



TATE



A blurred background image showing people in a gallery or museum setting. A person in a green shirt is prominent in the foreground, and other figures are visible in the background, all out of focus.

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For a full version of the
Tate Report 2007–8 visit
www.tate.org.uk/tatereport

Introduction



A clear vision /

In last year's Report we presented our vision for Tate in 2015, Tate Next Generation. We spoke of a programme that will embrace new voices and ideas, welcome new audiences and make full use of new technology. This Report explains how we are beginning to turn our vision into a reality.

The quality of the Collection, our buildings and our staff all have an impact on our ability to deliver the vision. We need great works of art to present compelling stories that engage and inspire our audiences. We need buildings that provide a sympathetic environment to view art and stimulate new work, in the way that the Turbine Hall and the Duveen Galleries do for contemporary artists. And we need to ensure that our team of staff, volunteers and partners feel supported and valued in order that they can fully contribute to our work.

Growing the Collection /

This has been an outstanding year for acquisitions to the Collection thanks to the generosity and foresight of collectors and artists. A bequest as exceptional as Simon Sainsbury's gift to Tate and the National Gallery is rare; it is unprecedented that it should occur in the same year that we received, with the National Galleries of Scotland, a major donation by Anthony d'Offay.

The eighteen paintings that Simon Sainsbury bequeathed to Tate and the National Gallery are of outstanding significance. Tate received thirteen works by artists including Francis Bacon, Balthus, Pierre Bonnard, Lucian Freud, Thomas Gainsborough and Johan Zoffany.

The quality and sheer variety of works will enormously enhance our collections of British and modern art. A special display of the Bequest opens at Tate Britain in summer 2008.

In February 2008 we also announced one of the largest and most imaginative gifts ever made to museums in Britain. The part-gift, part-sale made by Anthony d'Offay, with the assistance of the National Heritage Memorial Fund, The Art Fund and the Scottish and UK Governments, has enabled the creation of ARTIST ROOMS*, a contemporary art collection held by Tate and the National Galleries of Scotland on behalf of the nation. The Collection, comprising 725 works by 25 artists, is envisaged as a series of 50 rooms, each dedicated to an artist of international standing. ARTIST ROOMS will be shown at a wide range of galleries and museums across the country from 2009, transforming the presentation of contemporary art in the UK.

Tate can only prosper when it enjoys the respect and co-operation of artists. There is a long tradition of artist gifts to the Collection and we are deeply grateful to the artists who have donated works this year. Amongst these, Damien Hirst made a generous gift of four important works including an early vitrine, *The Acquired Inability to Escape* 1991; Louise Bourgeois presented the sculpture *Maman* 1999, the iconic spider that has become so associated with Tate Modern; while David Hockney kindly gave his largest work to date, a magnificent depiction of the Yorkshire landscape, *Bigger Trees near Warter* 2007*.



Reaching audiences /

We reach new audiences by sharing the Collection with museums in Britain and abroad. This year 89 works by JMW Turner travelled to the National Gallery of Art, Washington, DC and then to Dallas Museum of Art for what was the largest and most comprehensive Turner exhibition ever seen in the USA. The tour, which continues at the Metropolitan Museum of Art, New York in June 2008 and concludes at the Pushkin Museum in Moscow in February 2009, takes works from the Turner Bequest to hundreds of thousands of people and has been planned with close collaboration between the curators of the partner museums and Tate.

The new collection display at Tate Liverpool, *DLA Piper Series: The Twentieth Century: How it looked & how it felt*, celebrates Liverpool's status as European Capital of Culture. The display includes many great works of the twentieth century including Auguste Rodin's *The Kiss* 1901–4 and Pablo Picasso's *Weeping Woman* 1937. The Turner Prize was presented at Tate Liverpool in the autumn, taking this high-profile exhibition to audiences in the north for the first time. The event was a fitting prelude to the Capital of Culture celebrations which, in May 2008, included the twentieth anniversary of Tate Liverpool.

At Tate St Ives a focus on community initiatives and building closer relations with neighbours has brought about a range of exciting events, programmes and forums for school children and teachers, and also local families.

Tate Online lies at the centre of our plans to take Tate to a more international and diverse audience. The site continues to attract huge numbers of visitors and unique, innovative content, including the monthly TateShots podcasts and new initiatives, such as a collaboration with Flickr, ensure that we are reaching audiences of more than sixteen million a year and growing our online reputation.

In other projects beyond our walls we seek to reach much smaller groups with special needs. Looking for Change, supported by UBS, is the first programme to explore how skills learned in the course of developing understanding of the visual arts can be transferred to other areas of learning. In a three-year programme we are working with four primary schools in deprived areas in London. Children who rarely get the same teacher from one term to another are now part of weekly sessions, provided by Tate, which we hope will help these young people gain confidence and skills which can be transferred across all their work.



Developing our galleries /

We continue to lay the groundwork for plans that will improve and enhance the experience for our visitors. Plans drawn up by Herzog & de Meuron to transform Tate Modern with an extension to the south side were boosted when we announced both a generous 'start-up' donation of £5 million from one of our then Trustees, John Studzinski, and, in December, a grant of £50 million from the Government. The challenge of raising £215 million (at 2012 prices) in an uncertain economic environment is obvious, but the range of new spaces in this landmark building will not just alleviate the overcrowding at Tate Modern, but will enable us to totally transform the way we programme, the work we commission and display, and the way we welcome and engage our audiences in the 21st century.

Following the appointment of Caruso St John Architects, much work has been undertaken on a masterplan for Tate Britain. An initial phase of works which meets our key objectives of dealing with the pre-war fabric of the galleries and inadequate visitor facilities, and making improvements to visitor circulation is being developed in greater detail with the aim of completing this work by 2012.

Working with the National Portrait Gallery and other partners, we are developing plans to transform our existing Store in Southwark into a world-class centre for the care and management of museum collections. We are currently raising funds for a new building, by Grimshaw Architects, on the existing site. This will contain tailor-made facilities for conserving and storing collections, as well as spaces that will allow innovative programmes for the public and provide facilities for training a new generation of conservators.

Staff and supporters /

One of our key priorities over the last year has been to develop management and leadership skills within the organisation to help foster future talent for Tate and for the wider sector. We have achieved this by developing our own programmes such as Tate Manager and through participation in schemes such as the Clore Leadership Programme.

We welcomed many new members of staff including in senior roles Mark Osterfield and Martin Clark as Executive Director and Artistic Director respectively at Tate St Ives, Julian Bird as Chief Operating Officer, Sue Cambridge as Finance Director and appointed Caroline Collier as Director, Tate National and Cheryl Richardson as Director of Human Resources. Susan Daniel-McElroy, Director of Tate St Ives retired after seven very successful years in which she advanced the gallery's exhibition programme, and Simon Groom left Tate Liverpool to become Director of Modern and Contemporary Art for the National Galleries of Scotland. Dennis Hammond retired as Porter for the Millbank site after 23 years of dedicated service, and Stephen Dunn moved to the National Gallery after 30 years as a Registrar with Tate.

This year we welcomed Monisha Shah, Lord Browne and Franck Petitgas as new Trustees and look forward to welcoming Professor David Ekserdjian as National Gallery Liaison Trustee to replace Jon Snow. Jon, like our other Trustees, has shown enormous commitment, energy and passion during his term as Trustee, and we also thank John Studzinski, Victoria Barnsley, Jennifer Latto and Melanie Clore for their contribution as they retire from the Board, having respectively given particular support to Tate Modern; Tate Britain and Tate Enterprises; Tate Liverpool; and the Collection.

It was with great sadness that we received the news of the death of Sir Norman Reid in December 2007 shortly after the death of his wife, Jean. Norman joined Tate in 1946 and was Director from 1964 to 1979. During this period he laid the foundations for the Tate as we know it today, creating the British and Modern Departments, developing Conservation and founding the Tate Archive of British Art and the Modern Print Collection. His friendships with artists led to major gifts by Henry Moore, Barbara Hepworth, Naum Gabo, Ben Nicholson and Mark Rothko.

Former Trustee and architect Sir Colin St John Wilson, and the American artist RB Kitaj, who lived in London for nearly 40 years and coined the term 'School of London', also died during the year. Tragically, the young artist Angus Fairhurst took his own life in March. His work was some of the most engaging, witty and perceptive of his generation and he was also an enormously influential friend to many British artists.

We were delighted that the service of John Studzinski and former Trustee and Chair of Tate Liverpool Council, Paula Ridley, was recognised by their appointments as CBE in the New Year Honours 2008.

