive oil paintings revealed her long-standing exploration of the body and self-representation, reflecting on the ageing process and the passing of time.

In autumn 2016, Tate Liverpool presented the UK's first museum exhibition of Yves Klein in more than twenty years. We showed this in parallel with the first UK retrospective of Edward Krasiński, little known here but one of the most significant Eastern European artists of the second half of the twentieth century.

For the Liverpool Biennial 2016, the ninth edition of this event, visitors encountered sculptures, vases, busts and reliefs from National Museums Liverpool's antiquities collections, alongside commissioned artworks by



‘The continuous integration of artistic excellence and learning and community projects has made Tate Liverpool a welcoming and familiar place for our local community.’

Francesco Manacorda  
Artistic Director, Tate Liverpool

Above: Polish artist Edward Krasiński’s trademark blue strip traced a line around his Tate Liverpool exhibition

international contemporary artists who imagined a world where ancient Greek and contemporary artists have collaborated.

#### COMMISSIONS AT TATE LIVERPOOL

Ella Kruglyanskaya’s exhibition during the summer, her first in a UK museum, featured colourful and highly patterned paintings from the past ten years of the artist’s work as well as debuting a selection of new artworks.

In the autumn, Cécile B. Evans’s *Sprung a Leak* installation comprised two humanoid robots and a robotic dog which performed a compelling and absorbing play. The robots in this ambitious commission were programmed by researchers and PhD students from the University of Liverpool’s Department of Computer Science.

#### TRACEY’S BED ON DISPLAY IN LIVERPOOL

Tracey Emin’s *My Bed* 1998, the unflinching work which was famously the centrepiece of her Turner Prize exhibition, went to Tate Liverpool this year. Tracey was on site to help install the work, which was shown alongside works by William Blake.

Tate Liverpool presented two new rooms of collection displays. One took George Grosz’s *Suicide* 1916 as the springboard for looking at morality, power relations and sub-cultures through a range of work by other artists; and the other used L.S. Lowry’s *Industrial Landscape* 1955 as the starting point for a themed display about the North West’s industrial heritage.

## THE COLLECTION

### A STRONG YEAR FOR ACQUISITIONS

1,113 works entered the collection this year, of which there were five reliefs, twenty-six time-based media works, thirty-one installations, forty-three sculptures, forty-seven paintings and 961 works on paper. The value of works purchased was £6.4 million and the value of gifted works was £21 million. Work by ninety-three British artists and 220 international artists was acquired. We are grateful to all who have contributed so generously, be they artists, their estates, individuals, trusts and foundations, Tate Members and Patrons or Tate's Acquisitions Committees.

### EXPANDING THE INTERNATIONAL COLLECTION

Tate has continued to build a broader international collection, not least through the endeavours of our Acquisitions Committees, whose supporters help to strengthen our networks all over the world. Their work has meant we can look more closely at moments in recent history from different perspectives. For example, thanks to the Russia and Eastern Europe Acquisitions Committee, we have been able to trace 1970s conceptual practice through Moscow conceptualism and this year have added works by artists such as Julije Knifer, Irina Nakhova, Vitaly Komar and Alexander Melamid.

The South Asia Acquisitions Committee supported CAMP's *From Gulf to Gulf to Gulf* 2013; the Asia-Pacific Acquisitions Committee supported works by Yuko Nasaka; and the Middle East and North Africa Acquisitions Committee helped us acquire a work by Farid Belkhaia. These represent a small selection from the growing and enriching body of international works acquired thanks to these dedicated groups.

A significant contribution from the Qantas Foundation has enabled the Museum of Contemporary Art Australia (MCA) and Tate to jointly acquire works by Australian artists. This year these were by Vernon Ah Kee, Gordon Bennett, Susan Norrie and Judy Watson.\*



Ai Weiwei's *Tree* 2010 was acquired this year and displayed on Tate Modern's Turbine Hall bridge

### ACQUISITIONS AMONG NEW TATE MODERN HIGHLIGHTS

One of the centrepieces in the new Tate Modern was Ai Weiwei's *Tree* 2010. It was displayed on the Turbine Hall bridge for the opening months and is one of the year's outstanding acquisitions, made possible with the support of Tate International Council, Tate Patrons and Yuz Foundation with support from Ai Weiwei. Another highlight of the new displays was Jane Alexander's *African Adventure* 1999–2002, a room-sized installation acquired with the support of the Africa Acquisitions Committee, Tate International Council, Sir Mick and Lady Barbara Davis, Alexa Waley-Cohen, Tate Patrons, Tate Members and an anonymous donor.

### MODERN AND CONTEMPORARY BRITISH ART ADDED

One of the most politically charged works to enter the collection was *State Britain* 2007, a gift from Mark Wallinger, in memory of Brian Haw. The work, originally made for the Duveen Galleries at Tate Britain, is a reconstruction of Haw's Parliament Square peace campaign. *War Damaged Musical Instruments* 2015 by Turner Prize winner Susan Philipsz, presented in these unique galleries for 14–18 NOW, the UK's arts programme for the First World War centenary, was also acquired.

\* To be accessioned

Reynolds's *Frederick Howard, 5th Earl of Carlisle* 1769 was acquired thanks to the acceptance in lieu scheme administered by Arts Council England and Copley's *The Fountaine Family*?1776 came to us through Arts Council England's Cultural Gift Scheme from David Posnett.

*Le Passeur (The Ferryman)* 1881 was purchased with funds provided by the Heritage Lottery Fund, Art Fund (with a contribution from The Wolfson Family Foundation) and The Hintze Family Charitable Foundation. This work will be accessioned in 2017/18.

New acquisition *Le Passeur (The Ferryman)* 1881 by William Stott of Oldham went on display at Tate Britain before touring the UK

In September 2016, the second of two video installations by Bill Viola, *Mary* 2016\*, was inaugurated in the north quire aisle at St Paul's Cathedral, the companion piece to *Martyrs (Earth, Air, Fire, Water)* 2014. Gifted to Tate by Bill Viola and Kira Perov with support from donors including Art Fund, these works will be permanently located at the cathedral.

An important addition to the modern collection was a set of Richard Hamilton's gouaches *Nursery Education* c.1945 which will enable Tate to display the breadth of this artist's practice. The works were purchased with funds from Tate Members, Keith and Katherine Sachs and The Estate of Kenneth McGowan.

#### SIGNIFICANT ADDITIONS TO THE HISTORIC BRITISH COLLECTION

We made several outstanding additions to the historic British collection this year, among them William Stott of Oldham's *Le Passeur (The Ferryman)* 1881\*. From the eighteenth century we added Sir Joshua Reynolds's *Frederick Howard, 5th Earl of Carlisle* 1769, our first full-length portrait by this artist, which will remain in Yorkshire in Castle Howard, for which it was commissioned; and John Singleton Copley's *The Fountaine Family*?1776. We also acquired an important watercolour by James Tissot, *The Wounded Soldier* c.1870, and Abraham Cooper's *Rupert's Standard at Marston Moor* c.1824.

#### GROWING HOLDINGS BY WOMEN ARTISTS

We were thrilled this year to acquire Barbara Hepworth's magnificent large bronze *Epidaurus II* 1961. The sculpture is on permanent display on the Malakoff overlooking the harbour and bay at St Ives, and is a popular landmark with tourists. We also added an oil painting by Hepworth,



\* To be accessioned

*Reclining Figures (St Rémy)* 1958, generously gifted by her estate. To the British contemporary collection we added works by Lucy McKenzie, Rose English and Marvin Gaye Chetwynd, among others. We added works from international artists Doris Salcedo and Lorna Simpson and, through the Tate Americas Foundation courtesy of The Easton Foundation, we acquired a large body of work by Louise Bourgeois. With the support of the South Asia Acquisitions Committee we acquired an important work by the Indian artist Mrinalini Mukherjee.

#### **GENEROUS GIFTS FROM ARTISTS**

Luc Tuymans is one of the world's leading contemporary painters and we were delighted this year when funds from Tate Members, Tate International Council, the Nicholas Themans Trust and Art Fund secured his major work *Issei Sagawa* 2014. In addition, the artist generously gifted his painting *The Shore* 2014. These two pieces have transformed the representation of an artist who had a major exhibition at Tate Modern in 2004.

The ARTIST ROOMS collection is jointly owned by Tate and National Galleries of Scotland and continues to grow each year through acquisitions supported through the ARTIST ROOMS Endowment by the Henry Moore Foundation and Tate Members. Gifts and long loans to the collection are supported through the Artist Rooms Foundation, thanks to the dedicated efforts of Anthony and Anne d'Offay, and Marie-Louise Laband. Artists were generous once again. Martin Creed presented two further works to ARTIST ROOMS, and Phyllida Barlow's generosity in presenting a series of twelve drawings and a new sculpture has significantly expanded our holdings.

#### **DAVID KING COLLECTION**

A lifetime of collecting Russian material by the late David King has led to one of most transformative additions to the Library and Archive collection this year. Comprising tens of thousands of items (serials, publications, printed ephemera, objects, unique photographs and photographic albums) it spans Russian history from the revolutions of 1905 and 1917 to the death of Joseph Stalin in 1953 and provides a vivid visual history of this period. The collection was purchased with funds provided by Tate Members, a private donor, Tate International Council and Art Fund. Items from the collection will be shown in Tate Modern's *Red Star over Russia* exhibition in autumn 2017, to mark the centenary of the October Revolution.

#### **PHOTOGRAPHY COLLECTION CONTINUES TO GROW**

The impetus for adding to the photography collection continues strongly. As part of the donation of photographs from the Eric and Louise Franck London Collection, an important group by black British photographers was accessioned this year. Jane and Michael Wilson have donated a body of British and international photographic works, among them important works by Taryn Simon. A purchase of a large body of work by Chris Steele-Perkins was supported by the Photography Acquisitions Committee. Following the Rauschenberg exhibition at Tate Modern, a boxed portfolio of twelve photographs by the artist was presented by the Robert Rauschenberg Foundation.

**INSTALLATIONS, FILM AND PERFORMANCE WORKS ADDED**

We grew our holdings of installations, particularly those with a film or video element. The acquisition of Martin Boyce's Turner Prize-winning *Do Words Have Voices* 2011 was supported by Art Fund, and a group of the late Hamad Butt's *Familiars* 1992 was presented by Jamal Butt. Other important additions in this media included film and video works by Joan Jonas, presented by Tate Americas Foundation, Mark Leckey's *Dream English Kid, 1964–1999 AD* 2015, with support from the Contemporary Art Society, Ed Atkins's *Hisser* 2015, a work shown at the Istanbul Biennial, and Susan Hiller's *The J. Street Project 2002–5* gifted by the artist. An important group of four films by Peter Gidal joined the expanding collection of film.

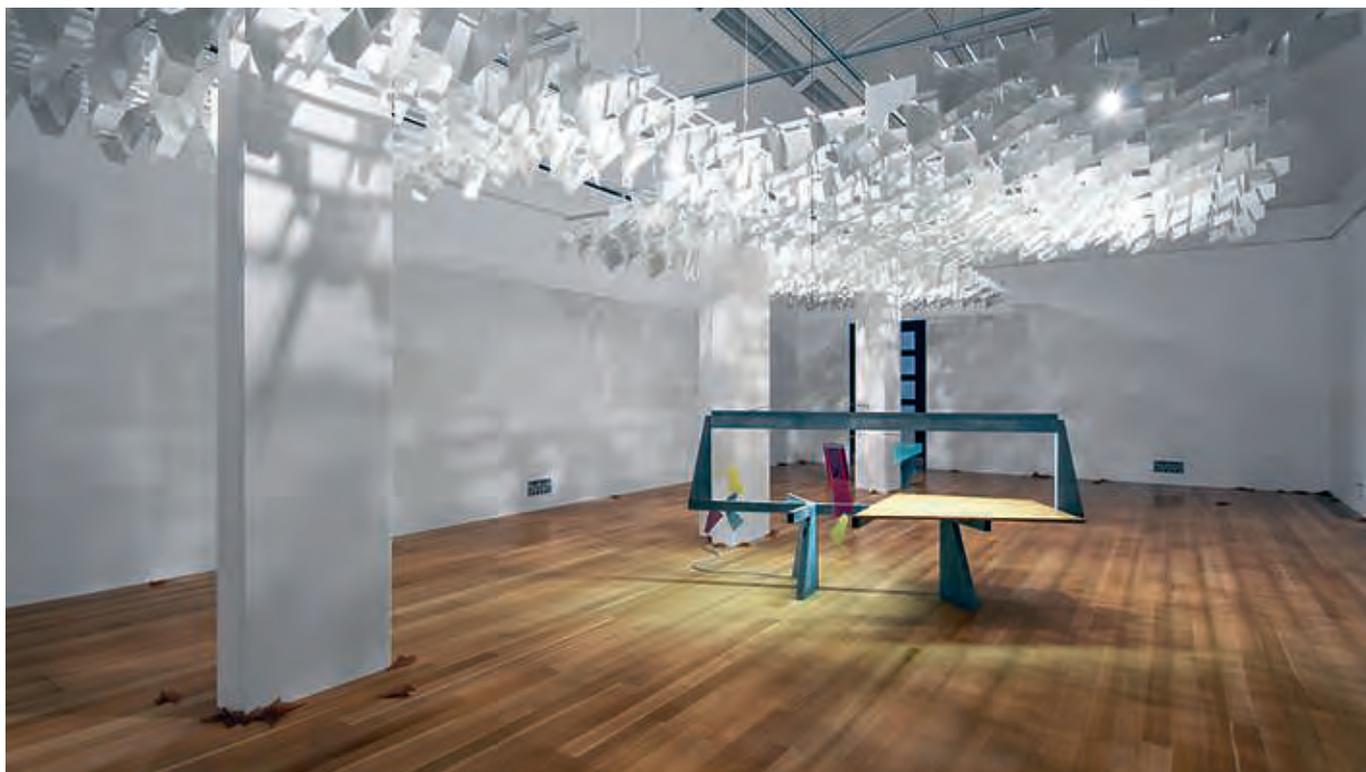
**TATE ARCHIVE EXPANDS**

Tate Archive houses the largest collection of material relating to British art and artists anywhere in the world. We have been fortunate to add several important collections this year including the Destruction in Art Symposium recordings, which were previously thought lost, and a number of important items of surrealist ephemera.

**SHARING THE COLLECTION**

Despite the necessary focus on installing the collection at the new Tate Modern, our Collection Care teams continued to lend to a high number of venues both nationally and internationally. Overall we sent works to a record number of countries: twenty-five outside the UK. We lent for the first time to Singapore and Cyprus and works went as far afield as China and New Zealand. Tate lent 1,079 works to 233 venues worldwide, a thirteen per cent increase in the number of venues to which loans were made last

The room sized installation *Do Words Have Voices* 2011 by Martin Boyce was acquired and displayed at Tate Britain



year. Internationally, 566 works went to 120 venues, twenty-seven per cent more venues than last year. In the UK we lent 513 works to 113 venues. Fifty-six works were lent as part of the UK-wide ARTIST ROOMS exhibition programme.

Many hundreds of works were lent individually or in small groups. Two rarely lent Edgar Degas pastels went to Melbourne, Australia, as did David Hockney's *Bigger Trees Near Water* 2007. The latter was a major undertaking given the immense dimensions of this work. Other exceptional loans included: Dia al-Azzawi's *Sabra and Shatila Massacre* 1982–3 to Al Riwaq Exhibition Hall, Doha; thirty-eight works by Turner to Caumont Centre d'Art, Aix-en-Provence and Turner Contemporary in Margate; and a group of works to Poland for an exhibition of the avant-garde at the Muzeum Sztuki in Łódź.

In the UK loans included original archival material relating to and by Cosey Fanni Tutti and COUM to the new Humber Street Gallery as part of the Hull UK City of Culture celebrations. Nine of our eleven paintings by Sidney Nolan were lent to his centenary exhibition at Pallant House Gallery, Chichester.



Ciprian Muresan's video work *Choose* 2005 was transcoded to another video format to avoid playback inconsistencies as shown above

## RESEARCH AND EXPERTISE

### PREPARING ACQUISITIONS FOR TRAVEL AND DISPLAY

Tate's exhibitions and displays could not be presented without the commitment and skills of our team of conservators. Their work is often painstaking, requires exceptional dedication and draws upon world-leading expertise.

Among the many works prepared for display this year was Charles Landseer's *The Plundering of Basing House* exhibited 1836. This three-month conservation project was supported by Tate Patrons and The Leche Trust. The paint surface had cracked with age and two thick layers of varnish had become discoloured. In preparation for cleaning, extensive technical analysis revealed that Landseer chose to modify his oil paints with resin, wax and starch granules. Great care was taken to thin, rather than completely remove the varnish layers, because they were applied over sensitive areas of paint. The large painting, with its true colours and tonal relationships restored, went on display in Tate Britain's *Painting with Light* exhibition.

The challenges posed by conserving time-based media are complex. It is necessary to ensure that the video master materials we receive will be playable in the future. Recently we acquired *Choose* 2005, a single-channel video by Romanian artist Ciprian Muresan. It had an uncommon video format which presented many playback inconsistencies, particularly with colours. In order to preserve it we had to create a new conservation copy which meant the master video had to be transcoded to another format.

We regularly share our expertise too. Our Collection Management team delivered a courier training programme to curatorial and collection care colleagues at the National Gallery Singapore in February.