Paul Myners,
Chair, Tate Trustees

Nicholas Serota,
Director, Tate

Tate Trustees as of 31 March 2008 /

Paul Myners (Chair)
Helen Alexander
The Lord Browne of Madingley
Melanie Clore
Sir Howard Davies
Jeremy Deller
Anish Kapoor, CBE
Patricia Lankester
Franck Petitgas
Fiona Rae
Monisha Shah
Jon Snow

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

The Collection

Acquisitions /

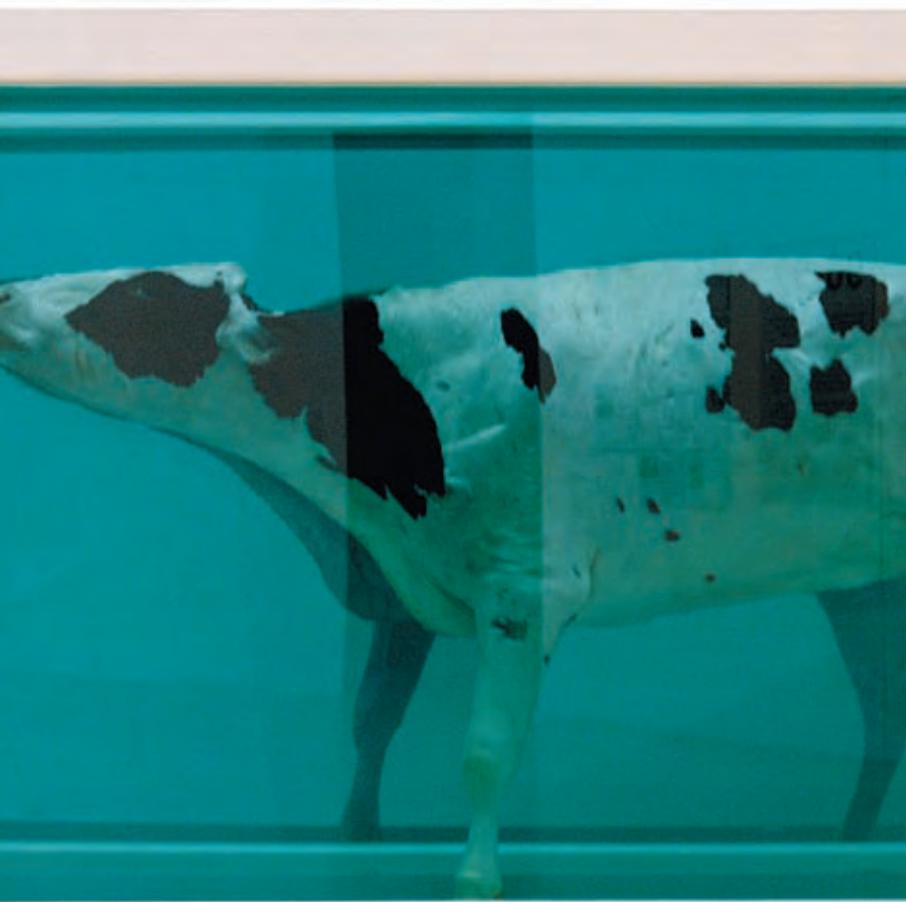
The past year has been a remarkable one for acquisitions. Tate received an unprecedented number of bequests and gifts, to the value of £63.1 million, contributing significantly to the strategy of building the Collection in all areas covered by our remit, while also reflecting a gradually expanding geographic range.

One of the most outstanding bequests ever received by Tate, thirteen paintings from Simon Sainsbury's collection, was announced in October. This major group of works includes *Mr and Mrs Carter* c1747–8 by Thomas Gainsborough; *Nude in the Bath* 1925 and *The Yellow Boat* c1936–8 by Pierre Bonnard; *Study for a Portrait* 1952 by Francis Bacon; and three works by Lucian Freud, *Girl with a Kitten* 1947, *Boy Smoking* 1950–1 and *The Painter's Mother IV* 1973.

A further Bacon painting, *Figures in a Garden* c1936, and works by Thomas Daniell and RB Kitaj were allocated by HM Government in lieu of Inheritance Tax.

At the end of 2007 Tate received a major donation of four works from Damien Hirst: an early vitrine, *The Acquired Inability to Escape* 1991; the sculpture *Life Without You* 1991; one of the first in a series of fly paintings, *Who's Afraid of the Dark?* 2002; and the exhibition copy of *Mother and Child Divided* 2007, created for the Turner Prize retrospective at Tate Britain last autumn. This is the first phase of a gift of works that Hirst has generously committed to Tate. Other artists' gifts received this year include Louise Bourgeois's *Maman* 1999 and *Esirn Coaler* 2007 by Ellen Gallagher. David Hockney also declared his intention to donate his largest ever painting, *Bigger Trees near Warter* 2007*.





In partnership with the National Galleries of Scotland, we also announced in February* the launch of a new collection of international contemporary art which has been created through one of the largest and most imaginative gifts ever made to museums in Britain. The 725 works of art, to be shown in 50 monographic rooms, were given by Anthony d'Offay, with the assistance of the National Heritage Memorial Fund, The Art Fund and the Scottish and UK Governments. ARTIST ROOMS will be jointly owned and managed by the National Galleries of Scotland and Tate, but will transform displays of contemporary art across the UK. Artists represented include Diane Arbus, Joseph Beuys, Gilbert & George, Anselm Kiefer, Jeff Koons and Andy Warhol.

Bruce Nauman's commission for The Unilever Series at Tate Modern, *Raw Materials* 2004, was added to the Collection this year with support from the American Fund and Tate Members. This was not the only piece from Tate's exhibition programme to be acquired; others were *Untitled (Tate)* 1992–2000 by Peter Fischli & David Weiss, and Dominique Gonzalez-Foerster's *Séance de Shadow II (bleu)* 1998, which was shown in the exhibition *The World as a Stage*.

Tate Members contributed to more than a dozen acquisitions, helping to expand the Collection with works by a range of British and international artists. These included work by the Brazilian artist Hélio Oiticica (bought with additional support from the American Fund, the Latin American Acquisitions Committee and The Art Fund), Art & Language, Tacita Dean, Braco Dimitrijevic, Paul Graham, Pierre Huyghe and Eduardo Paolozzi.

Ten works were acquired with help from Tate Patrons. All works are by artists not previously represented in the Collection, such as Liam Gillick, Siobhán Hapaska, Edward Krasinski, Raqib Shaw, Bob and Roberta Smith and Keith Tyson.

The Collection

The American Patrons of Tate play an invaluable role in developing the Collection. On 8 May 2007 they hosted a fundraising dinner in New York that was attended by many significant American artists. At this event the Patrons announced the donation of important works by John Currin, Ellen Gallagher, Ellsworth Kelly, Susan Rothenberg, Richard Tuttle and Terry Winters, as well as the gift of \$1.6 million towards future acquisitions by contemporary artists from North and South America. The American Fund and the Latin American Acquisitions Committee continue to help expand the range of works from the Americas in our Collection, and the first purchase – *Whose Utopia?* 2006 by Cao Fei – was made by the Asia Pacific Acquisitions Committee. Tate's International Council also contributed to major acquisitions such as *Casual Passer-By I met at 1.43pm, Venice 1976 1976* by Braco Dimitrijevic; *Collectors* 2006 by Francis Alÿs, and two paintings by Edward Krasinski, *Intervention 15* and *Intervention 27* 1975.

Jake and Dinos Chapman's acclaimed installation *The Chapman Family Collection* 2002 – a work consisting of 34 carved wooden objects, arranged in the manner of an ethnographic display – was bought with a significant contribution from The Art Fund, as well as help from Members and private benefactors.

Continued support was received from Outset for the Outset Frieze Special Acquisitions Fund for works including Andreas Slominski's *Moulin Rouge* 1998/2002 and eleven photographs by Mauro Restiffe from *Empossamento* 2003.



Conservation /

Visitors to the gardens of Barbara Hepworth's studios in April 2007 had the opportunity to watch Tate's conservation team at work. The team were undertaking a major restoration of Hepworth's *Two Forms (Divided Circle)* 1969. Despite annual maintenance, the bronze sculpture's appearance had changed over the years. There was no longer the striking contrast between the gold interior and the green/brown chemical patina on the exterior. To return the sculpture back to what Hepworth intended, the conservators used an early photograph as a guide to manually remove the oxidised layer covering the interior, revealing the gold colour of the natural bronze. Then the exterior was washed and waxed to protect it from the elements.

Several more works were given full restoration treatments this year, including John Everett Millais's *Hearts are Trumps* 1872 (and its frame), Joshua Reynolds's life-sized equestrian portrait of *Lord Ligonier* 1760, and Johan Zoffany's theatrical scene, *Charles Macklin as Shylock* c1768.

Tate is a leader in time-based media conservation, covering film, video, audio, computer-based work and performances. Old and new technologies have dominated this field of conservation in the past year, with younger artists exploring near obsolete formats in their work. For example, a newly acquired five-channel 16mm film installation by Ellen Gallagher and Edgar Cleijne, *Murmur* 2003–4, was on show at Tate Modern last year. *Murmur*'s projectors were not designed to run for the long periods demanded by gallery display, and so we developed the expertise needed to keep the film running for the 71 hours a week Tate Modern is open.

The department worked with artist Rafael Lozano-Hemmer to develop a conservation strategy for *Subtitled Public* 2005, his interactive computer-based work. *Subtitled Public* is an empty exhibition space in which visitors are tracked and 'subtitles' – thousands of verbs conjugated in the third person – are projected onto their bodies. 'If no one participates, then the piece does not exist,' Lozano-Hemmer said. As the first work of its kind to enter Tate's collection, it is an important test case for developing a conservation strategy so that both the technological and interpretive elements will be preserved for future display.

The Collection

Collection research /

Research into Tate's collection is a vital aspect of many departments' work, and often involves close collaboration between staff with different specialist knowledge. This work is now being led by our new Research Department (created in 2007), which is setting strategic priorities and bringing together various teams at Tate.

One example of cross-Tate collaboration is the investigation undertaken by conservators and curators into possible responses to the deterioration of modern sculptures made of ephemeral materials. Involving discussion of practical, art historical and ethical issues, their work led to an international workshop funded by The Andrew W Mellon Foundation. The workshop brought together 50 leading scholars, curators and conservators from Europe and America to discuss the replication of modern sculptures. A special issue of Tate's online research journal *Tate Papers* was devoted to articles arising from the workshop.

To support the development of the Collection, we invited external specialists to speak at a series of seminars devoted to contemporary art and the art market in different regions of the world. Work also continued on cataloguing projects, and we identified other areas for further research. We explored new ways of structuring and presenting the online catalogue of JMW Turner's works on paper and hope to apply these to all future catalogues. An exciting new initiative was the Artist Interview Programme, where artists were filmed talking in depth about their works in the Collection. Transcripts of these interviews will be made available to researchers using Tate's Hyman Kreitman Research Centre, and edited highlights will be shown on Tate's website, creating an important research resource for future generations.



National Art Collections Centre /

Underpinning all our work is a desire to increase public access to works in the Collection. These needs have led us, in partnership with the National Portrait Gallery, to develop a scheme for a new National Art Collections Centre (NACC) alongside Tate's existing Store in Southwark.

The new NACC, designed by Grimshaw Architects following a competition, will transform the Store into an international centre for research, skills development and conservation. As well as purpose-built facilities for conservation, the Centre will provide training and education programmes, streamline collection management into one site, and function as a public space for community groups and schools in the local area.

The building, which has outline planning permission, will increase access to the Collection and promote greater understanding of collection care. We will develop long-term relationships with local schools and groups in the neighbouring area, and hope that we can contribute to the community to the south of Southwark in the way that Tate Modern has in north Southwark.

While unable to fund the Centre, the Heritage Lottery Fund was highly complimentary of the project, and the Department for Culture, Media and Sport made a financial commitment to the project this year. We are currently investigating fundraising options.

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

Acquisitions

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



Thomas Gainsborough

1727–88

Mr and Mrs Carter c1747–8

Oil on canvas

901 x 692 mm

Bequeathed by Simon Sainsbury 2006 (accessioned 2008)

T12609

Mr and Mrs Carter is one of Thomas Gainsborough's earliest works, possibly painted in 1747–8 when he was living in London but making regular summer trips to his home town of Sudbury, on the Essex/Suffolk border. The sitters, William Carter of Ballingdon-cum-Brundon, just outside Sudbury, and his wife Frances, were the parents of Frances Andrews who sits genteelly alongside her husband in Gainsborough's celebrated *Mr and Mrs Andrews* (National Gallery). In the latter, spreading into the distance is the harvest landscape of their Essex estate, Auberries, in Bulmer, the parish adjoining Ballingdon. William Carter was a figure of some substance in the locality. A merchant and extensive landowner, he would have been known to Gainsborough whose own father had been a merchant and whose family worshipped at the same church, All Saints in Sudbury. Despite the odd disproportion between husband and wife, which suggests a youthful work, the painting is an important one in the context of Gainsborough's early patronage and his local Sudbury connections.

Johan Zoffany

1733–1810

Colonel Blair with his Family and an Indian Ayah 1786

Oil on canvas

965 x 1346 mm

Bequeathed by Simon Sainsbury 2006 (accessioned 2008)

T12610

The German-born artist Johan Zoffany arrived in England in 1760 and soon became court painter to King George III. In 1783 he travelled to India to paint the British stationed there, returning in 1789. This conversation piece of Colonel Blair with his family and an Indian ayah or maid dates from the middle of his stay, probably painted in Kanpur (Cawnpore) in 1786. In a scene of warmth and intimacy unusual in the work of Zoffany, Colonel Blair takes the hand and looks into the eyes of his wife, Jane. His eldest daughter is seated at the piano playing Handel sonatas, while his younger daughter feeds a cat held by the ayah. Hanging on the wall behind them are Indian landscape paintings. A rare and important Indian group portrait, this is only the second Indian work by Zoffany to enter the Collection.



Pierre Bonnard

1867–1947

Nude in the Bath (Nu dans la baignoire) 1925

Oil on canvas

1030 x 640 mm

Bequeathed by Simon Sainsbury 2006 (accessioned 2008)

© ADAGP, Paris and DACS, London 2008

T12611

Nude in the Bath is among Pierre Bonnard's most remarkable compositions, described by one observer as a 'disturbing and erotic image'. Painted in the mid 1920s, it is typically rich in its chromatic range and shows the influence of photography on the artist in his use of instantaneity and cropping. Though truncated, the two figures that inhabit the domestic space – the bather and a standing figure at the left margin – are familiar from Bonnard's other works as Marthe (Maria Boursin), the painter's companion and model from 1893, and Bonnard himself. The painting is part of a series of works in which he depicted Marthe preparing for, immersed in or emerging from the bath, consistently imagining her as her youthful self. The presence of the self-portrait lends *Nude in the Bath* a psychological charge, while the lifeless quality of the bather's inverted body and tomb-like tub instil a fatalistic atmosphere into the interior scene.



Balthus (Balthasar Klossowski de Rola)

1908–2001

Still Life with a Figure 1940

Oil on paper mounted on wood panel

729 x 928 mm

Bequeathed by Simon Sainsbury 2006 (accessioned 2008)

© ADAGP, Paris and DACS, London 2008

T12613

Still Life with a Figure encapsulates both Balthus's skill as a draughtsman and his ability to create images of an unsettling and peculiar nature. In this painting a girl draws aside a heavy tapestry and pensively surveys a table covered with a white cloth, adorned with a bowl of apples, wine and bread. While this altar-like scene has references to the Eucharist, the presence of a knife cutting through the bread and the girl's disconcerted look seem to undercut the implication of religiosity and sacrament, and instead engender a sense of uncertainty and threat. The sense of the uncanny is further heightened by the hyper-real apples which float above and around, rather than within, the elaborate metal bowl. Balthus made the painting in the French countryside after being discharged from the army and having fled Paris following the invasion of the German army, and its suggestions of ambiguity and uncertainty may reflect these turbulent times.