### TATE RESEARCH MAKES NEW DISCOVERIES

Tate's In Focus online series of scholarly articles is highly respected as an innovative vehicle for the deep understanding of artworks. Bringing together

Opposite: *David Hockney* at Tate Britain showed over sixty years of work by this much loved artist

different areas of expertise, the projects offer new perspectives and make new discoveries. Nine In Focus projects were published on our website this year. One on John Constable's *Salisbury Cathedral from the Meadows* exhibited 1831 brought to light material supporting the theory that Constable may have added the rainbow in his six-footer masterpiece after it was first exhibited, possibly to mark the death of his friend Archdeacon John Fisher in 1832. The research involved detailed meteorological analysis by Professor John Thornes of Birmingham University.

Tate Research has deepened our knowledge in a number of other key areas. A two-year project, undertaken in collaboration with the University of Exeter and supported by the AHRC, examined the role of the museum in framing and interpreting performance art and resulted in the major online publication *Performance at Tate: Into the Space of Art*. Work also continued on the project *Refiguring American Art*, supported by the Terra Foundation for American Art, and on the online catalogue of Turner's sketchbooks, watercolours and drawings.

Tate offers PhD students funding from the Arts and Humanities Research Council to carry out their research, supervised by a Tate specialist and an academic. We currently have twenty-nine students working towards their doctorates. Tate benefits significantly from the original research carried out by the students and from the network of academics and alumni we have created.



## TATE MODERN EXHIBITIONS



**MONA HATOUM**  
4 May – 21 August 2016

A comprehensive exploration into thirty-five years of British artist Mona Hatoum's work, from her early performance and video pieces to her sculpture and large-scale installations.

Supported by AGC Equity Partners with additional support from Jabre Capital Partners SA Geneva



**ANNE TERESA DE KEERSMAEKER: WORK / TRAVAIL / ARBEID**  
8–10 July 2016

A new work by this seminal choreographer was shown as a three-day exhibition



**BHUPEN KHAKHAR: YOU CAN'T PLEASE ALL**  
1 June – 6 November 2016

This show introduced London audiences to the incisive observations of class and sexuality in the work of Bhupen Khakhar, who played a central role in modern Indian art.

Main sponsor Deutsche Bank. Supported by Kiran Nadar Museum of Art with additional support from the Bhupen Khakhar Exhibition Supporters Circle



**GEORGIA O'KEEFFE**  
6 July – 30 October 2016

Over 100 paintings, rarely seen in the UK, by this pioneer of twentieth-century art.

Supported by Art Mentor Foundation Lucerne with additional support from the Georgia O'Keeffe Exhibition Supporters Group and Tate Patrons



**THE EY EXHIBITION WIFREDO LAM**  
14 September 2016 – 8 January 2017

The exhibition introduced the work of Cuban painter Wifredo Lam.

*The EY Exhibition: Wifredo Lam* was part of the EY Tate Arts Partnership



**ROBERT RAUSCHENBERG**  
1 December 2016 – 2 April 2017

This landmark exhibition followed the American artist's six-decade career.

Global sponsor: Bank of America Merrill Lynch. Supporting Sponsor: Tiffany & Co. Supported by Terra Foundation for American Art and Art Mentor Foundation Lucerne with additional support from the Robert Rauschenberg Exhibition Supporters Group, Tate Americas Foundation and Tate Patrons.



**THE RADICAL EYE: MODERNIST PHOTOGRAPHY FROM THE SIR ELTON JOHN COLLECTION**  
10 November 2016 – 21 May 2017

Elton John's unrivalled collection of modernist photography came to Tate Modern, including work by Man Ray, Brassai, Imogen Cunningham and Aleksandr Rodchenko.



**HYUNDAI COMMISSION  
PHILIPPE PARRENO – ANYWHEN**  
4 October 2016 – 2 April 2017

Philippe Parreno transformed the Turbine Hall into an immersive experience, with sound, visuals and flying objects.

In partnership with Hyundai Motor. With support from Kvadrat, LUMA Foundation and the Philippe Parreno Supporters Circle



**BMW TATE LIVE EXHIBITION:  
TEN DAYS SIX NIGHTS**  
24 March – 2 April 2017

Ten days of performance, film, sound and dance in the Tanks marked a new departure in the concept of the art exhibition.

In partnership with BMW



**WOLFGANG TILLMANS: 2017**  
15 February – 11 June 2017

The Turner Prize winning artist displayed his innovative photography as well as live installations and performances.

Sponsored by Hyundai Card. With additional support from Tate International Council and Tate Patrons.



# WELCOMING BROAD AND DIVERSE AUDIENCES

## ART FOR EVERYONE

### TATE EXCHANGE – A RADICAL WAY OF LOOKING AT THE CONTEMPORARY WORLD

This year Tate began an ambitious new initiative – Tate Exchange. Working with over sixty institutions and the public, we set out to explore through art some of the most challenging and topical issues of the day, such as migration, homelessness and identity. This pioneering project invited the public to test ideas and develop new perspectives through over 200 events.

The public is at the core of Tate Exchange. Occupying an entire floor of the new Blavatnik Building at Tate Modern, Tate Exchange Associates – organisations from the arts, health, education and the charitable sectors – invited visitors to collaborate on an unprecedented scale. Tate Exchange was also presented at Tate Liverpool in a dedicated area at the heart of the collection display gallery, seamlessly integrating the artistic and events programme in one space.

In the first year of Tate Exchange, which ran to the end of June 2017, over 230,000 people took part in the events in London and Liverpool and over 139,000 viewed the events online. Twenty-four per cent of participants were from BAME backgrounds and an average of forty-one per cent were under the age of twenty-five.

Launched on 28 September 2016 and taking the broad theme of ‘exchange’ as its starting point, Tate Exchange at Tate Modern began with an inaugural project by the artist Tim Etchells. This was followed by three months of activities devised by artists and the Learning team. The Guerrilla Girls’ *Complaints Department* attracted nearly 5,000 people and a Facebook Live interview with them generated 177,000 views with many shares and comments. Other artist projects included the *Psychic Friends Network* with Simone Leigh, who focused on the traditions of knowledge sharing within the transatlantic black diaspora. Her programme culminated in a loud and vibrant procession by Rashida Bumbray.

### TATE EXCHANGE ASSOCIATES ATTRACT PEOPLE FROM ALL WALKS OF LIFE

Working with other organisations is at the heart of Tate Exchange. The Associates strand at Tate Modern launched in January with Central Saint Martins’s alternative art school. Students, alumni and staff overturned the orthodoxies of the art school environment, exploring the future of arts education and the barriers to studying and making a career in the arts. This project drew in over 3,000 people with noticeably higher numbers of students than we have seen before, and active online involvement.

Many events examined important social issues. One project focused on migration, organised by Counterpoints Arts, Loughborough University, the Open University and the University of Warwick. Homelessness was put under the spotlight through the personal experience of ex-servicemen, artists and others, organised by the Museum of Homelessness. Themes

‘Complete joy to be able to give our own opinions and feelings. This is a wonderful space. Everyone’s voice deserves to be heard.’

Member of the public on  
Tate Exchange

Opposite: Tate Exchange invited dozens of external organisations to put on events at Tate Modern. This event – with Counterpoint Arts, Loughborough University, The Open University and the University of Warwick looked at identity, belonging and migration

Tate Exchange is supported by Freelands Foundation, Arts Council England, Paul Hamlyn Foundation, Red Hat and Tate Patrons.

Below: The Guerrilla Girls ran a 'complaints department' at Tate Exchange at Tate Modern. They invited visitors to post their comments about art, culture or politics

of community, marginalisation and commerce were looked at by former coal-mining communities in Wales and Kent through a project organised by Valleys Kids, Canterbury Christ Church University, People United, the Whitstable Biennale and the University of Kent. And to celebrate International Women's Day, W Project hosted a symposium exploring women and diversity in the art world.

#### TATE EXCHANGE AT TATE LIVERPOOL

Tate Exchange at Tate Liverpool launched in November with Associate programming alongside gallery activities and commissions, including a work by Tamara Henderson which acted as a curtain and threshold to the room. Performances, debates, participatory workshops, screenings and even judo demonstrations activated the gallery and helped us welcome new audiences. Through *Culture Shifts* organised with the Open Eye Gallery we raised awareness of dementia through art and the *You Are Here* project explored forty years of Merseyside's LGBT+ history, in partnership with Homotopia and GYRO. A pop-up museum in Tate Exchange displayed personal artefacts donated by the region's LGBT+ community complemented by a digital archive.



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**TATE EXCHANGE PARTICIPANTS**

198 Contemporary Arts and Learning  
 A New Direction  
 Art on the Underground  
 Arvon  
 Barbican and Guildhall School of  
 Music and Drama  
 Bath Spa University  
 Canterbury Christ Church University  
 Central Saint Martins  
 Centre for Experimental Aesthetics,  
 Institute of Philosophy, University  
 of London  
 City and Islington College  
 Community Southwark  
 Counterpoints Arts  
 Creativity Culture and Education  
 Dept of English Linguistics and  
 Cultural Studies, University of  
 Westminster  
 Digital Maker Collective University of  
 the Arts London  
 engage, National Association for  
 Gallery Education  
 Freelands Foundation  
 Interior and Spatial Design  
 Programme, Chelsea College  
 of Arts, University of the Arts  
 London

John Hansard Gallery  
 Kettle's Yard  
 Kingston University  
 Liverpool Biennial  
 London Connected Learning Centre  
 Loughborough University  
 Museum of Homelessness  
 Nine Elms Vauxhall Partnership  
 Peckham Platform  
 Pempeople (People Empowering  
 People)  
 People United  
 People's Bureau  
 Plymouth College of Art  
 Public Works  
 Rinse FM  
 Room 13 Hareclive Bristol  
 Royal Holloway and Bedford New  
 College London  
 School of Politics and International  
 Relations, University of Kent  
 Shape Arts  
 South London Maudsley NHS  
 Foundation Trust  
 Spike Island  
 Studio Wayne McGregor  
 The Open University  
 Tri-borough Virtual School

Thomas Tallis School  
 Touretteshero  
 Trinity Laban Conservatoire of Music  
 and Dance  
 University of Brighton  
 University of Warwick  
 Valleys Kids  
 Vital Arts  
 W Project  
 Whitstable Biennale

**TATE EXCHANGE LIVERPOOL  
 FOUNDING ASSOCIATES**

University of Chester  
 DaDaFest  
 Edge Hill University  
 Liverpool Hope University  
 Liverpool John Moores University  
 Open Eye Gallery  
 Quad Collective  
 Theatre in the Rough Festival  
 The Royal Standard  
 The Windows Project  
 University of Liverpool  
 City of Liverpool College  
 Birmingham City University

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# NEW PERSPECTIVES ON ART

As well as seeking to broaden the audience for art, Tate aims to open up the gallery and museum sector to a wider range of people. We spoke to six people involved in projects including *Circuit*, Tate Collectives and Tate Exchange

## GABY SAHHAR

Tate Collective London

I first joined Tate Collectives when I was about eighteen. I was quite nervous, but now I am very involved and have worked with a lot of artists on countless events. I'm doing a workshop for the next Late at Tate which is focused on the *Queer British Art* show. If I hadn't worked with so many artists, I wouldn't be doing that now. I live in South London and Tate Collective ran a project there in a disused urinal at Loughborough Junction. We went out into the community and got people to make art by looking again at their surroundings. Even in the few years since *Circuit* started, I've seen where I live change. I can't imagine being able to buy somewhere and a lot of the independent businesses have gone now. I make site-specific performances and I like to draw on these ideas.

## CHARLOTTE WINTERS

Young Art Kommunity (Y.A.K) member and Trustee, Firstsite, Colchester

It was my youth advisor who told me about *Circuit* at Firstsite. I had the idea for the Doors project, part of the Flipside Festival. It coincided with Care Leavers Week looking at what happens to people when they come out of care when they turn eighteen. We were frank and open – some of us didn't think there was much to celebrate. With *Circuit*, you were able to be transparent. There was a cool group of people who enjoyed making art and they made me feel welcome. *Circuit* was about sharing and collaborating and working to create a future together but it feels like it will get harder to do this as society is going in the other direction.

## ERNEST WEREKO

Tate Collective London

Before I got involved in Tate Collectives I never used to come to galleries. My main interest was in design and illustration. Now I plan to be a part of Tate Collective until I'm 25. I've met a lot of like-minded people; they're very focused. I was asked to speak at the *Test, Risk, Change* conference at Nottingham Contemporary. I was in a line-up with Maria Balshaw and others so I was quite shaky; it was nerve-wracking. I spoke about my personal experience as part of Tate Collective. I wanted to give a personal account. I've also been helping at the Tate Modern Uniqlo Lates alongside the Visitor Experience team. It's good to have people coming to you wanting your advice.



**DUWANE MORRISON**

Tate Volunteer who worked on  
*One Day Without Us*

My support worker at St Mungo's knew that I had a passion for art as I have a BA from De Montfort University in Leicester. She got me involved at Tate Modern where I am now a regular volunteer. In the galleries people ask me all sorts; someone once asked 'What is the meaning of life?' As part of *One Day Without Us*, I wrote about my experience of migration for Tate's website. I described how my father came over here from Jamaica in the 1960s and how he only managed to go back to Jamaica once in his lifetime. A lot of people forget that migration is not a new thing. The contribution made in the UK by migrants is huge. When you walk through Tate Modern and Tate Britain you can see it in the art too. We shouldn't be afraid of the unknown.

**SUZIIE DAVIS**

YPAS in Liverpool

I work for the Young People's Advisory Service in Liverpool, a mental health charity for people up to the age of twenty-six. We took part in *Altered Perceptions* as part of Tate Exchange at Tate Liverpool. Linking up with Holly Lodge school, we used Tracey Emin's *My Bed* as the starting point to explore feminist perspectives. Young women, and many who identified as female, came up with some wonderful ideas. One of these was an installation filled with thick white paper. People punched their way through it to illustrate breaking free and eroding stereotypes. Projects like these are extremely important because people need a way in and they need to be able to continue on that journey.

**ADEOLA AJEDITI**

Visitor Assistant and Welcomer,  
Tate Exchange

I started working at Tate Modern 17 years ago as a Visitor Assistant. My new role is what I like to call Welcomer for Tate Exchange. I love it – it is so positive. In my other role, I quite often had to ask gallery visitors not to do this or that. Now I am saying: 'Please come in' or 'You're welcome here'. One week a German couple who were visiting London were looking in the Tate Exchange door and I said, 'Come in and write about a time when art made a difference to your life.' They were here for ages, writing. They told me that they had found London overwhelming, that people seem to be rushing all the time. They really appreciated the space to contemplate and take time out to write down their thoughts.





Young people constructed a skate park inside MOSTYN in Llandudno as part of *Circuit*

### CIRCUIT CONCLUDES WITH LONG-TERM LEGACY

This year marked the conclusion of *Circuit*, a four-year programme focusing on young people aged fifteen to twenty-five. Led by Tate and funded by Paul Hamlyn Foundation, it has connected 175,000 young people to the arts, at the four Tate galleries, and at six partners from the Plus Tate network – Firstsite, MOSTYN, Nottingham Contemporary, The Whitworth, Wysing Arts Centre and Kettle’s Yard.

*Circuit* aimed to make a positive change in the cultural experiences available for young people, particularly those who have had the least opportunity to participate in galleries and museums. *Circuit* gave young people the chance to influence galleries through devising and producing their own events, including ambitious festivals. The participants said they were attracted to *Circuit* by the potential to mix art, live music, film and social activities, as well as opportunities to develop professional skills.

A major conference, *Test, Risk, Change* at Nottingham Contemporary, examined the impact of *Circuit*. Over 160 delegates took part in a day of lively and provocative debate that explored how the arts and youth sectors can work together effectively in turbulent social and political times. The full research outcomes and recommendations will be published from autumn 2017 onwards, with a view to enabling a long-term legacy and positive change for opportunities for young people in the cultural sector.

### CIRCUIT HIGHLIGHTS

- Firstsite, Colchester’s peer-led group YAK (Young Art Kommunity) built a programme around gaming, street dance, circus, sound and digital. Alongside partners such as Essex County Council’s Leaving and After Care Team, they took over the gallery with the two-week Flipside festival.
- Kettle’s Yard and Wysing Arts Centre’s projects connected with local urban and rural communities, especially in the Unlock Cambridge festival which took place in alternative locations across the city.
- MOSTYN in Llandudno’s first young people’s group, GLITCH, came to specialise in curating shows – one involving constructing a skate park inside the gallery.
- Nottingham Contemporary developed a long-term partnership with Crocus Fields, a centre for young people who are mainly non-verbal, working with them as artists and curators.
- The Whitworth Young Contemporaries worked with local partners to co-produce the WARP Festival, taking advantage of the transformation of the gallery and its park when it reopened in 2015.
- Inspired by Tracey Emin’s *My Bed* 1998, and exploring themes such as mental health and gender, Tate Liverpool’s project with Young People’s Advisory Service and Holly Lodge Girls’ College won a North West Cultural Education Award in 2017.
- Tate Collective London produced a programme of events in response to Tate Modern and Tate Britain’s displays and exhibitions, including Fresh Perspectives public talks, the After Hours: Robert Rauschenberg private view for young people and large-scale Late at Tate Britain series.
- Tate Collective St Ives brought together music, dance, exhibitions and free-running to put on the SWITCH festival in the town over two days.

### YOUNG PEOPLE AND THEIR CONTRIBUTION AT TATE

Tate's group for young people, Tate Collectives, now has over 100 members in London and over fifty members at Tate Liverpool and Tate St Ives, and is a powerful voice at all our galleries. They curate and help to produce regular Late at Tate Britain events which attract around 3,000 people. This year they curated the BP Loud Tate: Shift event which looked at race, gender and identity politics attended by around 4,000 people. It featured live music performances, artist-led workshops and panel discussions. Young people also led public talks at Tate Modern on its opening weekend, enhancing their skills in public speaking and learning how to create accessible content. Others joined our workforce as Apprentices in Collection Care, bringing fresh perspectives to our Photography and Library & Archive teams.

### YOUNG CHILDREN, FAMILIES AND SCHOOLS

It is vital that all young people have access to a cultural education. Tate has been vocal in supporting the drive to keep the arts at the core of the national curriculum. Last year we also supported the successful campaign to ensure the Art History A Level continues to be offered.

A special event for under fives encouraged young children to explore Tate Britain





The Barbara Hepworth Museum and Sculpture Garden in St Ives celebrated its fortieth anniversary this year

Over 195,000 schoolchildren visited Tate this year. More than 4,000 students took part in artist-led schools workshops in London and we also ran thirty-two Special Educational Needs workshops and specially devised sessions for those with disabilities.

More than 70,000 people in London took part in activities, events and programmes for early years and family audiences. Among the highlights were the BP Family Festival: Play the Gallery at Tate Britain and at Tate Modern the launch of *PLAYING UP*, a live art game for children developed in collaboration with the Theatre of Research and Live Art Development Agency. Artist-led performance activity launched the new Tate Modern for families, while a range of self-led activities continue to support families' experience of the new gallery.

As well as a wide range of activities for young children, families and schools, Tate Liverpool regularly hosts events and workshops for children with autism so that they can get creative in a safe space. Liverpool is aiming to be one of the UK's first autism-friendly cities and the gallery has signed the Autism Champions Charter and provides autism-friendly training for all front-of-house teams.

The Tate St Ives Town Project, supported by the Heritage Lottery Fund, aims to engage the immediate community in St Ives with their local heritage. This year, for the first time, we worked with five local Home Educator families who explored the art of Barbara Hepworth, Guido Morris and Bernard Leach, integrating our links with local arts organisations such as Porthmeor Studios, St Ives School of Painting, The Leach Pottery and the St Ives Archive.

#### TATE ST IVES CREATES NEW LOCAL TOURS

Tate St Ives was temporarily closed this year for its major refurbishment

and during this period we worked imaginatively with the local community, delivering films, talks, tours, trails and family activities in the town. Two new tours were devised: a trail for families and an art tour for adults. The Artist in Residence programme continues and in Porthmeor Studios an installation by Torsten Lauschmann provided inspiration for creative workshops.

The Barbara Hepworth Museum and Sculpture Garden has been managed by Tate since 1980. This year it celebrated its fortieth anniversary and attracted 52,000 visitors. For this we organised Hepworth Live, a series of events which included the presentation of a specially commissioned piece by composer Leo Geyer. The garden provided an enchanting setting for poetry readings and screenings.

Look Groups, funded by the Heritage Lottery Fund, continue to be enthusiastically supported by local people in Cornwall. The Camelford Look Group's responses to Hepworth were presented in a special exhibition at Porthmeor Studios. Tate Liverpool has now introduced Look Groups as part of its programme for Members.



Tate Liverpool opened late for the city's late night arts festival

#### COLLECTIVE PROGRAMMING AT TATE LIVERPOOL

Tate Liverpool has many strong relationships with organisations in Liverpool and the surrounding area. We play a central role in local events including LightNight, the city's late night arts festival. This year, we hosted Fête at Tate, an evening which brought together art, food and music. Liverpool Biennial is a Plus Tate partner and a regular collaborator with Tate.

Our Community Collective, students who successfully completed the Making Sense of Art course at the City of Liverpool College, devised an audio response to Tracey Emin's *My Bed* 1998. They discussed the work at their monthly meetings and their conversations were recorded and made available for visitors to listen to.

#### ART FOR EVERYONE

A new series of evening events, primarily aimed at young people, has been launched at Tate Modern in partnership with Uniqlo. Uniqlo Tate Lates take place on the last Friday of every month and offer evening access to the exhibitions and displays, music from DJs, rarely seen artist films, and other interactive events.

In London 3,600 people took part in our access programmes. We worked with the artist Anton Kats and members of local day centres, Age UK Lewisham and Southwark, Stones End Day Centre and Blackfriars Settlement on a series of workshops which generated locally written stories. The project brought new audiences and new voices to Tate, creating a safe space for older adults, adults with dementia, carers, staff and the public in which to share experiences.

The Art for All ticket initiative, supported by IHS Markit, made available 4,000 exhibition tickets to young people with the least access to the arts local to Tate's four galleries.

Exclusive evening viewings of the Georgia O'Keeffe and David Hockney exhibitions were tailored for those with reduced mobility and cognitive impairment. Our regular audio described tours for the blind and partially-sighted and British Sign Language tours for the deaf and hard of hearing continue to be popular.



One of our innovative Facebook 360 videos followed professional BMX rider Kriss Kyle as he did tricks in the new Tate Modern. It has received over 2 million views

## REACHING PEOPLE THROUGH DIGITAL

### TATE'S WEBSITE AND SOCIAL MEDIA CHANNELS

In May 2016 we launched an updated Tate website. It has a simplified design and there has been an extensive refresh of the Art & Artists and Exhibitions & Events sections of the site. Since then website traffic has soared. There were 15.1 million users over the year, an increase of over seventeen per cent. Traffic from mobile phones has increased by fifty per cent, leading to a 300 per cent increase in tickets bought from mobile devices.

On social media platforms we continue to perform well. Tate's Facebook followers have grown to 1.1 million. We have increased our Twitter followers over the year by over 1.2 million to 3.8 million and have the highest number of Instagram followers of any museum in the UK – 1.5 million, double the figure for last year. In addition to strong growth, Tate has used our social media channels to provide innovative content such as six immersive Facebook 360 videos and twenty-six livestreaming video broadcasts on both Facebook and Instagram, which have been viewed more than 16.5 million times. The 360 film for Georgia O'Keeffe achieved 3.5 million views in a single week.

### GALLERIES IN THE PALM OF YOUR HAND WITH THE NEW TATE APP

A new wayfinding app for the London galleries and Tate Liverpool was launched this year, supported by Bloomberg Philanthropies, to be used in the galleries or downloaded in advance of a visit. It helps visitors find out what is on display, provides a daily what's on menu and locates places to eat and shop. It can also provide personalised directions around the galleries using beacons. The app is available for iOS and Android phones and a version of it will be launched at Tate St Ives when the new building opens in autumn 2017. So far, the app has been downloaded over 31,000 times, extensively in the UK but also as far afield as Russia and Mexico.

### TATESHOTS CELEBRATES TEN YEARS OF FILM-MAKING

TateShots, supported by Bloomberg Philanthropies, celebrated its tenth anniversary in 2017 and continues to lead the field in short art films, showcasing the diverse range of exhibitions and artists on display at Tate to an ever-growing audience. Since the first episode – featuring Martin Creed and his band – we have published almost 500 TateShots, attracting over 1.7 million views on Tate's website and over 6 million views on YouTube. The most-watched TateShot is of Yayoi Kusama's *Obliteration Room* which has been viewed 634,000 times. Tate's YouTube channel gained 22,000 more subscribers.

Tate's filmmaking takes us to all parts of the globe, often to the studios of leading contemporary artists or commentators. Supported by Bloomberg Philanthropies, we have made films this year with Sheela Gowda in Bangalore, with Marta Minujin in Buenos Aires and with a number of artists in Shanghai including the filmmaker Yang Fudong. We also made three Berlin-based TateShots – of Wolfgang Tillmans, Boris Mikhailov and Ewa Partum. Perhaps our most innovative and ambitious project was the first interactive TateShots film. Called *States of Matter*, visitors could choose one of four visual journeys through the new Tate Modern, exploring it in

either plasma, air, solid or liquid states. Each journey was accompanied by specially composed music by the Icelandic band Sigur Rós.

#### ARTIFICIAL INTELLIGENCE LOOKS AT THE COLLECTION AFRESH

The IK Prize, in partnership with Microsoft, was won this year by a team from Fabrica, a communication research centre in Italy. Their original and innovative project *Recognition* used artificial intelligence to compare up-to-the-minute photojournalism from Reuters with images of British art in the Tate collection. It experimented with the idea that a machine might help us to look at the world anew through the lens of art. Over several months the algorithm created an ever-expanding virtual gallery of matched images based on stylistic, thematic and contextual similarities. Over 50,000 users viewed the matches online and 3,500 visitors in the gallery added their own matches, in turn retraining the algorithm.

#### ARCHIVES AND ACCESS DIGITISATION PROJECT CONCLUDES

The Archives & Access project and its associated infrastructure and outreach programmes, funded by the Heritage Lottery Fund, concluded this year. We have provided a global audience with unprecedented access to treasures from the Tate Archive with the digitisation of 52,000 items across seventy-eight archive collections. This part of Tate's website has attracted over a million visits from around the world since publication began in 2014.

The Tate Shots film series travelled to Bangalore, India, to interview artist Sheela Gowda, whose work is included in the new Tate Modern hang



## TATE BRITAIN EXHIBITIONS



**CONCEPTUAL ART IN BRITAIN**  
1964–1979  
12 April – 29 August 2016

A survey of the artists who abandoned traditional art forms in 1960s and 70s Britain, questioning the function and social purpose of art.

Supported by Tate Patrons



**THE TATE BRITAIN COMMISSION**  
**PABLO BRONSTEIN: HISTORICAL**  
**DANCES IN AN ANTIQUE SETTING**  
26 April – 9 October 2016

Pablo Bronstein was the next British artist to create a site-specific work in response to the Duveen Galleries. Taking inspiration from the neo-classical surroundings, he created a continuous live performance of Baroque dance.

Supported by Sotheby's



**PAINTING WITH LIGHT: ART AND**  
**PHOTOGRAPHY FROM THE PRE-**  
**RAPHAELITES TO THE MODERN AGE**  
11 May – 25 September 2016

This exhibition celebrated the visual links between early photography and paintings by British artists.

Supported by Tate Patrons



**TURNER PRIZE 2016**  
27 September 2016 – 2 January 2017

The Turner Prize exhibition returned to Tate Britain in 2016, with a room dedicated to each of the four nominees. This year's prize was won by Helen Marten.



### PAUL NASH

26 October 2016 – 5 March 2017

From his earliest drawings through to his iconic Second World War paintings, this exhibition revealed Nash's importance to British modern art in the most significant show of his work for a generation.

Supported by the Paul Nash Exhibition Supporters Group and Tate Patrons



### DAVID HOCKNEY

9 February – 29 May 2017

This comprehensive exhibition of one of Britain's best-loved artists became Tate Britain's most visited exhibition.

Sponsored by Blavatnik Family Foundation. Supported by the David Hockney Exhibition Supporters Circle with additional support from Tate International Council and Tate Patrons



### THE TATE BRITAIN COMMISSION CERITH WYN EVANS: FORMS IN SPACE...BY LIGHT (IN TIME)

28 March – 20 August 2017

For the 2017 Tate Britain Commission, Cerith Wyn Evans made an installation from almost two kilometres of neon lighting, suspended from the ceiling and configured into straight lines, sweeping curves and spiralling forms.

Supported by Sotheby's



# WORKING IN PARTNERSHIP

## PARTNERSHIPS IN THE UK

In September 2016 Tate's National Programmes team, working in collaboration with other national museums, convened a summit in York on key areas for collaboration in the visual arts. Delegates produced a set of principles which were submitted to the Government's Museums Review, highlighting art and education, the civic role of museums, diversity and inclusion, protocols and standards, specialist knowledge and higher education partnerships and how all of this impacts on the public programmes enjoyed by UK audiences.

### ARTIST ROOMS TAKES ART ACROSS THE UK

The ARTIST ROOMS touring programme showcases the work of forty international artists in the collection through solo exhibitions shown in museums and galleries across the UK. Since 2009, 151 exhibitions have been presented at seventy-seven UK venues, taking this unique collection to remote areas as well as urban centres, and venues large and small. The programme gives young people the chance to discover more about art and artists and get involved in creative projects.

2016 marked the start of a new three-year programme to share the collection with over thirty Associate partners, alongside support for professional development of the Associate network. We formed a new partnership this year with lead Associate Ferens Art Gallery, acknowledging Hull's year as UK City of Culture. One of the highlights was an exhibition of Ron Mueck's work, the fourth ARTIST ROOMS exhibition at the gallery.

The ARTIST ROOMS collection of international modern and contemporary art is jointly owned by Tate and the National Galleries of Scotland and was established through The d'Offay Donation in 2008, with the assistance of the National Heritage Memorial Fund, Art Fund and the Scottish and British Governments. The collection is continuing to grow through purchases, gifts and long loans, thanks to the generosity of artists and individuals, and through the continued support of Anthony and Anne d'Offay, Marie Louise Laband and the Artist Rooms Foundation. The ARTIST ROOMS touring programme is delivered through a partnership between the National Galleries of Scotland, Tate and Ferens Art Gallery, and is supported by the National Lottery through Arts Council England, by Art Fund, and by the National Lottery through Creative Scotland.

Opposite: An exhibition of the work of Andy Warhol opened at The Whitworth in Manchester, a new ARTIST ROOMS Associate

Right: ARTIST ROOMS Martin Creed was shown at Harris Museum and Art Gallery, Preston



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## ARTIST ROOMS HIGHLIGHTS

- The inaugural exhibition of the new programme in October 2016 was the fourth with Wolverhampton Art Gallery, the first regional partner to present the newly assembled collection of works by Roy Lichtenstein.
  - Showing the breadth of reach of ARTIST ROOMS, it went to the most northerly town on mainland Britain with a show of Johan Grimonprez at Caithness Horizons Museum in Thurso.
  - The Whitworth, a new ARTIST ROOMS Associate, displayed the work of Andy Warhol, attracting over 160,000 visitors.
  - The Harris in Preston presented Martin Creed, with an exhibition that included the newly acquired *Work No. 960* 2008 and *Work No. 1340* 2012, both generous gifts from the artist to the ARTIST ROOMS collection.
  - A new gallery dedicated to ARTIST ROOMS opened in the Blavatnik Building at Tate Modern with a display of Louise Bourgeois, one of the highlights of the new hang, featuring works on long loan from The Easton Foundation and Anthony d'Offay.
  - The thirtieth anniversary of Joseph Beuys's death was marked with an exhibition at the Scottish National Gallery of Modern Art, bringing together 100 drawings from the ARTIST ROOMS collection.
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## PLUS TATE INITIATES NEW PROJECTS

Plus Tate is a network of thirty-four UK visual arts organisations, and Tate, with the over-arching aim of increasing audiences for modern and contemporary art. In 2016/17 there were more than 6 million visits to Plus Tate partners (excluding Tate). This includes more than 1.2 million visitors who experienced art as part of Liverpool Biennial 2016. Three seminars were run by the network – in Belfast, Cardiff and London – exploring the themes of ethics and equality, inclusive practice and art and social change. Sessions also brought partners together to look at digital assets and income generation. Subgroups for learning, communication and development are thriving; the development teams co-produce a regular event at Tate to galvanise philanthropic support for the visual arts.

Several new projects evolved through the network this year. Arnolfini initiated a tour of John Akomfrah's *Vertigo Sea* 2015, which went to Newlyn Art Gallery, Turner Contemporary and The Whitworth. Four Plus Tate partners joined the Tate Exchange programme as Associates.

## THE BRITISH ART NETWORK INCREASES TO 450 MEMBERS

The British Art Network brings together curatorial, academic and other professionals with a specialist interest in British art. The network, supported by Arts Council England, has grown by over 100 members in the past year and currently has 450 members from more than 220 institutions. A seminar programme, including a collaborative event with the Contemporary Art Society on sound art, attracted more than 180 participants. The Early Career Curators Group has provided networking opportunities for a group of nine curators who connected with colleagues from Tate Britain, the Royal Academy of Arts, Dundee Contemporary Arts and The McManus, Dundee, to discuss the challenges and opportunities facing today's curators.



Tate Modern held a private view for supporters of Plus Tate galleries

‘What a wonderful exhibition: a privilege to see such great artists up close. To have Turner, Constable, Sutherland and John Piper on show in St Davids! Well done to everyone involved.’

Visitor comment book,  
Oriol y Parc

#### ASPIRE

The tour of John Constable’s *Salisbury Cathedral from the Meadows* continued this year to The Salisbury Museum, where it attracted 15,558 visits, and Oriol y Parc in St Davids, Wales, where it received 38,853 visitors. The painting then went to the Scottish National Gallery in April 2017. In Salisbury, the work was recreated in Lego by over 700 visitors using 65,280 pieces to complete a near life-size copy of the work.