Lucian Freud

b1922

Girl with a Kitten 1947

Oil on canvas

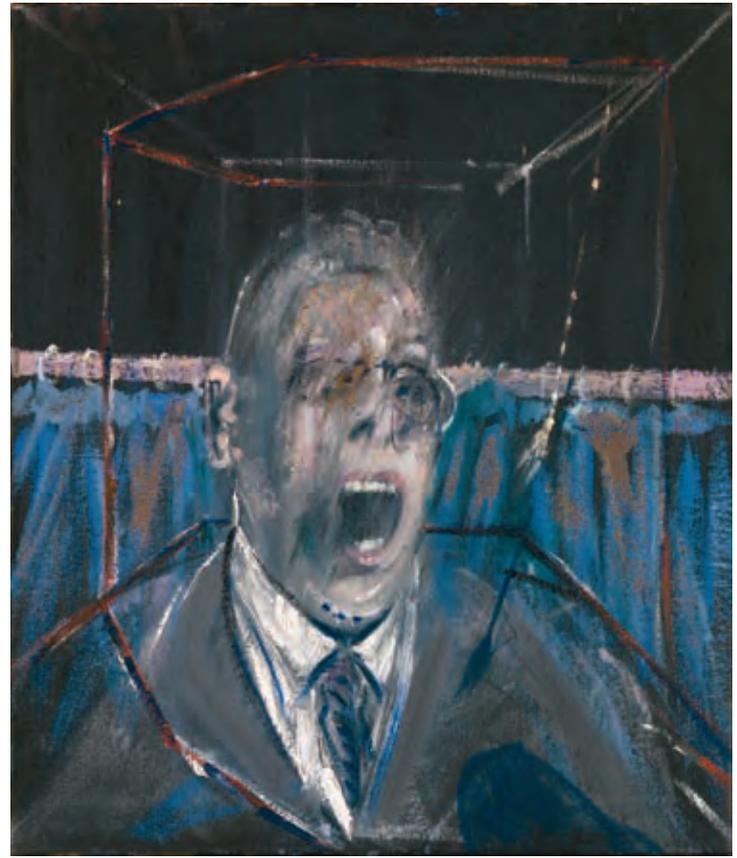
410 x 307 mm

Bequeathed by Simon Sainsbury 2006 (accessioned 2008)

© Lucian Freud

T12617

The single figure portrait lies at the heart of Lucian Freud's oeuvre. *Girl with a Kitten* is part of a sequence of three celebrated portraits of Freud's first wife, Kitty Garman, daughter of Jacob Epstein, and is a painting that arguably marks the point at which portraiture became the major subject of his painting. In this, the first painting in the series, Garman grasps a kitten by the neck and where she looks to her left, the kitten looks directly at the viewer. Both sets of eyes, the kitten's and Garman's, carry the reflection of a window frame, the only indication of an interior setting for the portrait. Critic Herbert Read's statement that Freud was the 'Ingres of Existentialism' seems most apposite in paintings such as this (and the last in the series of portraits of Garman, *Girl with a White Dog* 1950–1, also in the Tate Collection); the painting combines classicism with oppressive scrutiny of his subject and the essential loneliness of existence which infused the post-war atmosphere.



Francis Bacon

1909–92

Study for a Portrait 1952

Oil on canvas

659 x 559 mm

Bequeathed by Simon Sainsbury 2006 (accessioned 2008)

© Estate of Francis Bacon. All rights reserved, DACS 2008

T12616

Study for a Portrait is from a sequence of four similarly sized paintings of the same subject executed by Francis Bacon in 1952. The paintings show the head and shoulders of a man seated against a curtained screen (such as that found in a restaurant or pub) or balustrade (for a balcony, handrail or bedstead) and enclosed within a space-frame. The representation of a primal scream – a favourite example for Bacon of human deformation under stress – is central to his iconography from very early on and came to define his vision. Bacon's portrayal of the scream here is a close transcription of a film still – used time and again by Bacon for its talismanic power – of the screaming nurse with broken glasses from Sergei Eisenstein's *The Battleship Potemkin* 1925. However, the gaping mouth could also be suggestive of struggling for breath – a sign of suffocation, desperation or even ecstasy – and a reference to Bacon's own asthmatic condition.



Stanley Spencer

1891–1959

The Woolshop 1939

Oil on canvas

914 x 610 mm

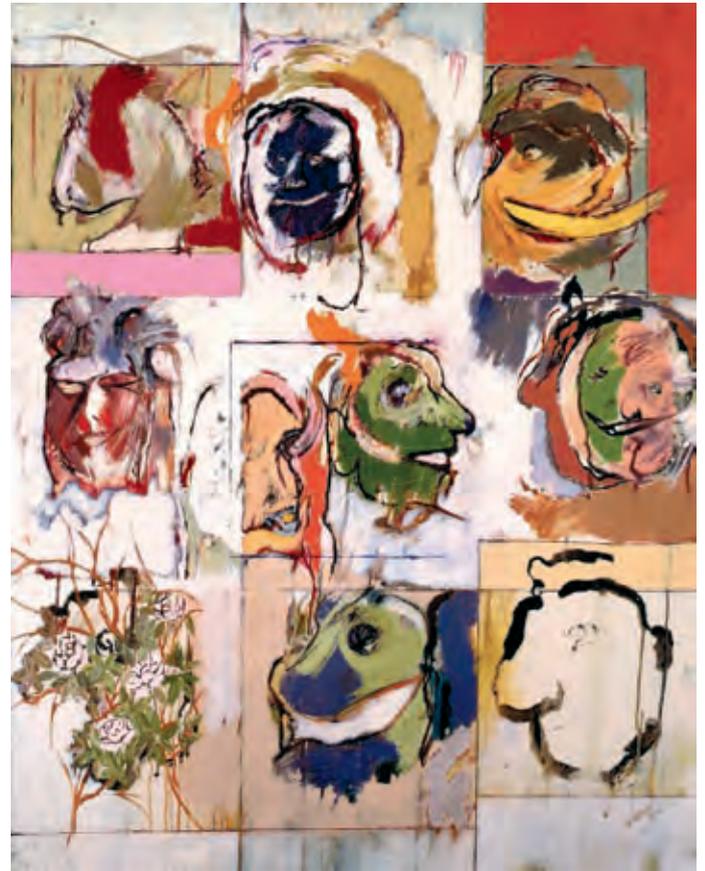
Bequeathed by Maurice Farquharson through The Art Fund 2007

© The Estate of Stanley Spencer 2008.

All rights reserved DACS

T12548

Stanley Spencer painted *The Woolshop* as a celebration of his friendship with Daphne Charlton, the wife of the painter George Charlton, with whom he was staying in Gloucestershire. It was one of a sequence of designs for an unrealised 'chapel' dedicated to Daphne and Spencer. *The Woolshop* recalls a visit to a shop in Stonehouse, Gloucestershire. Daphne is shown choosing some wool with Spencer appearing subserviently as assistant to the shopper both in the foreground and background. The texture of the rings of wool echo Daphne's jumper and hair as well as Spencer's striped jacket. The serpentine line of woollen rings both frame Daphne's figure and deftly link the foreground and background scenes. This work was bequeathed to Tate through The Art Fund by Mr Maurice Farquharson with a life interest for his widow Mrs Nancy Farquharson. This fine painting greatly broadens Spencer's representation in the Collection, and we expect it will be in great demand for displays.



RB Kitaj

1932–2007

Erasmus Variations 1958

Oil on canvas

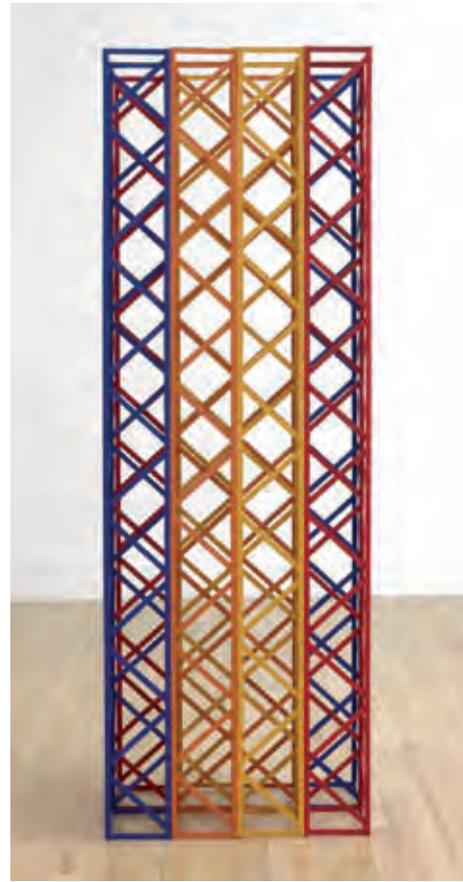
1049 x 842 mm

Accepted by HM Government in lieu of Inheritance Tax and allocated to Tate 2007

© The Estate of RB Kitaj

T12540

Erasmus Variations dates from that formative period for RB Kitaj when, prior to his move to London and enrolment at the Royal College of Art (1959–62), he was studying in Oxford at the Ruskin School of Art. This painting reflects Kitaj's admiration for the painting of Willem De Kooning and his absorption of Surrealism as a philosophy rather than a technique. The source of the painting – a sheet of doodles by Erasmus in the margins of a book – points to his early introduction while in Oxford to the study of iconography. Kitaj developed this source image to form a grid of veiled portraits of a series of women he had known in one way or another. With *Erasmus Variations* Kitaj created a painting that stands as a manifesto for a particular kind of image-making and interpretation in which modernity and tradition are fused together (imagery created by the sixteenth-century humanist Desiderius Erasmus is arranged in a modernist grid and then transformed by the poetics of surrealist automatism), and where content is manifested through veiled autobiography.



Ernst Wilhelm Nay

1902–68

White Spring (Weisse Quelle) 1963

Oil on canvas

1445 x 2048 mm

Presented by Elisabeth Nay-Scheibler, Cologne 2007

© Elisabeth Nay-Scheibler, Cologne

T12549

White Spring shows the German abstract painter Ernst Wilhelm Nay at the height of his powers of spontaneity and control, colouristic subtlety and compositional energy. The painting falls towards the end of his important *Disk Series* of 1955–63 in which round balls of colour loosen, grow and fragment. Circular forms populate the centre of *White Spring*, rendered with apparent speed and concentrated energy. Nay understood these as workable 'Ur-signs' with universal significance and free of specific personal connotations. They also hold a graphic intensity that reflected the artist's interest in mark-making and show a movement towards the 'eye' forms that appear in his subsequent works. The artist originally called this painting *Chrome and Grey*, but later retitled it *White Spring*, alluding to a water source and drawing attention to the dominant white that brings the work to life.

Rasheed Araeen

b1935

Rang Baranga 1969

Wood and paint

1830 x 610 x 460 mm

Presented by Tate Members 2007

© Rasheed Araeen

T12409

Rang Baranga is typical of Rasheed Araeen's early geometric work, in which vertical and horizontal lines, held together by a network of diagonals, refer both to Eastern and Western culture. Born in Pakistan but based in Britain since 1964, Araeen was a pioneer in the development of minimalist sculpture in the UK. His practice, informed by his training in engineering, his Islamic background and a reaction to balanced, hierarchical compositions, was based in the use of symmetrical configurations which he believed should be the basis of a new sculpture. In his search for stable yet open structures, Araeen found inspiration in nature, particularly in the movement of fire and water. As a result of its lattice structure and colour, *Rang Baranga* is particularly evocative of the visual rippling effect characteristic to both of these movements.



Hélio Oiticica

1937–80

Tropicália, Penetrables PN 2 'Purity is a myth' and PN 3 'Imagetical' 1966–7

Mixed-media installation

Display dimensions variable

Purchased with assistance from the American Fund for the Tate Gallery, the Latin American Acquisitions Committee, Tate Members and The Art Fund 2007

© Projeto Hélio Oiticica

T12414

Hélio Oiticica's *Tropicália* is a landmark of early installation art, which invites us to actively experience an environment of sand, tropical plants, poetry and live birds. Throughout his career Oiticica explored ways to develop the dynamic and sensory qualities of the work of art, encouraging the participation of the viewer, and eroding the boundaries between art and everyday life. In the interactive environment of *Tropicália, Penetrables PN 2 'Purity is a myth' and PN 3 'Imagetical'* he combined these ideas with distinctly Brazilian imagery. The statement 'A Pureza e um Mito' ('Purity is a Myth') is inscribed on one of the cabins; referring partly to the hybrid national culture of Brazil, it is also a disavowal of the artistic purity of European modernism in favour of disorder, freedom and communal experience.



Braco Dimitrijevic

b1948

This Could be a Place of Historical Interest 1972–7

Forty-eight black-and-white photographs

Each 530 x 170 mm

Presented by Tate Members 2007

© Braco Dimitrijevic

T12555

This Could be a Place of Historical Interest comprises 48 black-and-white photographs depicting landscapes, interiors and urban scenes. Below each image is printed the words 'THIS COULD BE A PLACE OF HISTORICAL INTEREST', and these apparently commonplace or functional locations – a football pitch, the corner of a domestic living room, a windmill, a drab hotel etc – are thereby offered the possibility of elevation to the status of 'historical interest' by the artist. Dimitrijevic questions the conventions and hierarchies which inform distinctions made between places of cultural significance and those deemed 'ordinary'. Configured as a sequence of 48 images, the artist uses strategies of seriality and repetition to create an alternative record for posterity in an archive of sites that might otherwise have been overlooked in the annals of history.



Linder

Untitled 1977

Photomontage on paper

272 x 195 mm

Purchased from Stuart Shave /
Modern Art, London (General Funds) 2007

© Linder

T12502

Over the last 30 years Linder's work has encompassed collage, photography, printmaking and performance. However, she is probably best known for the confrontational and highly politicised collages she made in the late 1970s. Collage provided Linder with a mode of working that seemed particularly in tune with the sensibilities of the punk scene in which she was immersed. It enabled her to create jarring juxtapositions and genuinely transgressive images that were underpinned by incisive feminist politics. *Untitled* depicts a kitchen scene in which a female figure is naked and bound, with her hands apparently tied behind her back. She kneels in a saucepan beside the sink on a kitchen counter, with her head replaced by a blender. She is surrounded by large amounts of fruit and vegetables: the makings of a meal that, one assumes, she is expected to produce. It is a highly charged image of sexualised slavery.



Edward Krasinski

1925–2004

Untitled (Bez tytułu) 1968–2001

Twelve mirrors and blue Scotch tape

Each mirror: 500 x 600 mm, overall display dimensions variable

Presented by Tate Patrons 2007

© The estate of Edward Krasinski

T12558

Edward Krasinski is considered to be one of Poland's most significant neo-avant-garde artists. From 1969 he used blue Scotch tape as his signature motif to mark out and unify objects in space. *Untitled* is a room installation consisting of twelve suspended mirrors of equal size. The back of each mirror is painted black, with a single, horizontal strip of blue tape pasted across it. This line extends on to the walls of the gallery in which the work is shown and the strips of tape, both on the walls and on the mirrors, are 'hung' at a fixed height of 130cm. The work expresses Krasinski's key themes of infinity, space and perception. The mirrors produce reflections of the surrounding architecture, the austere black versos of other mirrors and the constant blue line, creating an extraordinary illusory sensation in which space appears to recede and advance. The viewer is also implicated in this equation, interrupting the field and thereby drawing attention to the dependency between spectator, object and gallery environment.



Louise Bourgeois

b1911

Maman 1999

Steel and marble

9271 x 8915 x 10236 mm

Presented by the artist 2008

© Louise Bourgeois

T12625

Maman is one of Louise Bourgeois's most monumental works. Measuring nearly ten metres high, the vast steel sculpture depicts a spider sheltering a sac of marble eggs in its abdomen. The motif of the spider appeared in Bourgeois's work during the 1940s and she has aligned it specifically with the figure of her own mother, stating that, 'My best friend was my mother and she was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat and useful as an *araignée* [spider]'. This sense of reassurance and intimacy is reflected in the title of the work which uses the informal French word 'maman' meaning 'mama' or 'mummy'. However, the towering scale and heavy patina of the sculpture present it as a threatening physical presence bringing into play the artist's complex and frequently ambivalent attitude towards motherhood.



Bruce Nauman

b1941

Raw Materials 2004

Sound installation

Display dimensions variable

Purchased from Sperone Westwater Gallery, New York with assistance from the American Fund for the Tate Gallery and from Tate Members 2006 (accessioned 2008)

© Bruce Nauman

T12541

Raw Materials was created for Bruce Nauman's Unilever Series commission in the Turbine Hall at Tate Modern in 2004. The work is a sound installation for which Nauman brought together 22 recordings of texts taken from earlier works that span almost 40 years of his career. Disembodied voices speak in a variety of styles; there are statements that explore sentence construction, single words repeated over and over, and stories that feed back into themselves and go nowhere. Throughout, the tone and inflection of voices and variations in rhythms dramatically shift meanings, from diplomatic to psychotic, pleading to bullying, anxious to mocking. In its original installation *Raw Materials* was encountered as bands of sound that ran in strips across the width of the Turbine Hall. The artist has made a proposal for the re-presentation of the work to fit in Tate Modern's escalators and concourses, emphasising a degree of flexibility in future presentations.



Peter Fischli and David Weiss

b1952 / b1946

Untitled (Tate) (Ohne Titel (Tate)) 1992–2000

Acrylic paint on polyurethane foam

Display dimensions variable

Purchased from the artists (General Funds)
with assistance from Tate Members, Tate
International Council and The Art Fund 2007

© Peter Fischli and David Weiss, courtesy
Matthew Marks Gallery, New York

T12468

A strategy of reappropriating and aestheticising the commonplace is central to Peter Fischli and David Weiss's practice. Their playful *trompe-l'œil* configurations make the viewer look afresh at the ordinary. They also raise questions about perception while retaining a light, comic touch. *Untitled (Tate)* is a reconfiguration of a work first commissioned for the opening displays of Tate Modern in 2000. It is a large-scale installation that resembles the interior of a workshop full of everyday materials, pallets, furniture and small items such as cigarette packets and brushes. Each of the objects in the installation is handmade, carved from polyurethane foam and painted in an illusionistic style. The artists visited Tate Modern a few months before it opened, and the installation was designed in part to recreate a sense of that working environment.