The Aspire online content hub launched in September 2016, providing a space for sharing more in-depth research on the painting. In November 2016 a Constable Research Seminar was held at Tate Britain, funded by the Paul Mellon Centre for Studies in British Art, and papers from this event will be developed for a Tate Papers series on Constable in 2018. Through the Aspire programme we are also developing our offer for blind and partially sighted visitors. An audio description and a tactile image and Braille book has been created and is travelling with the work to each venue.

#### A NEW TOURING PARTNERSHIP FOR EARLY IMPRESSIONIST WORK

In 2016 William Stott of Oldham’s *Le Passeur (The Ferryman)* 1881 was acquired with funds provided by the Heritage Lottery Fund, Art Fund (with a contribution from The Wolfson Foundation) and The Hintze Family Charitable Foundation\*. Stott was a leading figure in the group of British artists who came under the influence of French naturalism in the late nineteenth century and *Le Passeur (The Ferryman)* is widely regarded as the crowning achievement of the artist’s short career. Its acquisition allows Tate to show what British impressionism could achieve in an international context.

This exquisite seven foot-long work will tour to four UK partner galleries: Oriol y Parc, Gallery Oldham, Southampton City Art Gallery and Aberdeen Art Gallery. An associated programme of workshops and strategic loan bursaries for colleagues from UK museums, galleries and other venues will build capacity to share artworks and champion the ongoing development of collection management skills. The programme will be delivered throughout 2017–20. The tour and capacity building programme are supported by National Lottery players through the Heritage Lottery Fund, the John Ellerman Foundation and Art Fund.

Constable’s *Salisbury Cathedral from the Meadows* was secured for the British public through major grants from the Heritage Lottery Fund, the Manton Foundation, Art Fund (with a contribution from the Wolfson Foundation) and Tate Members. Aspire is a five year partnership project between Tate Britain, National Galleries of Scotland, Amgueddfa Cymru National Museum Wales, The Salisbury Museum and Colchester and Ipswich Museums Service. Aspire is supported by Art Fund, and by National Lottery players through the Heritage Lottery Fund, which enables this work to be almost continuously on public view at these venues.

\* This work will be accessioned in 2017/18

## INTERNATIONAL PARTNERSHIPS

Tate is an international organisation: outward-facing, embracing and reflecting developments in art and global culture.

### INTERNATIONAL EXHIBITIONS

In addition to our extensive lending programme of individual works of art, we have partnerships around the world which enable us to tour special exhibitions for the enjoyment of a global audience. Twelve exhibitions presented at Tate travelled to other venues in 2016/17, including our shows of Mona Hatoum, Barbara Hepworth and Bhupen Khakhar. They went to a wide range of locations including Singapore and Canada.

We also create exhibitions specifically for touring, sharing the Tate collection with the world. We have made ambitious plans for the coming years and are building firm partnerships with leading institutions which will mean we can show more art in more cities around the world.

*Nude: Art from the Tate Collection* went to the Art Gallery of New South Wales in Sydney where it attracted 80,308 visitors. This show spanned 200 years of art through 120 remarkable works from Tate. It included Auguste Rodin's *The Kiss* 1901–4, which was seen in Australia for the first time, and Turner's erotic sketches as well as works by Pablo Picasso, Pierre Bonnard, Francis Bacon, Sarah Lucas and Rineke Dijkstra. The second iteration of the exhibition, *The Body Laid Bare: Masterpieces from Tate*, went to Auckland Art Gallery, Toi o Tāmaki. Most of the works had never been seen before in New Zealand. The exhibition will continue its journey to SOMA in Seoul and to the Yokohama Museum of Art in Japan.

We sent *London Calling*, comprising sixty-two works from the collection, to the J. Paul Getty Museum in Los Angeles. This was the first exhibition in the United States to highlight the work of six artists who revolutionised and reinvigorated figurative painting in the late twentieth century, including Francis Bacon and Lucian Freud. In under four months the show attracted 167,231 visitors; in 2017 the exhibition is being shown at the Museo Picasso, Málaga, and ARoS Aarhus Kunstmuseum, Denmark.

A significant group of works by Henry Moore toured to a number of venues. Last year it was seen in Rome and, this year, *Henry Moore: A European Impulse* went to LWL – Museum für Kunst und Kultur in Münster, where it attracted 55,000 visitors. This was the most extensive survey exhibition of Henry Moore's work in Germany for nearly twenty years and it brought into focus the mutual inspiration between Moore and sixteen other European artists.

### TATE RESEARCH CENTRE: ASIA

Tate Research Centre: Asia has been generously funded by Andrew W. Mellon Foundation since its inception in 2012. It has moved into a new phase which will broaden its research focus to look at art from South and South-East Asia while building on the existing research on East Asian art. We have strengthened our curatorial expertise and two important seminars were delivered: on performance art in Vietnam and Singapore, and on curatorial projects between London and India in the 1980s and 90s.

'*London Calling* is just about perfection and should not be missed.'

Patricia Zohn, HuffPost

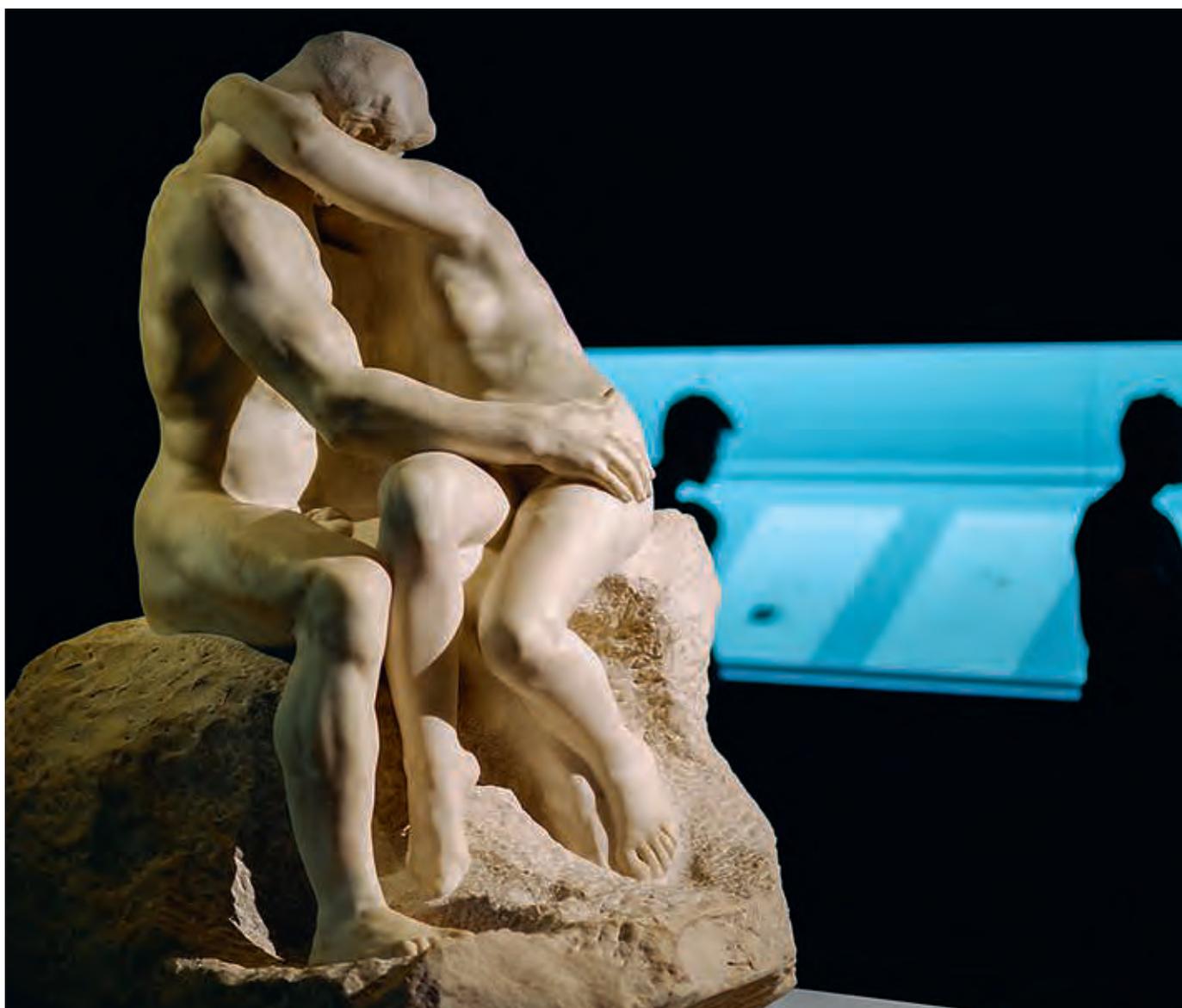
**TATE INTENSIVE**

The inaugural Tate Intensive: Making Tomorrow's Art Museum, brought together thirty museum professionals from around the world, representing all six continents. This is the first year of a new training initiative to encourage cultural professionals to connect, collaborate and share best practice. The sessions were delivered by Tate staff and other leading museum professionals, including representatives of the Plus Tate network.

**BROOKS FELLOWS FROM ITALY, NETHERLANDS AND PAKISTAN**

The Brooks International Fellowship programme continues in partnership with the Delfina Foundation, supported by the Rory and Elizabeth Brooks Foundation. We selected three new Fellows for 2017, from Italy, the Netherlands and Pakistan. We received over 200 applications from forty-five different countries, reflecting the esteem in which the programme is held.

Tate's version of Rodin's *The Kiss* 1901 4  
travelled to New Zealand for *The Body Laid Bare*  
at Auckland Art Gallery, Toi o Tāmaki



# TATE LIVERPOOL EXHIBITIONS



**FRANCIS BACON: INVISIBLE ROOMS**  
18 May – 18 September 2016

The largest Francis Bacon exhibition ever staged in the north of England, this show explored his use of 'invisible rooms' to frame his figures.

Supported by the Francis Bacon Exhibition Supporters Group



**MARIA LASSNIG**  
18 May – 18 September 2016

The first UK retrospective of one of the twentieth century's most original painters, revealing her exploration of the body and self-representation.

Supported by The Austrian Federal Chancellery, The Maria Lassnig Exhibition Supporters Group and Tate Liverpool Members



**LIVERPOOL BIENNIAL 2016: ANCIENT GREECE EPISODE**  
9 July – 16 October 2016

For the ninth edition of Liverpool Biennial, Tate Liverpool turned its first floor galleries into Ancient Greece, with classical sculptures and newly commissioned artworks.



**ELLA KRUGLYANSKAYA**  
18 May – 18 September 2016

The first museum exhibition by New York-based painter Ella Kruglyanskaya, surveying the past ten years of her work.

Supported by Tate Liverpool Commissioning Circle

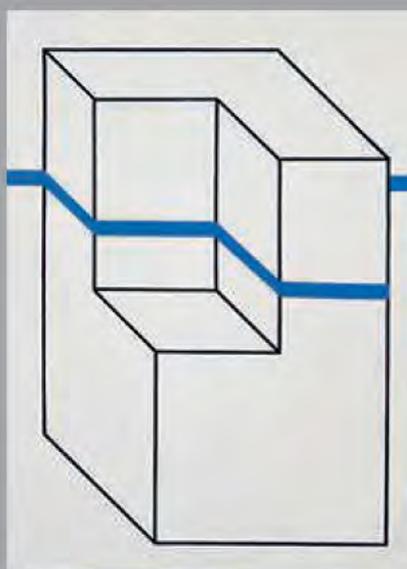


#### YVES KLEIN

21 October 2016 – 5 March 2017

A retrospective of one of the most influential figures of the post-war era. Klein's bold attitude to art and life influenced later generations of artists and foresaw important artistic movements.

Sponsored by Edge Hill University.  
Supported by Tate Liverpool Members



#### EDWARD KRASIŃSKI

21 October 2016 – 5 March 2017

The first UK retrospective of this important Eastern European artist included his trademark blue line which continued around the gallery space.

Supported by Foksal Gallery Foundation, The Ministry of Culture and National Heritage of the Republic of Poland, The Polish Cultural Institute in London, Grazyna Kulczyk and Tate Liverpool Members



#### CÉCILE B. EVANS:

#### SPRUNG A LEAK

21 October 2016 –

19 March 2017

This new work by the artist Cécile B. Evans featured two humanoid robots and a robot dog, exploring artificial intelligence and the relationship between humans and machines.

Supported by University of Liverpool and Tate Liverpool Commissioning Circle



## OUR SUPPORTERS

The importance to Tate of the generosity of individuals and organisations cannot be overstated. With their help the new Tate Modern was opened, our collection was enhanced with outstanding works and we were able to present an innovative and varied programme. Government funding is critical but we earn the significant majority of our income for ourselves. We work hard to maintain and grow this level of support. So many help us in countless ways and we thank them all.

### TATE MEMBERSHIP GROWS

In 2016/17 the number of Tate Members grew to over 128,000, the largest gallery membership in the UK. This was the first year of the merger of the charity with Tate, integrating the membership more closely with Tate's running. Funds raised by Members are crucial, contributing towards, among many things, acquisitions and conservation projects. This year, £12.8 million was contributed in this way.

### TATE PATRONS HELP CONSERVE KEY WORKS

Patrons helped acquire a number of works of art and allowed us to conserve two key works: Fahrelnissa Zeid's *Untitled* c.1950s, an important piece displayed in the exhibition of her work at Tate Modern, and Ion Grigorescu's *Loto* 1972. Support from Patrons also helped us present seven exhibitions including *David Hockney* at Tate Britain and *Wolfgang Tillmans* at Tate Modern. Patrons provided vital support for Learning, championing Tate Exchange and provided ongoing support of the Schools and Teachers Programme across both London galleries.

### THE IMPORTANCE OF EXHIBITION SUPPORTERS

We are deeply indebted to our exhibition supporters including Lead Supporters and Supporters' Circles, dedicated individuals, trusts and foundations who come together to provide additional funds for exhibitions and commissions. At Tate Modern, the *Hyundai Commission: Philippe Parreno – Anywhen*, and the *Mona Hatoum, Bhupen Khakhar, Georgia O'Keeffe and Robert Rauschenberg* exhibitions, and, at Tate Britain, *David Hockney* and *Paul Nash*, all received support from these generous donors and enthusiastic Supporters' Circles. The Tate Liverpool Commissioning Circle supported *Ella Kruglyanskaya* and *Cécile B. Evans: Sprung a Leak*.

### ACQUISITIONS COMMITTEES AND ACQUISITIONS FUNDS

Tate's eight Acquisitions Committees, comprising 295 members from around the world, supported around a quarter of the works presented in the inaugural hang at the new Tate Modern. Without them we would not have the world-class international collection we have today. Examples of works acquired through their generosity are given in the first section of this report.

Complementing this work, bespoke Acquisitions Funds have been established. The Joseph and Marie Donnelly Acquisitions Fund began

The exhibition of the highly influential twentieth century artist Yves Klein at Tate Liverpool was supported by Tate Members

this year, providing a generous ten-year commitment to help us acquire contemporary work by European and American artists. This has already borne fruit with works by Lucy McKenzie and Nairy Baghramian. We continue to be grateful to the Edward and Agnès Lee Acquisition Fund which supports the acquisition of modern and contemporary British and European works, and to the V-A-C Foundation Acquisition Fund that will enable Tate to significantly enhance our representation of Russian art. The Frieze Tate Fund, this year supported for the first time by WME|IMG, enabled us to acquire works by three emerging international artists at the Frieze London art fair.

#### TATE INTERNATIONAL COUNCIL

Tate International Council's membership totals 153 and we welcomed eleven new members this year from Australia, Spain, the United States, Canada and Russia. Funds from the Council went towards supporting the David Hockney and Wolfgang Tillmans exhibitions and works by Luc Tuymans and others for the collection. Members of the Council also generously donated £5.5 million through further gifts to Tate. We would like to take this opportunity to thank Maja Hoffmann, who has chaired the Council since 2009, and to welcome Catherine Petitgas who takes over this important role.

Tate Modern held a major exhibition looking back at the career of British artist Mona Hatoum, including her neon sculpture *Hot Spot III* 2009



### THE IMPACT OF LEGACIES

Legacy gifts, whether large or small, provide a lasting contribution. Since its launch in 2013, Tate's legacy group, The 1897 Circle, has grown to fifty-six members and we thank our Legacy Ambassadors, David and Jenny Tate, for their dedication to this group.

As our needs change over the coming years, legacy gifts and pledges for future bequests will become even more important in helping secure and strengthen Tate's long term future. Tate was the grateful beneficiary of one such outstanding and transformational gift this year from The Estate of Renée L. Rupert Granville-Grossman, allocated to the new Tate Modern. In recognition of this, The Granville-Grossman Members Room has been named in honour of Renée Granville-Grossman.

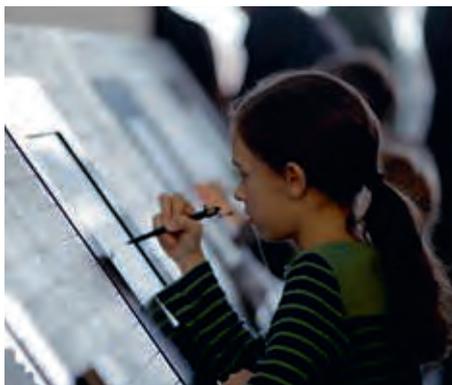
Many other legacies have enabled us to expand the collection. Joshua Reynolds's *Frederick Howard, 5th Earl of Carlisle* 1769 was accepted in lieu of Inheritance Tax by HM Government from the Trustees of Lord Howard of Henderskelfe's Will Trust. The Estate of Kenneth McGowan funded works by Richard Hamilton, the Trustees of the Chantrey Bequest presented Merlin James's *Toll Gate* 1983 and *Suck* 2004, and Bryan Wynter's *Cornish Farm* 1948 was bequeathed by Monica Wynter, the artist's widow. The collection was further enhanced by the generous gift of three works by William Turnbull.