Damien Hirst

b1965

The Acquired Inability to Escape 1991

Glass and steel vitrine, MDF, silicone, table,
chair, lighter, ashtray and cigarettes

2210 x 3049 x 2137 mm

Presented by the artist 2007

© Damien Hirst

T12748

Since the late 1980s Damien Hirst has produced a body of work that has intensified critical debate around the nature of contemporary art. Hirst's work is underpinned by an acute awareness of the dilemmas inherent in human existence: 'I am aware of mental contradictions in everything, like: I am going to die and I want to live forever'. *The Acquired Inability to Escape* is a large steel and glass chamber that refers to the aesthetic of minimalism. However, its staging conveys a sense of human presence or narrative. It contains a table and chair, cigarettes, lighter, ashtray and stubs. For Hirst, the cigarette is a multi-layered symbol suggesting luxury, danger and death. Here, an addiction to smoking can be interpreted as a metaphor for decadence, a kind of bittersweet pleasure in hastening death.



Jake Chapman and Dinos Chapman

b1966 / b1962

The Chapman Family Collection 2002

Mixed-media installation

Display dimensions variable

Purchased from White Cube, London (General Funds) with assistance from the The Art Fund, Tate Members and private donors 2008

© The artists Photo: Stephen White, courtesy Jay Jopling/White Cube

T12755

Jake and Dinos Chapman are among the most significant of those artists who achieved recognition in Britain in the 1990s. *The Chapman Family Collection* is widely considered to be their most conceptually sophisticated and accomplished work. It comprises 34 wooden carvings, which are presented to the viewer as an extraordinary collection of rare ethnographic fetish objects from the former colonial regions of Camgib, Seirf and Ekoc, amassed by the Chapman family over 70 years. However, the inauthenticity of the objects slowly dawns on the viewer as a closer inspection reveals countless references to McDonald's, the world's most famous burger chain. Indeed the supposed sources of these ethnographic treasures – Camgib, Seirf and Ekoc – can revealingly be read backwards.



Paul Graham

b1956

Union Jack Flag in Tree, County Tyrone 1985

Photograph on paper

680 x 880 mm

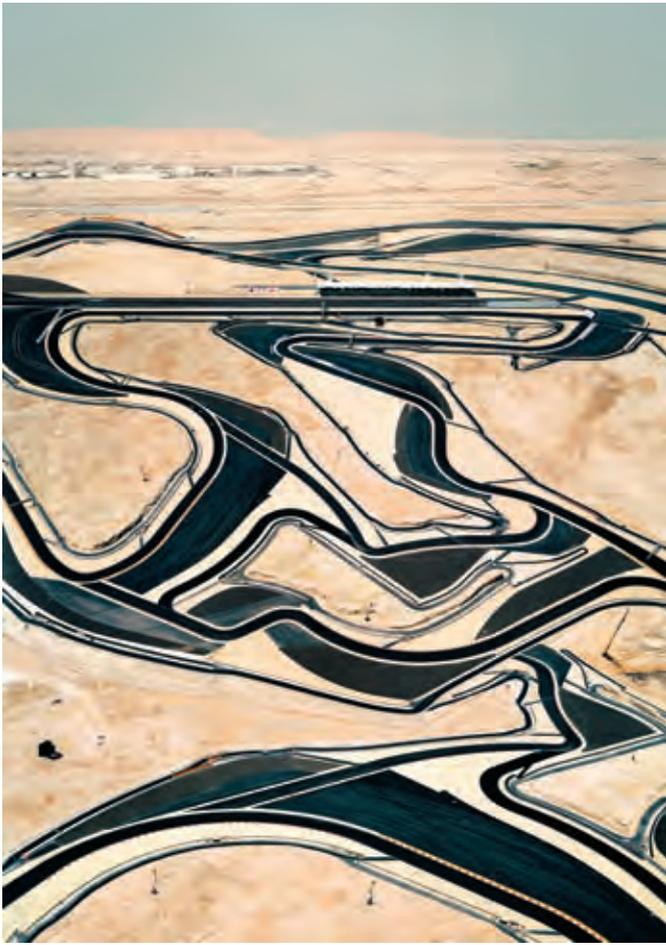
Number 10 in an edition of 10

Presented by Tate Members 2007

© Paul Graham

P79343

Although Paul Graham's approach to photography emerges from his involvement with the documentary tradition, the subjects of his scrutiny are revealed through a play of metaphor where disregarded everyday scenes are often linked with and reflect on a concurrent momentous event. *Union Jack Flag in Tree, County Tyrone* is one of a group of six works by Graham from a series that reflects on The Troubles in Northern Ireland. The photographs suggest how the landscape within Northern Ireland is defined by divisions and boundaries, both seen and unseen. The compositionally subtle nature of these inscriptions – here the marking out of unionist territory by the use of an isolated tree as a discreet flagpole – opens up ways in which the image can be read. Graham does not record these variously loaded inscriptions as isolated markings but as fully part of a landscape that holds history as much as it frames the present.



Andreas Gursky

b1955

Bahrain I 2005

Colour photograph on paper face-mounted on Perspex

2800 x 1975 mm

Number 1 in an edition of 6 plus 1 artist's proof

Purchased from Galerie Sprüth Magers, London
with funds provided by David Roberts 2007

© Courtesy Monika Sprüth Galerie, Köln/VG
Bild-Kunst, Bonn/DACS, London 2008

P79322

This image depicts the Formula 1 racetrack in Bahrain as seen from a helicopter. Andreas Gursky works with a medium-format camera, taking pictures which he then scans into a computer where he can manipulate them. His aim in using digital technology is not to create fictions, but rather to heighten the image of something that exists in the world. Unlike some of Gursky's more elaborately composed images, this photograph is a minimally manipulated shot of the racetrack spiralling through the desert. The human figure, represented by the race cars visible on the track, is dwarfed by the man-made landscape. The image draws attention to the speed of process and the might of technology. *Bahrain I* also represents a tendency in Gursky's work towards abstraction; the sinuous lines of the racetrack in this image evoke gestural abstract painting.



Cao Fei

b1978

Whose Utopia? 2006

Video, colour, with audio track, duration 13 min

Display dimensions variable

Number 3 in an edition of 12 plus 3 installation editions

Presented by the Asia Pacific Acquisitions Committee 2007

© Cao Fei

T12754

Whose Utopia? was produced as part of a commission by the multinational electronics company Siemens, in which Chinese artists were invited to take part in residencies. Cao Fei chose to work in the Osram lighting factory in Foshan in the Pearl River Delta region of southern China, where she filmed this work between October 2005 and April 2006. It documents the working conditions faced by the majority of the population in China's new economy. Documentary footage of light bulbs being manufactured and workers performing repetitive tasks on assembly lines is contrasted with dream-like episodes in which they act out what they would prefer to be doing. The fantasy sequences feature people ballet dancing, practising t'ai chi and playing electric guitar, offering a tender and poetic portrayal of individual subjectivity in a rapidly mechanised world.



Dominique Gonzalez-Foerster

b1965

Séance de Shadow II (bleu) 1998

7–10 lamps with infrared sensors, fitted carpet (blue), painted wall (blue)

Overall display dimensions: 5888 x 15000 mm

Purchased from Esther Schipper, Berlin 2008

© Dominique Gonzalez-Foerster

T12752

Séance de Shadow II (bleu) takes the form of an environment, intended to be situated in, or to evoke, a passageway. One wall of the space is painted blue and a carpet of the same colour covers the floor. The blue is that of the blue screen used in studio film and television production. As the viewer enters the room a movement sensor is activated that triggers a series of bright lights situated on the wall opposite the one that is painted, casting a shadow of the spectator, enlarged and distorted, onto the blue wall. The ephemeral images which result, evoking a stage presence in silhouette form as the spectator moves through the room, can be seen as the most basic of cinematographic projections. As well as drawing on the history of filmmaking, the work is part of the important relational strand of contemporary art, involving the viewer as an active and contingent element of the art work. *Séance de Shadow II (bleu)* was included in *The World as a Stage* exhibition at Tate Modern in 2007.