### PUBLIC FUNDING AND FOUNDATIONS

Crucial support comes to Tate from public sources and foundations, often for projects which deepen understanding of our audiences or illuminate aspects of the collection. Two outstanding projects supported in this way concluded this year, leaving a substantial legacy. The Archives & Access project supported by National Lottery players through the Heritage Lottery Fund enabled the digitisation of over 52,000 items from the Tate Archive, making them available to the public via the Tate website. The project also developed a national programme of outreach activities and created volunteering opportunities at Tate Britain, which engaged widened audiences with art, archives, heritage and culture. Paul Hamlyn Foundation's support of *Circuit*, the four-year project involving eighteen to twenty-five year olds, helped us gain greater understanding of what people of this age want from a museum.

In addition to Grant-in-Aid from the Department for Digital, Culture, Media and Sport, we continue to receive ongoing support from the Heritage Lottery Fund for the Tate St Ives capital project, the St Ives Legacy Project: Archives & Access and the Aspire and Stott projects; and from Arts Council England for the British Art Network, Tate Exchange and ARTIST ROOMS UK-wide exhibition programme. Arts Council England and the Coastal Communities Fund also supported the Tate St Ives capital project. The DCMS/Wolfson Museums and Galleries Improvement Fund awarded a generous grant to the Tate St Ives project this year. For almost ten years, Art Fund has generously supported ARTIST ROOMS and again contributed generously to a number of key acquisitions. Our film programme was once more supported by LUMA Foundation.

Tate Liverpool now has long-term partnerships with all four local universities (Edge Hill, Hope, Liverpool John Moores and the University of Liverpool) which provide financial support for exhibitions and commissions, research input for Tate Exchange and other projects, as well as access and teaching initiatives for undergraduate and postgraduate students.



Bloomberg helped create new digital interpretation spaces at Tate Modern

### LONG-TERM CORPORATE SUPPORT

We are grateful to our long-term corporate sponsors whose contribution means we can deliver substantial, transformative activity. Special thanks must be made to BP for twenty-seven years of support, the longest sponsorship in Tate's history, which ended this year. This has made possible the collection displays at Tate Britain as well as BP Spotlight displays and a wide range of learning activities.

Long-term sponsorships enable Tate to plan years ahead. BMW will support live art for a further five years to 2020. Bank of America Merrill Lynch supported their fifth exhibition at Tate, *Robert Rauschenberg*. Our digital interpretation supporter, Bloomberg, helped create new, interactive spaces in the Blavatnik Building and deliver the ground-breaking Tate App. The EY Tate Arts Partnership has been renewed until 2019 and this year they supported their fifth exhibition – *The EY Exhibition: Wifredo Lam*. Hyundai Card's three-year support of photography exhibitions continued, and through them we were able to present *Wolfgang Tillmans* at Tate Modern and acquire eight photographic works by Erwin Wurm. Hyundai Motor's generous eleven-year partnership allows Tate Modern to realise the annual Hyundai Commission for the Turbine Hall. Sotheby's supported their eighth and ninth Tate Britain Commissions for the Duveen Galleries. Deutsche Bank is supporting three exhibitions at Tate Modern with a focus on art from Africa and Asia and this year sponsored *Bhupen Khakhar: You Can't Please All*. Their support also enables these exhibitions to tour to Berlin. Tate, The Museum of Contemporary Art Australia (MCA) and Qantas are partners in an International Joint Acquisition Programme for contemporary Australian art made possible through a corporate gift from the Qantas Foundation.

### NEW CORPORATE PARTNERS

We are delighted to welcome new corporate sponsors. Uniqlo's three-year partnership began with their support of the opening weekend of the new Tate Modern and a popular new series of Friday night events at the gallery, Uniqlo Tate Lates; the first of these attracted over 15,000 people in a single evening. The American multinational software company Red Hat now provides additional support for Tate Exchange. Tiffany & Co were the Supporting Sponsor of *Robert Rauschenberg*.

### CORPORATE PARTNERS IN OTHER CONTEXTS

Corporate support helps in many ways. Thanks to Christie's, 600 Summary texts and 16 In Focus texts about collection works acquired since 2000 have been published. Four thousand tickets to Tate's temporary exhibitions across the four sites were made available to young people with little access to the arts by IHS Markit. We were grateful to Microsoft for their support of IK Prize 2016 and to Solarcentury who generously supported a solar PV system for the roof of the Boiler House at Tate Modern.

Twelve new Corporate Members joined in 2016/17, including: Ashmore Group, Allen & Overy, Hakluyt, JCA Group, Max Fordham, Otis, QBE, Vitality, Wall Street Journal and Zenith.

### SUPPORT FOR LEARNING ACTIVITIES

Tate's pioneering new learning activities this year have attracted diverse groups of people. Without generous support we could not have achieved

this. Tate Exchange is supported by the Freelands Foundation, Arts Council England, Paul Hamlyn Foundation, Red Hat and Tate Patrons. Once again we are grateful for the support of Gilberto Pozzi for our Schools and Teachers' Learning programme at Tate Modern, also supported by Tate Patrons. The Lord Leonard and Lady Estelle Wolfson Foundation renewed their three-year commitment to Tate's Special Education Needs (SEN) programme. 2016/17 was the first year of The J Isaacs Charitable Trust's support for the Tate Talks and Community Programme. Tate Liverpool continues to build on its partnerships with local universities, including a jointly funded post of Curator of Public Practice, with Liverpool John Moores University, to develop the gallery's free public programme of performances, talks and symposia.

## TATE'S STAFF AND VOLUNTEERS

This year has demonstrated the truly outstanding contribution that those who work at Tate make to our success. The way in which teams across the gallery pulled together in the run up to the opening of the new Tate Modern was exceptional. This could not have been achieved without the talent, dedication and sheer hard work of all of those who work at Tate and our 450 volunteers.

There have been major changes to the senior team this year. Nicholas Serota, Tate's Director of nearly thirty years, stood down in May 2017 after transforming Tate and contributing substantially to a changed cultural landscape in the UK. We welcomed Maria Balshaw, formerly Director

Tate staff provide a warm welcome to visitors in the galleries





The new Tate Edit shop at Tate Modern offers limited edition artworks and other products designed or chosen by artists

of The Whitworth and Manchester City Galleries and Director of Culture for Manchester City Council, as the new Director on 1 June 2017. Tate's Chairman, Lord Browne, also stood down after a tenure of ten years.

Frances Morris was appointed Director of Tate Modern in April 2016, replacing Chris Dercon. A new Artistic Director, Anne Barlow, was appointed at Tate St Ives from April 2017 and Gregor Muir joined us as Director of Collection, International Art, in January 2017. We were deeply saddened by the death last year of Rebecca Williams, our Director of Audiences and Development, whose tireless fundraising and professionalism contributed significantly to realising the new Tate Modern. A new fund has been set up in her memory.

Over the last year we have maintained a focus on strengthening collaboration and communication, improving leadership and management and creating a more inclusive culture at Tate. Our aim is to make Tate a place that is even more welcoming to diverse and broad audiences and to provide an environment in which everyone who works at Tate can be themselves. To support this over the last year we have been delivering Inclusive Leadership training to all our staff. These half-day workshops aim to raise awareness and help staff to develop skills to become effective role models for diversity and inclusion at Tate. A mark of our progress came with the announcement in January that we were the only museum or gallery in the top 100 of the Stonewall Workplace Equality Index 2017.

## TATE ENTERPRISES AND CATERING

Tate's shops, bars, cafes and restaurants generate substantial income for Tate. Overall, Tate Enterprises returned a net profit of £2.8 million to Tate this year.

The opening of the Blavatnik Building saw the addition of new catering spaces at Tate and a new offer for visitors. The ground floor Terrace Bar, opening after gallery hours, offers a new addition to the café culture of Southwark and the Level 9 Restaurant gives a unique dining experience with a view of St Paul's and the City.

After years of planning, a large new shop designed by UXUS opened in the Blavatnik Building. More than ten new product ranges were specially produced. We also launched two new publications about the gallery. In November, we further enhanced the offer at Tate Modern with Tate Edit, a shop specialising in limited editions, artists' products and designed objects. Ranges for this will be expanded in future with guest-edited selections by designers, artists and Tate staff.

Tate Britain had an impressive year with turnover in the shops of £3.5 million – the highest figure ever achieved at the site, partly boosted by the *David Hockney* exhibition. Bestsellers included the catalogue, postcard books and magnets, and a range of products featuring one of David Hockney's paintings, *A Bigger Splash*. The online shop continued to grow, recording its highest turnover figure to date of £1.1 million. Custom prints of artworks in the collection and limited editions were particularly popular.

The new Tate St Ives is a £20 million project made possible by the support of a range of public and private organisations and individuals. These include Arts Council England, the Heritage Lottery Fund, Cornwall Council, Coastal Communities Fund, The Headley Trust, the Clore Duffield Foundation, The DCMS/Wolfson Museums and Galleries Improvement Fund, The Foyle Foundation, The Ronald and Rita McAulay Foundation, Lord and Lady Myners of Truro, and the Garfield Weston Foundation.

## TOWARDS A NEW TATE ST IVES

Work is progressing well on the major capital project at Tate St Ives which will fully open in October 2017. The gallery attracts over 200,000 people a year – many more than originally anticipated – who bring £11 million to the local economy, so we needed to create new spaces for larger-scale temporary exhibitions and improved facilities for our visitors. We have redeveloped the existing building and are adding a new extension which will double the gallery space, providing almost 600 additional square metres. This will include a spectacular new space for exhibitions in which the inaugural show will be a major survey of the sculptor Rebecca Warren.

Designed by Jamie Fobert Architects, the new wing will provide much-needed on-site areas for conservation and access routes to accommodate large-scale works of art. This means that Tate St Ives can remain open throughout the year, even during the installation of temporary exhibitions.

Evans and Shalev, the architects of the original Tate St Ives building, have redeveloped the existing structure. This has allowed us to give a permanent presence to the twentieth-century artists who lived and worked in Cornwall, such as Naum Gabo, Barbara Hepworth, Peter Lanyon and Ben Nicholson, celebrating St Ives's role in the story of modern art. New learning and events studios have been constructed to welcome families, schools and other visitors. The Foyle Studio sits between the galleries and the glazed Clore Sky Studio crowns the building with views over the sea. These spaces reopened on 31 March 2017 with the summer season, *The Studio and the Sea*, featuring an exhibition exploring the relationship of artists to the ceramics studio over the last century, and a show of the work of contemporary artist Jessica Warboys.

The extension to Tate St Ives – seen here to the right of the original gallery – nears completion



## TATE ST IVES EXHIBITIONS



**THAT CONTINUOUS THING:  
ARTISTS AND THE CERAMICS  
STUDIO, 1920 – TODAY**  
31 March – 3 September 2017

This exhibition examined the changing nature of the ceramics studio across the twentieth century and how a new generation of UK-based artists are looking again at ideas of art and craft.

Supported by the Victoria and Albert Museum, Great Britain Sasakawa Foundation, The Daiwa Anglo-Japanese Foundation, Japan Foundation and Idlewild Trust



**JESSICA WARBOYS**  
31 March – 3 September 2017

Large-scale paintings, films and sculptures by British artist Jessica Warboys filled the ocean-facing galleries.

Supported by Tate Members and Tate St Ives Members, Galerie Gaudel de Stampa, Paris, and Office for Contemporary Art Norway

# ACQUISITION HIGHLIGHTS



**JOHN SINGLETON COPLEY**  
1738–1815

*The Fountaine Family?* c.1776

Oil paint on canvas

991 x 1194 mm

Accepted under the Cultural Gifts Scheme by HM Government from David W Posnett OBE and allocated to Tate 2016

T14685

This is an important example of the eighteenth-century 'conversation piece'. The sitters are believed to be Brigg Price Fountaine of Narford, Norfolk, with his wife Mary and two children. Typically for the conversation piece genre, the composition is organised to emphasise their different family roles. Mary Fountaine appears to be 'drizzling', pulling out gold and silver threads from brocades so they can be recycled, in a fashionable demonstration of domestic thrift. The attribution to the American-born painter John Singleton Copley is based on technical comparison with other works by the artist and the existence of two preparatory drawings relating to the figure of the boy, generally accepted to be by him (Courtauld Institute of Art, London). The likely dating of the work to the mid-1770s, when Copley settled permanently in England after training in Italy, makes it of exceptional art-historical interest. It adds a whole new dimension to the representation of this artist in the national collection, and shows how an ambitious American painter attempted to adapt to a distinctly British format and style.



**ABRAHAM COOPER**  
1787–1868

*Rupert's Standard at Marston Moor* c.1824

Oil paint on wooden panel

487 x 633 mm

Purchased with funds provided by Tate Patrons T14637

The London-based painter Abraham Cooper made his name with equestrian portraits and historical battle scenes, encouraged by his patron and friend, the brewer Sir Henry Meux. Cooper painted *Rupert's Standard at Marston Moor* for Meux around 1824, about four years after a different composition of this defining battle of the English Civil War (2 July 1644) had won him election as a full member of the Royal Academy in 1820. Prince Rupert of the Rhine, on his white charger, flourishes his standard at the head of the Royalist cavalry sent to relieve York from a siege by a combined army of Parliamentarians and Scottish Covenanters. Despite Rupert's legendary glamour and aura of invincibility, vividly imagined by Cooper, the Royalists lost the battle. The conflict between hereditary monarchy and elected democracy seen in England during the Civil War, the execution of Charles I, rise of Oliver Cromwell and the return of Charles II fascinated early nineteenth-century artists, writers and historians, who saw parallels with the French Revolution. Blending historicism and nostalgia for lost causes with a stirring depiction of military courage and animal energy, Cooper's picture taps a vein of Anglo-French Romanticism that emerged in the 1820s, fuelled by cross-Channel cultural exchange.



**JAMES TISSOT**  
1836–1902

*The Wounded Soldier* c.1870  
Watercolour on paper  
353 x 252 mm  
Purchased 2016  
T14636

The French artist James Tissot executed this watercolour of a soldier of the Mobile National Guard during the Franco-Prussian War (1870–1) or ensuing insurrection of Paris. These events and their devastating impact on France led him to come to Britain in 1871. He stayed in London for more than ten years, enjoying considerable success and influencing many Victorian artists. Tissot depicts the convalescing young man with his left arm in a sling, sitting casually at the foot of his metallic cot, his cap and overcoat thrown by his side. The soldier's head leans against elaborate cream and gold panelling and the corner of a large gilded mirror can be seen to the left. These surroundings suggest a link with other graphic works made by Tissot in Paris's Comédie-Française theatre, used as a makeshift hospital during the conflict. The artist himself served bravely during the war, and this watercolour contrasts with several spontaneous works that he made at the time. Tissot kept *The Wounded Soldier* in his studio all his life, probably as a memento.



**DMITRII MOOR**  
1883–1946

*Death to World Imperialism* 1920  
Lithograph on paper  
1060 x 701 mm  
Purchased with funds provided by Tate Members, a private donor, Tate International Council and Art Fund. The David King Collection at Tate  
P81643

Created in the darkest year of the Russian Civil War (1917–22), *Death to World Imperialism* 1920 boasts a dramatic composition, bold colours and a punchy headline typical of revolutionary propaganda art. The print is one of the first large-format five-colour lithographic posters created by Dmitrii Moor, one of Soviet Russia's leading propaganda artists. Moor's talent for strong composition, refined during his time as a cinema poster artist and caricaturist, was applied to the development of a new visual iconography in Soviet poster design. The key communist concept of class struggle is illustrated through the stylistic language of Russian popular prints, where the working class is personified by the stylised figures of peasants, soldiers, workers and sailors. Their class enemy – imperialism – is represented by a giant green serpent coiled around a dark metropolis bristling with smoking chimneys. David King, a connoisseur of Soviet visual culture from whose collection this poster comes, noted the presence of a warning message at the top of the print, which translates from Russian as: 'Anyone who tears down this poster or covers it up is performing a counter-revolutionary act.'



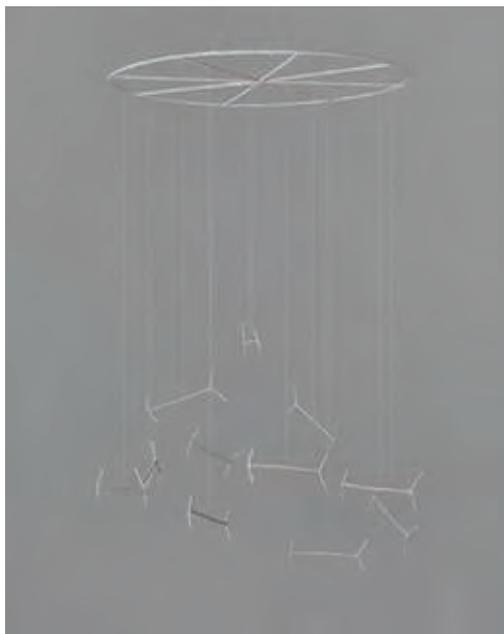
**RICHARD HAMILTON**  
1922–2011

*Nursery Education* c.1945

10 works on paper, gouache, ink and graphite  
Each 305 x 380 mm

Purchased with funds provided by Tate Members, Keith and Katherine Sachs, and the Estate of Kenneth McGowan 2016  
T14677

The ten paintings that make up *Nursery Education* c.1945 portray the counting game, nursery rhyme and fortune-telling song 'Tinker, Tailor, Soldier, Sailor, Rich Man, Poor Man, Beggar Man, Thief', and were painted by Hamilton while he was working for the music recording company EMI. Originally produced as an unsuccessful entry for a competition staged by the *News Chronicle* for an illustrated children's book, Hamilton subsequently gave the set of gouaches in lieu of rent to the landlord of his future wife. The cast of characters of the rhyme provide an antecedent to the ways in which he would approach illustrating the narrative of James Joyce's *Ulysses* – a project that occupied him from the late 1940s. Hamilton's prints for *Ulysses* address certain figures (like Leopold Bloom, Finn MacCool or Buck Mulligan) as distinct archetypes. This approach is at the heart of the pictorial and conceptual wordplay that underpins *Nursery Education*, and can also be recognised in the manner in which Hamilton approached portraiture within his work, whether in *Portrait of Hugh Gaitskell as a Famous Monster of Filmland* 1964 (Arts Council Collection) or *Shock and Awe* 2010 (Estate of the Artist), a portrait of former prime minister Tony Blair.



**WILLIAM TURNBULL**  
1922–2012

*Hanging Sculpture* 1949

Plaster, metal and cotton  
1219 x 900 x 900 mm

Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2017  
T14780

*Hanging Sculpture* 1949 was made in Turnbull's studio flat in Montmartre in Paris where he had been living since 1948, when he left London's Slade School of Art. At this time he was close to Eduardo Paolozzi, Nigel Henderson, William Gear and Raymond Mason (who were all living in Paris) as well as French artists – the most significant of which for Turnbull was Alberto Giacometti (1901–66), with whom he became especially friendly. The works that Turnbull made in Paris that were shown in his first solo exhibition at the Hanover Gallery, London, in 1950 (including *Hanging Sculpture*) are characterised by a formal simplicity and a straightforward, even brutal, materiality. The mobile exemplifies Turnbull's interest in expressing movement and his fascination with observing fish swimming in water. The arrow forms suggestive of fish are also a sign for direction which implies movement. Turnbull's goal was to present direct sensorial experiences: for example, ideas of movement (whether in air or underwater) and the shifting relationship between fixed, tethered or free-floating forms.



**ELLSWORTH KELLY**  
1923–2015

*Méditerranée* 1952

Oil paint on wood

1500 x 1943 x 70 mm

Presented by the Artist and Jack Shear in honour of Sir Nicholas Serota 2015

(Tate Americas Foundation)

L02465

*Méditerranée* 1952 consists of nine abutting wood panels painted a different flat colour. Kelly said of such works in a 1991 interview: 'The panel paintings were the result of my wanting to completely abandon making lines or marks on the canvas ... what I wanted expressed was the form of the painting itself.' In *Méditerranée* this physicality is made more evident by the introduction of three projecting panels (white middle left, blue bottom centre, and red middle right) – an arrangement achieved by mounting them on intermediary blocks attached to panels flush with the main surface. In the same discussion, Kelly added: 'The paintings became painted reliefs rather than easel paintings, the wall became the ground and the panels became the marks on the wall.' *Méditerranée* is the first abstract relief in Kelly's work and, arguably, the first in which these aims were achieved.



**GUSTAV METZGER**  
1926–2017

*Head* c.1953–9

Oil paint on plywood

680 x 518 mm

Purchased 2017

T14848

*Head* is believed to be one of three paintings by Metzger exhibited in his retrospective at the Temple Gallery in London in 1960 that each have the same title and date from 1959. The forms of the head are painted using areas of grey, black and white paint applied using a palette knife so that the flat slabs of paint refer not just to the depicted subject but also to the materials of paint and support (that the knife scratches into), as well as the process of painting. Some areas of the painting are thickly painted, while others are scraped back and scratched into, sometimes revealing the support – a characteristic manner of painting that Metzger adopted after 1953. In 1958 and 1959 Metzger painted a small group of paintings on galvanised steel, which are close to *Head* both in technique and in their abstracted simplification of the motif. Following these works Metzger turned away from painting in November 1959 and towards the development of his theory and practice of auto-destructive art.



**DAME BARBARA HEPWORTH**  
1903–1975

*Reclining Figures (St Rémy)* 1958

Oil paint on canvas

455 x 1042 mm

Presented by the Barbara Hepworth Estate 2017

T14841

Hepworth often gave her works titles after they were made and place names were often chosen because of retrospective connections between a work and memories of an experience. While its title suggests that this painting represents a pair or group of reclining figures, its subtitle refers to Saint-Rémy-de-Provence in the South of France. Hepworth had visited Saint-Rémy during the Easter of 1933 with her then husband, the artist Ben Nicholson (1894–1982). Hepworth later described this visit: ‘After a bus ride we walked up the hill and encountered at the top a sea of olive trees receding behind the ancient arch on the plateau, and human figures sitting, reclining, walking, and embracing at the foot of the arch, grouped in rhythmic relation to the far distant undulating hills and mountain rocks.’ Though they had divorced in 1951, Hepworth was unsettled by Nicholson’s departure for Switzerland in the spring of 1958, which possibly explains her reminiscence of this trip while making this work. *Reclining Figures (St Rémy)* was included in a solo exhibition at Gimpel Fils in London in June 1958.



**FARID BELKAHIA**  
1934–2014

*Cuba Si* 1961

Oil paint on paper on plywood

626 x 446 mm

Purchased with funds provided by the Middle East and North Africa Acquisitions Committee 2016

T14627

*Cuba Si* (‘Yes Cuba!’) was painted during Farid Belkahlia’s pivotal stay in Prague, between 1959 and 1961, as an emerging Moroccan artist who was curious to experience life under communism. This primitively rendered figure, almost carved or dug out of the matter, points at the deeply problematic situation of figurative art in the post-war context – the human being reduced to a harsh and scratched imprint. More precisely, the elongated arms encircling the head, one clenched fist grasping the other, are a symbol for third-world revolution and decolonising movements and a direct response to the 1961 Bay of Pigs crisis, when a US-sponsored invasion of Cuba was repelled by the Cuban revolutionary forces under the leadership of Fidel Castro. With his work, Belkahlia takes up a position in favour of Cuba, his resounding ‘yes’ being a wider cry for freedom and democracy. It was in Prague that Belkahlia came into contact with a whole network of communist-friendly intellectuals, such as the French poets Elsa Triolet and Louis Aragon and the Portuguese poet Pablo Neruda.



**LENORE TAWNEY**  
1907–2007

*The King I* 1962

Linen and bamboo  
3759 x 955 x 20mm

Presented by the Lenore G. Tawney Foundation  
(Tate Americas Foundation) 2016  
L03873

Lenore Tawney has been recognised for some time as a pioneer of fibre art in America. *The King I* 1962 combines natural grey and black linen threads. The warp threads are divided into two equal black and natural sections, giving the work a balanced, symmetrical look. Hanging over three and a half metres from the floor, the piece begins with tab fringes, divided into eighteen sections which run down to a point around the middle where there are only two sections, which later divide, then join again. Though the title is suggestive of a companion piece, *The Queen* 1962 may be shown separately. 1961 and 1962 were very productive years for Lenore Tawney as she prepared intensely for her solo exhibition at the Staten Island Museum, where these works were probably first exhibited. She began to work off the loom and in three dimensions for the first time using a special linen yarn which had been made to order in black and natural. She described this body of work as 'sculptural'. Her friend, the painter Agnes Martin, named the series.



**YUKO NASAKA**  
born 1938

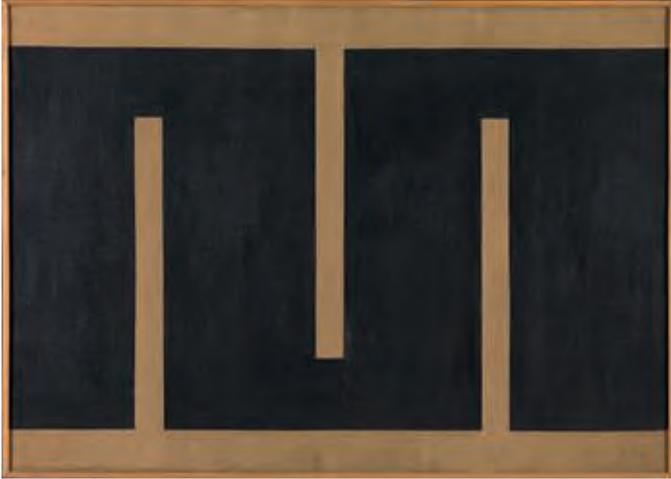
*Untitled* 1964

Synthetic paint, plaster and glue on cotton, mounted on wooden board

1817 x 919 mm

Purchased with funds provided by the Asia-Pacific Acquisitions Committee 2017  
T14778

Yuko Nasaka was one of the few women artists of the Japanese avant-garde group Gutai Art Association (1954–72). Nasaka represents the second generation of Gutai artists, who were particularly concerned with Japan's rapid economic growth, using industrial materials and techniques. *Untitled* 1964 is a large painting that consists of eight square panels assembled vertically as four pairs. Each panel features a concentric circle relief made of plaster and glue. Having studied traditional ceramic techniques during her student years, Nasaka was inspired by the potter's wheel which led her to work with a homemade mechanical turntable. As the panels rotated on the turntable, Nasaka used a palette knife and carved patterns into the material. She completed the panels by spraying dark-blue silver lacquer over them, resulting in a metallic finish. The recurrent circular imagery suggests a harmonious, timeless sense of rhythm, whilst the metallic colour conveys an industrial aesthetic. *Untitled* 1964 is a major work representing the artist's interest in the motif of the circle and her investigative and industrious approach to art making, as well as the experimental ethos of the Gutai collective, expanding traditional art materials and categories.



**JULIJE KNIFER**  
1924–2004

*M 69–41* 1969  
Acrylic paint on canvas  
679 x 952 mm

Presented as a partial gift by the estate of the artist and partial purchase with funds provided by the Russia and Eastern Europe Acquisitions Committee 2017  
T14788

*M 69–41* 1969 is an acrylic painting on canvas. A black M-shaped geometric form is set on a gold-painted ground. The black form bleeds off the left and right-hand edges, alluding to the possibility of the infinite continuation of the form. Knifer referred to the geometric form he used as the 'meander'. He developed his first clearly defined meander in 1960 and it was a motif that he used exclusively throughout his forty-year career, primarily employing the (non) colours black and white, and creating, in effect, a single work. Repeating only one motif, he based his painting on categories such as repetition, monotony, flow, rhythm, time, patience and non-development. *M 69–41* is one of only six works that place his signature meander motif on a gold ground, at a time when Knifer was turning to a more open chromatic range in an attempt to reassess the radical reduction on which he had founded the meander ten years earlier.



**MICHAEL BUTHE**  
1944–1994

*White Painting* 1969  
Wood, cotton, gesso and steel  
1510 x 2560 x 130 mm  
Purchased with funds provided by the Edward and Agnès Lee Acquisition Fund 2016  
T14782

Michael Buthe was a German artist who worked with painting, sculpture and installation, and whose work was included in seminal exhibitions such as *When Attitudes Become Form* in 1969 and Documenta V in 1972. *White Painting* 1969 is a large wooden stretcher that is draped and tied with irregular sections of unpainted white canvas. Rather than haphazardly slashing a stretched canvas, Buthe carefully composed his work, sometimes making elaborate drawings on graph paper. He used various processes, stitching lengths of cloth together and folding, tying and wrapping sections around and underneath the stretcher bars to emphasise the space in front, within and behind the stretcher. Buthe worked to achieve a dynamic relationship between the grid of the stretcher and the irregular arrangements of the fabric. Knowing they would be visible, Buthe also painted the wooden stretcher bars with white gesso, as well as the four triangular wedges in each corner, so as to unify the composition.



**WILLIAM EGGLESTON**  
born 1939

Portfolio of 42 photographs, dye transfer prints on paper  
10 from the series *Election Eve* 1976, printed 2012, of which 8 are 508 x 609 mm and 2 are 609 x 508 mm  
32 from the series *Chromes* 1970–3, printed 2012, of which 23 are 406 x 508 mm, and 9 are 508 x 406 mm  
Number 3 in an edition of 10  
Presented by Michael and Jane Wilson in honour of Sir Nicholas Serota (Tate Americas Foundation) 2017  
L03895–L03936

This portfolio of photographs by William Eggleston comprises forty-two dye transfer prints, ten from the series *Election Eve* 1976, and thirty-two from the series *Chromes* 1970–3. In each case the pictures were taken in the 1970s and originally developed as ektachromes (on slide film); they were printed as dye transfers in 2012 in an edition of ten, of which Tate's set is number three. Eggleston's subject matter varies considerably, but primarily concerns everyday life in the southern states of America. The ten images for *Election Eve* 1976 were made during a road trip in the state of Georgia which housed president-to-be Jimmy Carter's headquarters. Taken on the eve of the 1976 American election, they depict life in what appears to be an abandoned and outmoded corner of the country as a moment of high tension and anxiety takes place on the national stage. The works from the series *Chromes* were taken in the early 1970s and include some characteristic and iconic elements of Eggleston's style: bold colourful interiors, cars and gasoline stations, and portraits, both of individuals known to Eggleston and strangers encountered in the street.



**GORDON MATTA-CLARK**  
1943–1978

*Walls Paper* 1972  
72 offset lithographs on newsprint paper  
Each 860 x 576 mm  
Overall display dimensions variable  
Presented by the American Fund for the Tate Gallery, courtesy of Jane Crawford, 2016  
T14658

*Walls Paper* 1972 is a multi-part installation comprising photographs and newsprint, which Gordon Matta-Clark presented at the artist-run space 112 Greene Street in New York in 1972. Earlier that year, he took various black and white photographs of derelict and semi-demolished project houses in the Bronx and the Lower East Side of New York City. As only the facades of the buildings had been taken down, the photographs revealed the interior walls of the houses. Some of these walls were covered in paint that was flaking away; other walls were covered in wallpaper. Matta-Clark used the photographs to create his installation. First he heightened the colours of the photographs to abstract the images of the derelict houses. Next he printed the photographs on long strips of newspaper and hung these strips on a large wall from ceiling to floor. The wall consequently looked as if it were 'wallpapered' with images derived from walls in another part of New York City. The installation also included a stack of newspaper booklets which viewers were able to take away.



**KAVEH GOLESTAN**  
1950–2003

*Prostitute Series* 1975–7

10 photographs, gelatin silver prints on paper  
Each 279 x 356 mm or 356 x 279 mm

Purchased with funds provided by the Photography Acquisitions Committee 2017  
P81628–P81637

These ten black and white vintage gelatin silver prints were made between 1975 and 1977 by Iranian photographer Kaveh Golestan. They form part of his *Prostitute* series and portray women who lived and worked in the red light district of Tehran, the citadel of Shahr-e No. Golestan, then a young photographer in his mid-twenties, began his project to document their lives in 1975 and spent three years researching and studying the area, forming long-term friendships with many of the residents who allowed him to photograph them in a very intimate way. The citadel of Shahr-e No was deliberately set alight during the Iranian revolution in 1979 with an undisclosed number of residents still trapped inside. The area was later bulldozed under government instructions and the site was never rebuilt. Today the area is a park with no reference to either what it used to be or how it was destroyed, erasing all memory of its history and occupants. Golestan's images are the last known record of the area as it was.



**ROSE ENGLISH**  
born 1950

*Quadrille* 1975, 2013

20 photographs, gelatin silver prints on paper, 3 photographs, C-prints on paper, ink on paper, horse hooves, horse hair, synthetic horse hair, textiles, leather, wood, metal and film, Super 8mm, shown as video, colour  
Overall display dimensions variable  
Presented by Tate Members 2016  
T14673

*Quadrille* 1975/2013 is an installation that features a Super 8mm silent film which documents Rose English's first full-scale performance work, together with the costumes worn by the performers who took part, and photographic documentation of the event. The performance took place in the dressage arena of the Southampton Horse Show in 1975, before a surprised audience who were there to watch typical equestrian events. The film documents the arrival in the arena of six performers, all women, dressed to resemble horses in competition: they wear long horsehair tails attached to their waists, high hoof-shoes, apron-style tunics made from horse blankets, and white knee socks and gloves. Trotting in formation, their movements mimic those of horses in dressage competitions. The performers' ability to move freely is hampered by the difficulty of walking in the hoof-shoes, and there is a strong sense of self-control and restraint in their performance. *Quadrille* explores the fetishisation of women's bodies with humour and ambivalence. It was made at a time when performance and its documentation were being claimed as important territory for feminist art. English was part of a generation of women artists in Britain in the 1970s who sought to use the female body to highlight and dismantle oppressive cultural constructs that defined gender roles.