Pierre Huyghe

b1962

A Journey that wasn't 2005

Super 16mm film and video transferred to video, colour, with audio track and inkjet print on paper, duration 21 min, 41 sec

Display dimensions variable

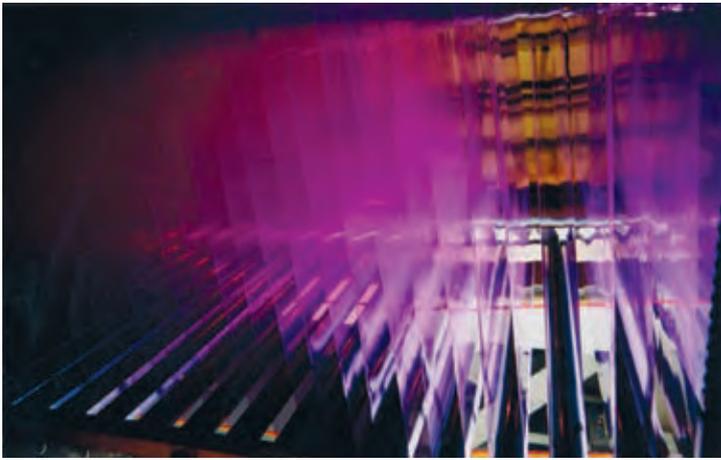
Number 7 in an edition of 7 plus 2 artist's proofs

Presented by Tate Members 2007

© Pierre Huyghe

T12464

In February 2005 Pierre Huyghe, along with fellow artists Jay Chung, Francesca Grassi, O Takeki Maeda, Aleksandra Mir and Xavier Veilhan, set out on an expedition to Antarctica. Huyghe was on a mission to find an uncharted island and the strange white animal rumoured to be living there. The creature proved to be a rare albino penguin. Eight months later, Huyghe restaged the polar expedition as a musical in New York's Central Park ice rink. The event, titled *Double Negative*, featured an island with an animatronic penguin and an orchestra playing a score by composer Joshua Cody based on the island's topography, which was translated into musical notation. *A Journey that wasn't*, which was part of Huyghe's *Celebration Park* exhibition at Tate Modern in 2006, is a cinematic version of Huyghe's project that weaves footage of the Antarctic journey and the musical in a film that blends the conventions of scientific documentary, opera and science fiction.



Tacita Dean

b1965

Kodak 2006

16mm film installation, duration 44 min

Display dimensions variable

Presented by Tate Members 2007

© Tacita Dean

T12407

Tacita Dean is best known for her compelling 16mm films, in which the specific qualities of filmmaking are of central importance. She takes its essential features, such as its analogue constitution and the importance of light in creating meaning, and exploits them in order to formulate her own cinematic language. *Kodak* was shot in the last remaining Kodak factory that makes analogue film. The work was prompted by Dean's regret over analogue film's impending obsolescence and her ambivalence about digital technology. She has written that, for her, digital 'just does not have the means to create poetry; it neither breathes nor wobbles, but tidies up our society, correcting it and then leaves no trace'. The French factory in which *Kodak* was filmed now only manufactures polyester film and emulsion for radiology, to meet the demand for x-ray. The film documents the processes involved in a manner that characteristically borders on the meditative.

Gillian Carnegie

b1971

Thirteen 2006

Oil on board

748 x 585 mm

Purchased with funds provided by the Charities Advisory Trust 2007

© Gillian Carnegie, courtesy Andrea Rosen Gallery

T12486

Gillian Carnegie is a young British artist working within the traditional categories of painting: still-life, portraiture, landscape and the figure. Yet, while appearing to conform to the established language of those genres, her works consistently challenge their conventions. Using a palette dominated by earthy muted tones, Carnegie usually works in series, periodically returning to the same image or subject but varying her approach each time. *Thirteen* features a withering bunch of flowers in a cut-down plastic bottle. The carefully worked bouquet contrasts with the crude, loose brushstrokes of the backdrop, confusing the relationship between foreground and background. Belonging to Carnegie's series of still-lives begun in 2001, *Thirteen* clearly represents her ongoing exploration of the relationship between paint and subject, surface and image and the limits between abstraction and representation.



Ellen Gallagher

b1965

Bird in Hand 2006

Oil, ink, paper, polymer, salt and gold leaf on canvas

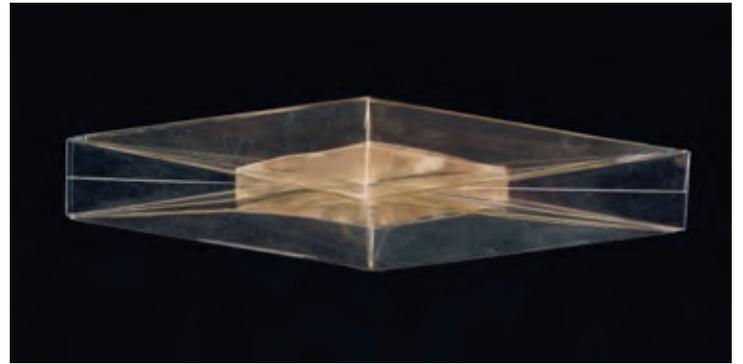
2380 x 3070 mm

Presented by an anonymous donor 2007

© Ellen Gallagher

T12450

Bird in Hand is a fantastical underwater scene dominated by the figure of a black sailor or pirate with a peg leg. The artist has described the painting, saying 'I think of this painting as an origin myth of sorts, with a kind of evil doctor, perhaps related to Doctor Moreau or Frankenstein, at its centre'. Ellen Gallagher's recent work displays her fascination with the history of the islands of Cape Verde that were for centuries the scene of trade in salt and slaves. Her works reveal an interest in transformation, the process by which those who were forced to dig for salt and load ships slowly adopted the guise of their oppressors; a process whereby slaves, now proficient sailors and expert navigators, rose to become captains of weathered trading vessels. This sense of metamorphosis extends to Gallagher's multi-faceted techniques. Though described as a painting, *Bird in Hand* is built up in layers of varied materials, including pencil, paint, collaged paper and oil.



Naum Gabo

1890–1977

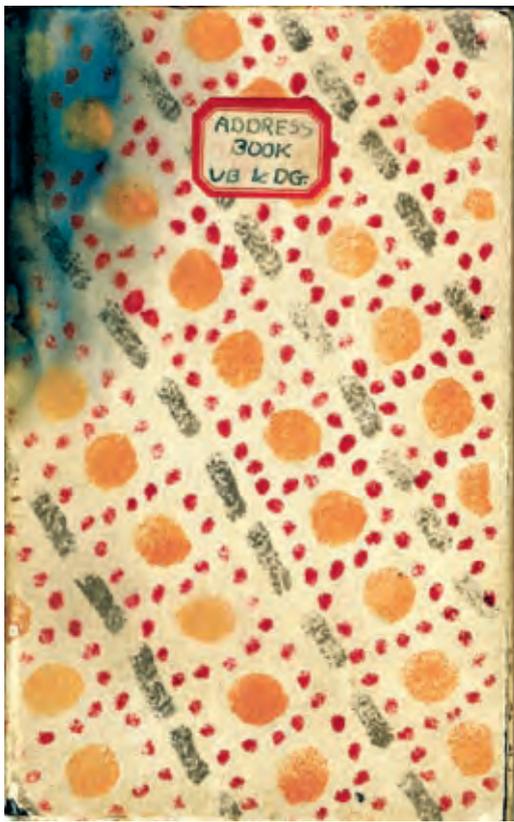
Additional papers of Naum Gabo 1910s–1960s

Presented by Nina and Graham Williams 2007

© Nina Williams

TGA 200734

In 1993, Tate acquired a large body of archive material from Naum Gabo's family. In 2007 the family made a further generous gift of material of a more personal nature, to complement the main archive. The gift includes a small group of models, constructions and other objects; the extraordinary 'Constructivist ballet' which he made for his daughter Nina; love letters from Gabo to his wife Miriam; and typescripts of two unpublished speeches. In 2007 the Tate Archive was also very grateful to be awarded an Archival Grant by the Getty Foundation to catalogue all our Gabo holdings.



Duncan Grant

1885–1978

Personal papers of the artist 1880s–1978

Presented by Henrietta Garnett 2007

© The Estate of Duncan Grant

TGA 20078

The gift of this archive builds on Tate's strong holdings of the artistic members of the Bloomsbury group. The archive covers the whole of Duncan Grant's long life and career, as well as part of his family's papers such as correspondence, sketches, documents and photographs. There are large quantities of letters from Grant's friends and acquaintances, across the Bloomsbury group and beyond; address books and pocket diaries; and memoirs and writings by Grant and other scholars. Dotted throughout the papers are sketches and doodles by Grant as well as a number of small sketchbooks.