**CLAUDIO H. FELICIANO**  
active 1977–8

*Calçada* c.1977–8

Photograph, gelatin silver print on paper  
361 x 288 mm

Lent by the Tate Americas Foundation, courtesy of Latin American Acquisitions Committee 2017  
L03996

Claudio H. Feliciano's work *Calçada* 1977–8 gives an aerial view of the Copacabana beach promenade in Rio de Janeiro designed by Roberto Burle Marx, the landscape architect whose designs of parks and public spaces came to epitomise Brazilian modernity during the mid-twentieth century. By photographing the street from this height, Feliciano transforms the everyday environment – its traffic, parked cars and tiled walkways – to construct a dynamic composition of patterns and forms. This photograph is one of a group of five acquired by Tate, produced by various members of Brazil's Photoclubs from the 1950s through to the 1970s. This group of work highlights the experimental nature of photographic practice in Brazil at this time, demonstrating a range of progressive techniques such as an emphasis on contrast and framing, as well as the texture and formal rhythms found within urban spaces.



**CHRIS STEELE-PERKINS**  
born 1947

*The Pleasure Principle* 1980–9

44 Photographs, dye destruction on paper  
Each 303 x 405 mm

Purchased with funds provided by the Photography Acquisitions Committee 2016  
P81970–P82010, P82050–2

Chris Steele-Perkins is a pre-eminent documentary photographer and leading member of the Magnum collective. *The Pleasure Principle* 1980–9 is a complete set of forty-four colour cibachrome photographic prints depicting scenes of leisure and enjoyment across the social spectrum in Britain in the 1980s. The subjects depicted range from youth culture and sport to political associations and countryside hobbies, and include a now celebrated portrait of then prime minister Margaret Thatcher. In each case Steele-Perkins highlighted specifically 'British' pursuits and activities. Through this series of colour images, which fully engage with the potential of colour film to bring the world to life, Steele-Perkins presents a very particular view of various recreational and social activities. Using the idea of 'pleasure' and the pursuit of it as a vehicle, his exploration cuts across class and location. Steele-Perkins intended that the photographs should explore themes of hedonism and the search for a better world. However, in hindsight, this series of images documents both the divisions as well as the aspirations created by the political culture of the 1980s.



### DENZIL FORRESTER

born 1956

*Three Wicked Men* 1982

Oil paint on canvas

2740 x 3700 mm

Presented anonymously 2017

T14746

Denzil Forrester grew up in Grenada before moving to Britain at the age of ten, coming to prominence in the mid-1980s with the second generation of black British artists. *Three Wicked Men* is a large diptych painting which depicts several figures in an urban environment. It was made while Forrester was a student at the Royal College of Art in London, and during a period of approximately two years in which his work portrays racial and social injustices, inspired by the death in police custody of his friend Winston Rose in 1981. Beneath the overall dark palette of the work, vibrant colourful touches illuminate the painting. Forrester spent many hours in London nightclubs in the early 1980s and captured their atmosphere in gestural drawings. These sketches of dancing bodies, realised in the dark, form the basis of *Three Wicked Men*. The dynamism of the brushstrokes, the swirls of colours and the lines of prismatic light crossing the painting conjure the movement, rhythm and dynamic energy of the London reggae and dub nightclub scene.



### HAMAD BUTT

1962–1994

*Familiars* 1992

Vacuum-sealed glass, crystal iodine, liquid bromine, chlorine gas, water and steel

Overall display dimensions variable

Presented by Jamal Butt 2015

T14779

Hamad Butt's brief four-year artistic career, before his untimely death from an AIDS-related illness, was characterised by a complex and ambitious installation-based practice that was most clearly realised in the three-part installation *Familiars* 1992. Before entering art college, Butt had trained as a bio-chemist and *Familiars* explores relationships between science and art, reason and danger, and ultimately, life and death. The work was made in collaboration with scientists at Imperial College, London. The three elements of the installation individually present the change from solid to gas in iodine; the co-existence of liquid and solid in bromine; and the potential for the movement of energy within an arrangement of chlorine gas and water. *Familiars* evokes the spectral change of state of a witch's companion (known as a 'familiar') as much as it reflects on spiritual beliefs associated with transubstantiation and the relation between the human and the divine. *Familiars* was included posthumously in the group exhibition *Rites of Passage: Art for the End of the Century* at the Tate Gallery in 1995, where Butt was the youngest artist represented.



### VIKTOR PIVOVAROV

born 1937

*This is Radio Moscow ...* 1992–6

Govorit Moskva ...

from *Apartment 22* (Kvartira 22) 1992–6

Enamel paint on canvas on fibreboard

1130 x 840 mm

Purchased with funds provided by the Acquisitions Fund for Russian Art, supported by V-A-C Foundation 2017

T14798

Viktor Pivovarov was one of the founders of Moscow Conceptualism, the underground art movement that emerged in the Soviet Union in the 1960s. *This is Radio Moscow ...* is one of thirty-five paintings in the *Apartment 22* (Kvartira 22) series. All are made with enamel paint on canvas mounted on fibreboard and combine image and text, often presented in a comic book style. The series was produced between 1992 and 1996 in Prague, where the artist had emigrated in 1982. The title of the series is a reference to the Moscow communal apartment where the artist lived with his mother as a child. Most of the scenes are set inside the apartment building. While elements from the story are based on Pivovarov's personal recollections of daily life in post-war Russia, the characters, objects and text in the paintings are not directly autobiographical. Instead they are based on extracts from a fictional diary, written by the artist. The absence of the human figure suggests a subliminal sense of unease and menace, while the false sense of reality highlights the surreal quality of life in the Soviet Union.



### JANE ALEXANDER

born 1959

*African Adventure* 1999–2002

Fibreglass resin, plaster, synthetic clay, oil paint, acrylic paint, earth, found and commissioned garments and objects

Overall display dimensions variable

Purchased with funds provided by Tate's Africa Acquisitions Committee, Tate International Council, Sir Mick and Lady Barbara Davis, Alexa Waley-Cohen, Tate Patrons, Tate Members and an anonymous donor 2016

T14629

*African Adventure* 1999–2002 comprises thirteen figures set on a rectangle of red earth, which references the infertile soil found in Bushmanland, an arid area of South Africa historically occupied by the indigenous KhoiSan people. Titled after a travel agency established at the end of the apartheid era as South Africa opened up to tourism, this work combines human and animal forms and mixes recognisable and unfamiliar elements. The green walls and chandeliers evoke the British Officers' Mess in the Castle of Good Hope, a fortress constructed by the Dutch East India Company in the seventeenth century and the oldest surviving colonial building in South Africa, where this work was first installed. The objects positioned among the figures include sickles, machetes, a Victorian christening dress, boxes for explosives, a steel car and a set of worker's overalls. These relate to themes such as migration, trade, labour, colonial legacy, conflict and faith. Yet *African Adventure* does not present a particular moral or political message, as is often expected from work made in South Africa in the post-apartheid era. Like the hybrid human-animal characters who are both confrontational and vulnerable, the work is ambiguous, moving between realism and metaphor, mixing the everyday with the uncanny.



**REBECCA WARREN**  
born 1965

*Log Lady* 2003

Unfired clay, log, MDF and wheels

1990 x 1290 x 1200 mm

Presented by Maureen Paley in honour of Sir Nicholas Serota  
2017

T14852

*Log Lady* 2003 consists of a large clay headless female form, with a voluptuous figure reminiscent of Mesopotamian fertility figurines. A log with sawn-off branches, placed sideways, rests where her head should be. The bottom of the figure broadens out into a rock-like form which in turn sits on a low MDF base with wheels. The sculpture is painted white other than the log and the base. Fashioned from unfired clay, Warren's roughly worked sculptures range from amorphous to more recognisable female forms, which question our understanding of the figurative ideal. Works such as *Log Lady*, where the headless figure has exaggerated breasts and buttocks, highlight Warren's interest in the sexualisation of women's forms by disregarding heads or any personal attributes and instead focusing on symbols of female objectification. However, if there is a questioning of the politics of representation and sexual stereotyping in this work, then Warren does so in a way that is deliberately ambiguous. While the subject of the female nude is one of the most traditional in art history, Warren subverts the inherited clichés associated with the genre.



**HÜSEYİN BAHRI ALPTEKİN**  
1957–2007

*Motel Yalta* 2003–7

from *H-Fact: Hospitality/Hostility*

Metal, perspex, paint and fluorescent illumination

552 x 753 x 140 mm

Number 1 in an edition of 3 plus 1 artist's proof

Purchased using funds provided by the 2016 Frieze Tate Fund  
supported by WME | IMG 2017

T14796

*H Fact: Hospitality/Hostility* is a group of works comprising five light boxes in the form of hotel signs that spell out the words 'Tirana Palace', 'Pension Bombay', 'Motel Rio', 'Hotel Bagdad' and 'Motel Yalta'. They are part of Alptekin's larger body of work, the series *H-Fact*, which he developed between 2003 and 2007 in Istanbul. The series reflects on the history and transformation of cities through changing socio-political and economic conditions. As part of this body of work, Alptekin investigated the spaces temporarily occupied by nomadic individuals and groups of people who have left their countries of origin in order to seek a better future abroad. At first sight, the names of the hotels offer an idealised echo of a distant place, the illuminated signs radiating a sense of exoticism and desire. The visual stimulus of the signs seems to reflect a degree of prosperity. Yet the message is a mixed one as the reality was very different, with the hotels being substandard, dilapidated and derelict. Their decay reflects the seedy living conditions of marginalised social groups in a globalising world.

**MARK WALLINGER**

born 1959

*State Britain 2007*

Wood, hardboard, cardboard, fabric, paint, printed paper, photographs and other materials

Overall dimensions variable

Presented by the artist in memory of Brian Haw 2017

T14844

*State Britain 2007* was the result of Wallinger being invited to produce a commission for the Duveen Galleries at Tate Britain in 2007, and can be displayed in a number of configurations. It is an accurate recreation of peace campaigner Brian Haw's Parliament Square protest, which consisted of over 600 weather-beaten banners, photographs, peace flags and messages from well-wishers that had been amassed by Haw over a period of five years living in a temporary encampment in London's Parliament Square. Haw began his protest against the economic sanctions imposed on Iraq in June 2001, and remained opposite the Palace of Westminster until 2006, when his camp was removed by the police following the passing by Parliament of the Serious Organised Crime and Police Act prohibiting unauthorised demonstrations within a one kilometre radius of Parliament Square. With Haw's support, Wallinger decided to remake the protester's camp as an artwork, painstakingly sourcing and faithfully replicating every detail. In bringing back into the public domain a reconstruction of Haw's protest before its curtailment, Wallinger raises challenging questions about issues of freedom of expression and the erosion of civil liberties.

**MARTIN CREED**

born 1968

*Work No. 960 2008*

Cacti, 13 parts

Overall dimensions variable

ARTIST ROOMS

Tate and National Galleries of Scotland. Presented by the artist 2016

AR01230

Martin Creed's *Work No. 960 2008* comprises a row of thirteen neatly lined-up cacti, each in a terracotta plant pot placed directly on the floor. Each plant is a different variety of cactus, arranged in order of height, from the smallest *Lasiocereus rupicolus* to the tallest *Vatricania guentheri*. The arrangement – so methodical, almost pseudo-scientific in its presentation – articulates a desire to organise and calibrate that is a recurring theme in Creed's work. The way in which Creed has taken an ostensibly unremarkable group of objects and presented them in an unexpected way, thereby making strange our encounter with the commonplace, is typical of his practice. His subtle interventions reintroduce us to elements of the everyday. Creed's choice of materials such as plain A4 sheets of paper, Blu-Tack, masking tape and balloons are a thoughtful celebration of the ordinary, a focused reading of the ambiguity of stuff. It has been suggested that Creed's tendency to work serially, and to impose an almost ostentatious ordering on his chosen objects, is concerned with the human impulse to make sense of the chaotic flux of experience.



**AI WEIWEI**  
born 1957

*Tree* 2010  
Tree sections and metal bolts  
6800 x 6500 x 6500 mm  
Purchased with funds provided by Tate International Council,  
Tate Patrons and Yuz Foundation with support from Ai Weiwei  
2016  
T14630

*Tree* 2010 by Chinese artist Ai Weiwei is a monumental sculpture consisting of dry branches, roots and trunks from different species of trees that the artist gathered from across China and united in one object. Although the work resembles a natural tree, it is apparent that it was made by human hands, individual elements pieced together with the joins and changes in bark left deliberately visible. *Tree* celebrates an indigenous Chinese custom which is particularly present at the markets in and around the town of Jingdezhen in the northeastern Jiangxi province, where vendors sell distinctive tree trunks, branches and curiously shaped roots as objects to be displayed in the home. Ai's work often points at complex social and geopolitical issues affecting contemporary China. The dry and 'dead' tree sections that *Tree* is made up of draw attention to the country's rapid urbanisation, which has resulted in damage to the natural environment and the suppression of traditional culture. The act of bringing together numerous individual branches to create a whole can be read as symbolic of the relationship between the individual and society. *Tree* is characteristic of Ai Weiwei's wider practice as it represents his conceptual approach, interest in traditional Chinese culture and aesthetics and, at the same time, his concern with contemporary Chinese society.



**LUC TUYMANS**  
born 1958

*Issei Sagawa* 2014  
Oil paint on canvas  
725 x 825 mm  
Purchased with funds provided by Tate Members, Tate International Council, the Nicholas Themans Trust and Art Fund 2017  
T14804

Luc Tuymans is one of the most celebrated and influential European painters of his generation. *Issei Sagawa* 2014 is a portrait of a young man wearing a large hat that is too big for his head and whose wide brim forms two large dark areas either side of his cheeks. The face is rendered with very loose brush strokes. Tuymans based this painting on a photograph he made with his phone of a documentary film about Issei Sagawa, showing him as a young man. Sagawa later killed and cannibalised a fellow student at the Sorbonne School in Paris in 1981 and was imprisoned for several years. Tuymans has painted his portrait twice before. This painting is one of several portraits based on images of people associated with acts of violence. *Issei Sagawa* enters the collection at the same time as *The Shore*, 2014, a gift from the artist. Tuymans based *The Shore* on the opening images of the 1968 film *A Twist of Sand*. At the centre of the large painting there is a group of around ten figures, and some suggestions of a landscape on which they are standing. The painting captures the tension of the film's opening, when the people on the shore wave as if in expectation of rescue from the island on which they are stranded. Very shortly after, they are gunned down.



**MARK LECKEY**  
born 1964

*Dream English Kid, 1964–1999 AD* 2015  
Video, projection, colour and sound (surround)  
23 minutes, 2 seconds  
Number 1 in an edition of 6 plus 2 artist's proofs  
Purchased with the support of the Contemporary Art Society  
T14666

*Dream English Kid 1964–1999 AD* 2015 is a single channel projection with surround sound. It consists of meticulously sourced and reconfigured archival footage shot in Britain from the 1960s to the 1990s, combined with new material including CGI animations. The starting point for the film was the discovery on YouTube of a bootleg recording of a Joy Division concert Leckey had seen in 1979 at Eric's, a club in Liverpool. What Leckey had considered a lost yet significant, private episode in his life, was there at his fingertips and he realised that he could reconstruct his own history of 'found memories' from snippets of music, film and adverts, collaged together from material found on the internet. The film focuses on key episodes in his life between 1964 and 1999, positioned in relation to various cultural and technological influences that culminate with the end of analogue information and the rise of the digital. The film maps an autobiography of sorts and can be understood as an attempt by the artist to create a record of significant moments in his life up until the year 2000.



**LUCY MCKENZIE**  
born 1977

*Serrancolin Bed* 2015  
Oil paint on canvas, copper piping, steel and copper leaf  
860 x 1405 x 2075 mm  
Purchased with funds provided by The Joe and Marie Donnelly  
Acquisition Fund 2016  
T14670

*Serrancolin Bed* 2015 is one of four works purchased by Tate that were first shown in McKenzie's solo exhibition *Inspired by an Atlas of Leprosy*, held at Galerie Buchholz, Berlin in November 2015. The exhibition revolved around the recreation of a fictional domestic interior. In her appropriation of a wide array of vernacular styles and cultural references – from Charles Rennie Mackintosh to Tintin, and from trompe l'oeil and specialist paint techniques to graphic illustration and the construction of 'rooms' through life-size reworkings of furniture designs – McKenzie's work positions itself close to other painters of her generation who examine ideas of artifice and illusion, surface and depth, image and material. *Serrancolin Bed* is a bed made out of MDF board and copper that serves as a stretcher for an oil painting on canvas, depicting a faux marble surface, where the mattress would normally be. The headboard and footboard of the bed are made out of bent copper tubes. Serrancolin is a marble typically used in high-end interiors.



### SUSAN PHILIPSZ

born 1965

*War Damaged Musical Instruments* 2015

Audio, 14 channels, mono

31 minutes 19 seconds

Purchased 2017

T14843

*War Damaged Instruments* 2015 is a fourteen-channel sound installation that was commissioned by 14–18 NOW and displayed in the Duveen Galleries at Tate Britain in 2015–6. It features fourteen recordings of British and German brass and woodwind instruments damaged in different conflicts over the past two hundred years. Philipsz specifically focused on the brass and woodwind family because these instruments rely on human breath to produce their sound. All the instruments that Philipsz chose bear traces of damage, ranging from dents to bullet holes or missing parts. She asked musicians to try to play these instruments and recorded them. Some notes played successfully while others were distorted or missing. Philipsz's recordings are based on the military bugle call *The Last Post*, but the tune is fragmented to such an extent that it is practically unrecognisable. The call was used in battle to signal to lost and wounded soldiers that it was safe to return to base, and is used today as a final farewell in military funerals and Remembrance Day ceremonies.



### PAULINA OŁOWSKA

born 1976

*The Alchemist* 2015

Oil paint, aerosol paint and graphite on canvas

2200 x 1500 mm

Presented by Gaia Art Foundation, UK 2016

T14634

*The Alchemist* 2015 is a large colourful canvas with oil paint, spray paint and pencil applied in an impressionistic style. At the centre of the picture, a slim, pale-skinned young woman – a self-portrait of the artist – is depicted sitting cross-legged at the edge of a wooden sideboard. Behind her, a large painting showing multi-coloured mushrooms and toadstools is visible, hung next to pinned pages from her sketchbook, showing drawings and written notes made while she was conducting research into different kinds of mushrooms. The lower right quarter of the canvas is filled by what appear to be strings of mushrooms in dark purple, turquoise, orange and brown. *The Alchemist* is Ołowska's reinterpretation of a photograph taken by the Italian architect and designer Carlo Mollino (1905–73), in the 1950s or 1960s. At that time, Mollino created a large collection of Polaroid photographs, each of which depicted a young woman in an erotic pose within a carefully staged set featuring luxurious furniture, clothing and accessories. Throughout her career, Ołowska has been particularly concerned with exploring the relationship between painting and photography. She is interested in how photographs reflect the social reality of their time, and in particular the gender politics of an era, by showing archetypal attitudes about the female figure and the concept of womanhood.

**NAIRY BAGHRAMIAN**

born 1971

*Scruff of the Neck (LL 23/24b & LR 26/27/28)* 2016

Aluminum, plaster, beeswax and rubber in two parts

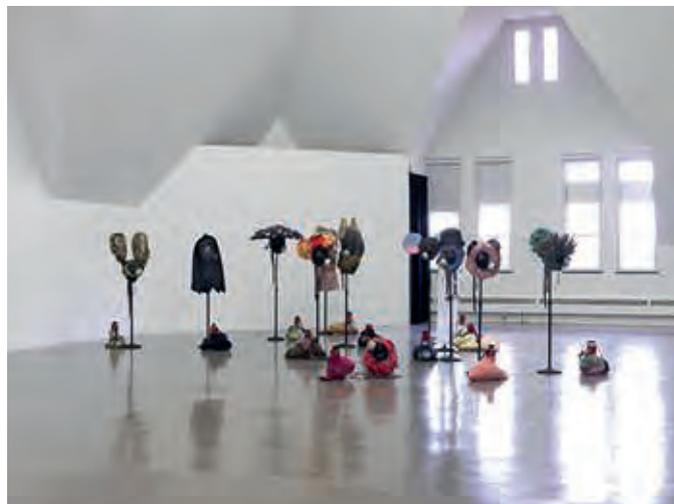
2135 x 2250 x 1100 mm

2000 x 2550 x 1270 mm

Purchased with funds provided by The Joe and Marie Donnelly Acquisition Fund 2017

T14833

Nairy Baghramian was born in Iran and is based in Berlin, where she has lived since she was a child. Her series *Scruff of the Neck* comes out of her interest in orthodontic structures – such as dental braces – as a starting point for sculpture. The series was first exhibited at Marian Goodman Gallery in London, where Baghramian treated the upper and lower floors of the space like the upper and lower jaws of a mouth. The two parts of the sculpture combine carved white polyurethane blocks, partially coated with sections of coloured beeswax, and highly polished metallic armatures. In Baghramian's thinking, orthodontic work connects with questions about who has a voice in a society and who feels socially pressured to change their outward appearance. These questions are raised in an indirect way in the *Scruff of the Neck* series. The sculptures call to mind teeth and dental bridges, but are not illustrative. As large abstract objects, they can be appreciated mainly as strange formal conjunctions of tooth-like shapes and metallic parts.

**KEVIN BEASLEY**

born 1985

*Your face is / is not enough* 2016

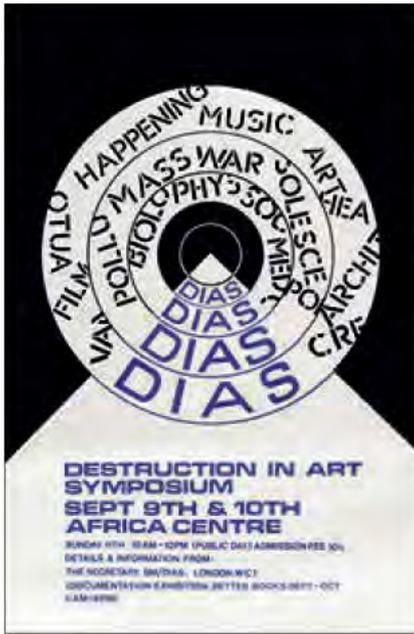
Microphone stands, gas masks, megaphones, polyurethane foam, polyurethane resin, clothing, feathers, baseball caps, umbrella frame and other materials

Overall display dimensions variable

Lent by the Tate Americas Foundation, courtesy of the North American Acquisitions Committee in honour of Bob Rennie, Chair of the Committee 2010–2016, 2017

L03867

*Your face is / is not enough* 2016 is an installation by the American artist Kevin Beasley comprising twelve individual sculptures. The sculptures consist of microphone stands topped by altered and encased gas masks, and an adapted megaphone resting at the base of each stand. Beasley used thrift-store clothes, feathers, baseball caps and umbrellas to transform the masks. These fabrics are sometimes filled with polyurethane foam and hardened after being soaked in resin. At the beginning of a display of the installation, a performance takes place: twelve people enter the space wearing the masks and utter a series of loud breathing noises into the megaphones before departing. Thereafter the sculptures remain in place. The group of twelve sculptures calls to mind a congregation of other-worldly characters; the masks and megaphones also bring to mind protective wear for riots and war, as well as the kind of equipment used in protests. In the current context, the work evokes the gassing of civilians in Syria and unrest in African American communities, especially the killing by asphyxiation of Eric Garner at the hands of a police officer in July 2014.



FREDERIC HUNTER / DESTRUCTION IN ART SYMPOSIUM  
1966

TGA 201617  
Presented by Tate Patrons 2016

Organised by Gustav Metzger (1926–2017) with the assistance of John Sharkey (1936–2014), the Destruction In Art Symposium (DIAS), which took place in London throughout September 1966, is now recognised as one of the key international gatherings of happenings artists in the mid-1960s. Among the international participants were Jean-Jacques Lebel, Henri Chopin, Werner Schreib, Peter Gorsen, Al Hansen, Wolf Vostell, Pro-Diaz, Yoko Ono, Anthony Cox, Dr Joseph Berke, Ralph Ortiz, Peter Weibel, Otto Muehl, Günter Brus and Hermann Nitsch (the Viennese artists – Weibel, Muehl, Brus and Nitsch – performing outside Austria for the first time). The seventeen reels of audio tape that make up this archive document the major portion of the three-day symposium that was at the heart of DIAS. Previously, accounts of the symposium could only rely on photographs, memory and fragmentary documentation to piece together the nature of the discussions. The recordings were made by Frederic Hunter (1934–2012), a radio producer who was immersed in the alternative poetry scene in London. In the early 1960s Hunter set up InterSoundRecords and, though never part of its catalogue, it recorded DIAS as it also, the following year, recorded the Dialectics of Liberation Conference; although a set of twenty-two LP records were produced from the latter recordings, for unknown reasons the recordings of DIAS were untouched and so were thought to have been lost.



JACQUES-BERNARD BRUNIUS  
1906–1967

TGA 20161/4  
Purchased through Bernard Quaritch Ltd, London 2016

The poet, collagist, cineaste, critic, translator and actor Jacques-Bernard Brunius joined the surrealist movement in Paris in 1935 and, after moving to London, was, with E.L.T. Mesens (1903–71), one of the main *animateurs* of the English surrealists through the 1940s. The archive consists of a scrapbook of surrealist ephemera compiled by Brunius and reflects the period during which he was directly involved with the surrealist movement – from 1935, when he formally joined the movement around André Breton in Paris, and through the 1940s when he was based in London, working first at the Crown Film Unit and then the French Section of the BBC. A particular focus of the scrapbook is a collection of single and folded page printed manifestos produced by the surrealist group between 1930 and 1949, especially those that account for its political machinations around the commitment to communism. The collection also includes documentation on surrealist exhibitions and events. Most notable are a group of six vintage photographs by Denise Bellon (1902–99) of the Paris 1938 International Surrealist Exhibition and accompanying ephemera. Breton's 1938 directorship of the Galerie Gradiva is recorded by a flyer for the gallery as well as a letter handwritten by Yves Tanguy (1900–55) on the gallery's transparent notepaper.

The opening of the Blavatnik Building at Tate Modern and *David Hockney* at Tate Britain contributed to record overall visitor numbers this year. However, pressure continues because, while Grant-in-Aid remains fixed, it does not take into account inflation and changes in the wider economy, particularly the weakness of sterling and uncertainty following the EU Referendum. Tate continues to operate efficiently and to minimise its costs. The information provided here summarises that reported in Tate's annual accounts.

## TOTAL INCOME



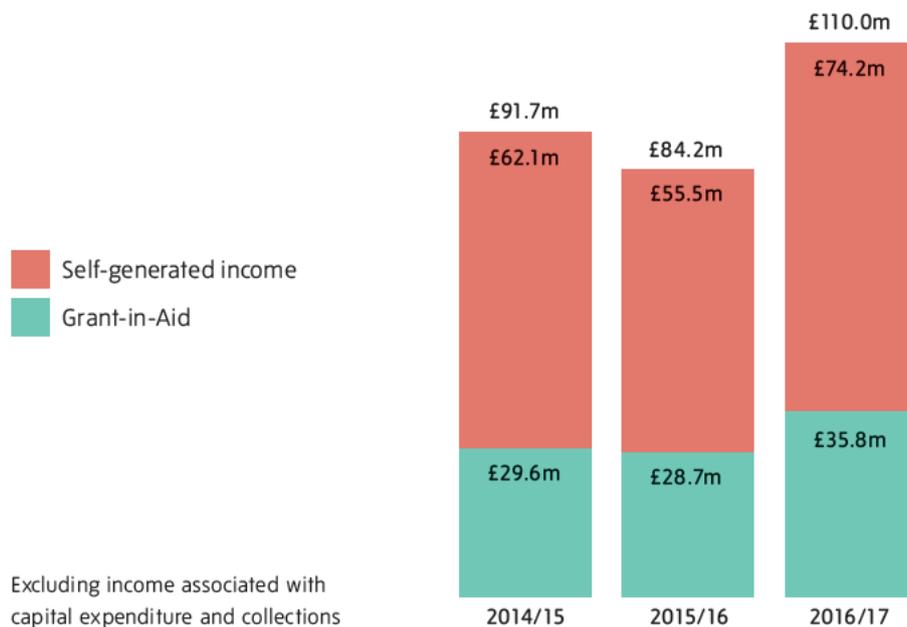
Grant-in-Aid from Parliament, provided through the Department for Digital, Culture, Media and Sport, is the bedrock of Tate's funding. It is the platform from which other forms of income are generated. Tate is grateful for the continued generosity of all of its supporters and audiences and works to generate revenue for itself. This year, the appeal of the new building at Tate Modern and strong exhibition performance have contributed to an increase in operating income.

## OPERATING EXPENDITURE

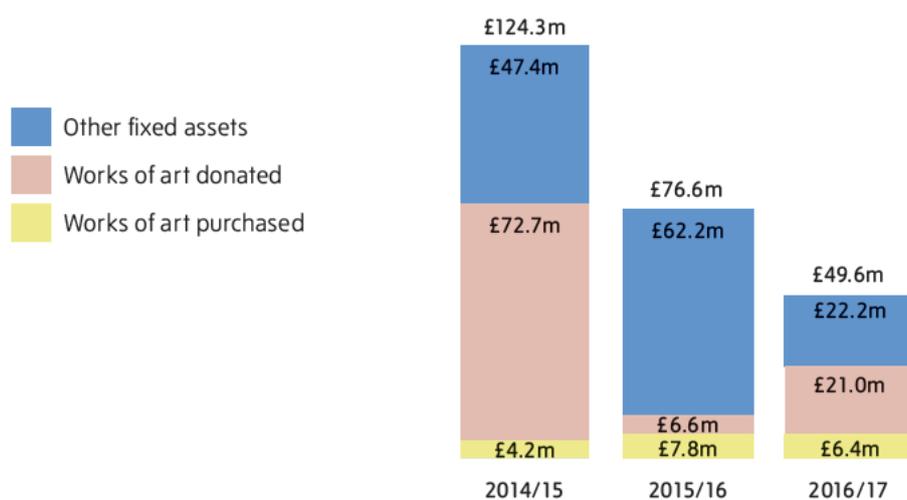


The expenditure shown above reflects the cost of fulfilling Tate's charitable and statutory purpose.

### OPERATING INCOME



### CAPITAL ADDITIONS



Tate's success grows from the remarkable generosity and support of donors of all kinds, among them those who donate works of art for the benefit of the nation. Capital fundraising for both the new Tate Modern and the Blavatnik Building and Tate St Ives has continued.

AUDIENCES

TOTAL VISITOR FIGURES

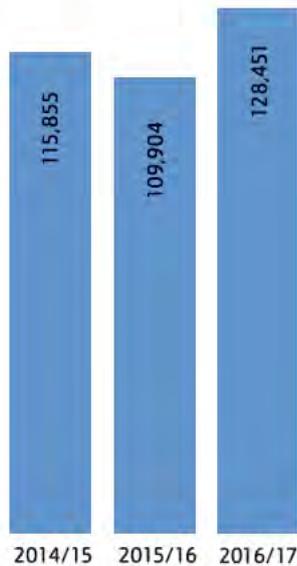


VISITOR FIGURES 2016/17

TATE BRITAIN	1,363,677
TATE MODERN	6,395,735
TATE LIVERPOOL	636,406
TATE ST IVES	52,402
<b>TOTAL</b>	<b>8,448,220</b>

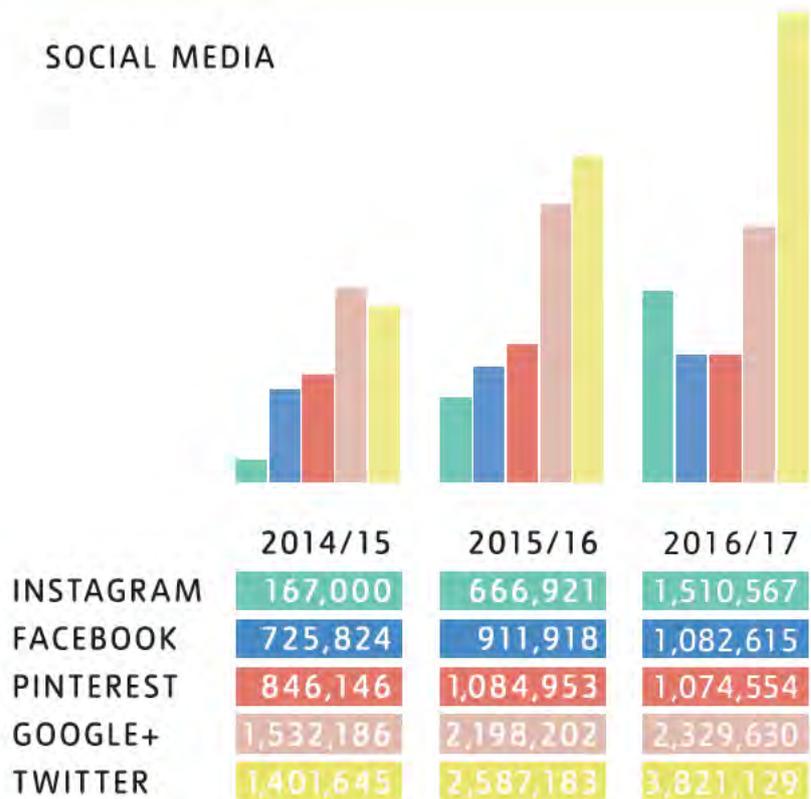
Tate St Ives main site closed from October 2015

TATE MEMBERS



WEBSITE VISITORS  
15,029,798

SOCIAL MEDIA



## ACQUISITIONS OF ARTWORKS

Works by UK artists	307
Works by artists from abroad	806
UK artists	93
Artists from abroad	220

## LOANS OF ARTWORKS

	VENUES	ARTWORKS
UK	113	513
INTERNATIONAL	120	566
TOTAL	233	1,079

## LEARNING

Self-directed visits from visitors under 18 in formal education	195,227
Visitors under 18 participating in on-site activity	358,513
Under 18s participating in offsite and digital activity	192,096
Adults participating in onsite activity	841,580
Adults participating in offsite and digital activity	203,584

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Enterprises Ltd, Millbank, London SW1P 4RG  
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978 1 84976 582 4

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Ruth Findlay and Samuel Jones

Edited by  
Lee Cheshire

With additional thanks to  
Jason Becker, William Drew, Katie Dungate,  
Alessandra Serri and Rebecca Weight

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DL Imaging

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GF Smith and Antalis

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