Jeff Nuttall

1933–2004

Personal papers of the artist 1950s–2003

Presented by the artist's widow, Jill Richards 2007

© The Estate of Jeff Nuttall

TGA 20089

Jeff Nuttall has been described as 'a catalyst, perpetrator and champion of rebellion and experiment in the arts and society' (Michael Horovitz). This archive comprises important material documenting his life and work, including diaries, writings and lectures (such as *The Physical and Social Structures of Art Objects* and Nuttall's *Patent Guide to the Modern Movement in the Arts*). Also included are project files; an interview the artist gave about *Bomb Culture*, his chronicle of the 1960s counter-culture; notebooks and sketchbooks; sketches, drawings and prints; artist books; photographs of performances and works; an illustrated biographical file; visual source material; publications and press cuttings.

A Year at Tate





April—07

30 April

Conservation work begins on *Two Forms (Divided Circle)* 1969 in Barbara Hepworth's studios in St Ives (see page 13).

May

4 May

A rehang of several galleries at Tate Modern features rooms of work by Francesca Woodman, Cristina Iglesias, Steve McQueen and Dieter Roth.

8 May

At a fundraising dinner in New York we announce a group of major works has been donated in addition to a sum of \$1.6 million raised to acquire works by contemporary artists from North and South America (see page 12).

22 May

How We Are, a survey of British photography from 1840 to the present, opens at Tate Britain.

25–28 May

UBS Openings: The Long Weekend, four days of performance, film and installations at Tate Modern attracts over 100,000 people and culminates in a giant sleepover for young people (see page 65).

26 May

If Everybody Had an Ocean: Brian Wilson, An Art Exhibition opens at Tate St Ives, looking at a wide range of work shaped by the creative force behind The Beach Boys.

June

1 June

Dali & Film opens at Tate Modern exploring the interplay between painting and film in the surrealist artist's work.

6 June

An exhibition of the colourful work of Brazilian artist Hélio Oiticica opens at Tate Modern.

11 June

David Hockney's selection of works by JMW Turner goes on display at Tate Britain, and five new paintings by the artist of the East Yorkshire landscape are also hung in the gallery.

20 June

The Turbine Hall at Tate Modern becomes home to *Global Cities*, a spectacular installation examining recent changes in ten global cities and featuring the work of many leading international artists and architects.

29 June

Peter Blake is the subject of a retrospective which opens at Tate Liverpool.

July

6 July

Inspired by William Blake, young people create outfits for a unique fashion show at Tate Britain (see page 57).

7 July

Social Systems, part of a series of commissions in Cornwall by ProjectBase, opens at Tate St Ives and includes the work of Superflex and Regina Möller.

20 July

Launch of the BT Tate Player enabling more new and archive audio and film content to be shown online.
www.tate.org.uk/tateplayer

21 July

The Fight, a performance involving 100 boxers, musicians and dancers from Southwark takes place on Tate Modern's Turbine Hall bridge (see page 65).

September

14 September

UBS Openings: Saturday Live presents the UK premiere of Alvin Curran's *Maritime Rites*, a major performance on the banks of the river Thames opposite Tate Modern. It involves the London Symphony Orchestra, volunteer musicians and the bells of St Paul's Cathedral.

17 September

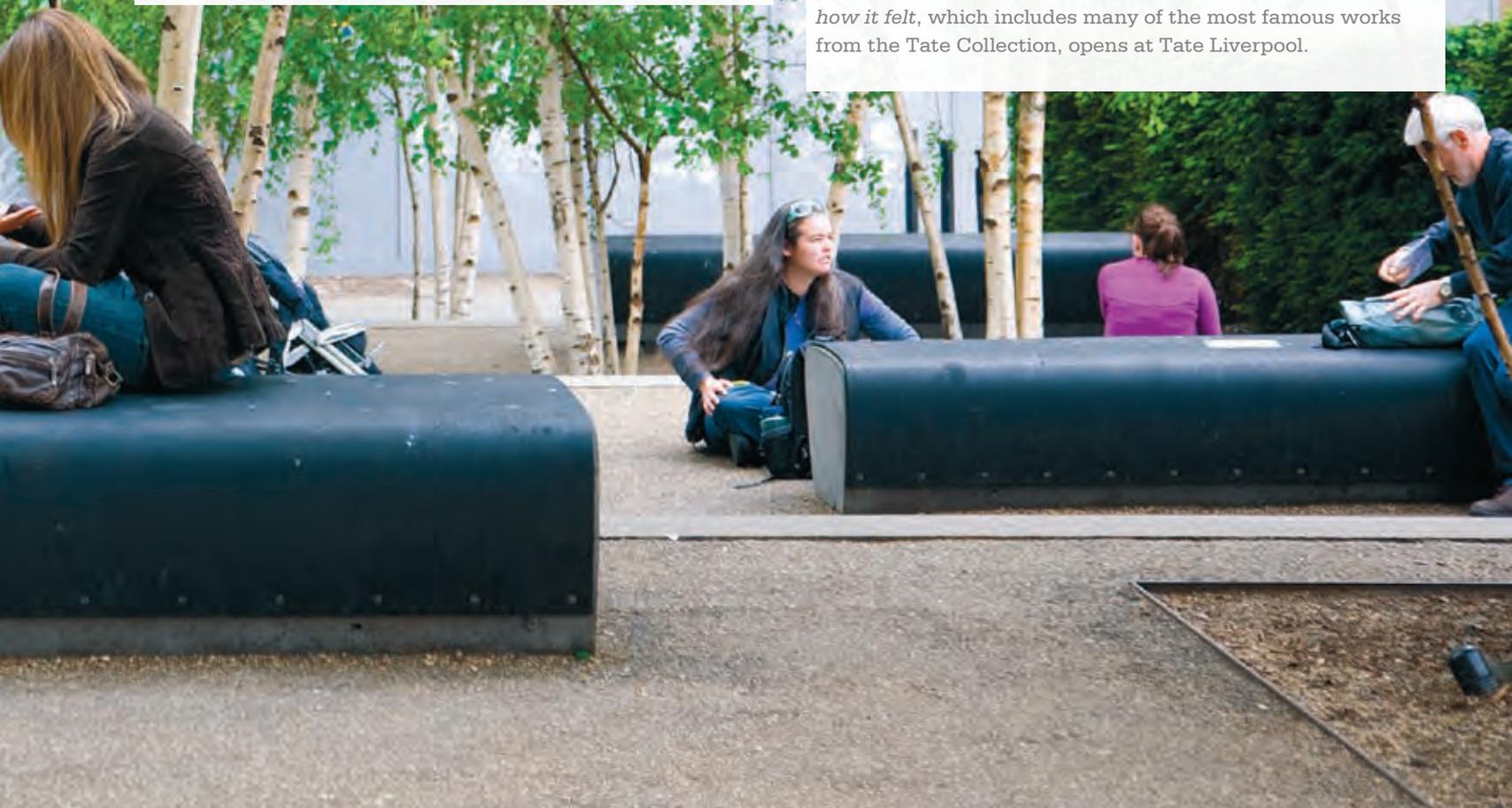
Kotki Dwa, a three-piece indie band, win the Your Tate Track challenge, launched to inspire young unsigned bands and musicians to create musical responses to works on display at Tate Modern. www.tatetracks.org.uk

26 September

A major retrospective of the work of John Everett Millais opens at Tate Britain.

29 September

DLA Piper Series: The Twentieth Century: How it looked & how it felt, which includes many of the most famous works from the Tate Collection, opens at Tate Liverpool.



October

1 October

The largest retrospective of the work of JMW Turner to be held in the USA, curated with 89 loans from Tate's Turner Bequest, opens at the National Gallery of Art, Washington, DC (see page 69).

2 October

While the Turner Prize heads to Tate Liverpool, an exhibition of work by the 22 winners of the Prize opens at Tate Britain, and reflects upon some of the most significant moments in recent British art.

3 October

A giant spider arrives on the north landscape of Tate Modern to welcome visitors to the Louise Bourgeois exhibition.

6 October

An exhibition of the work of Tate St Ives' artist in residence Jonty Lees opens at the gallery.

9 October

We unveil the 2007 commission for The Unilever Series at Tate Modern, this year by Doris Salcedo.

10 October

Tate acquires works by four artists from the 2007 Frieze contemporary art fair.

18–19 October

A conservation workshop, *Inherent Vice: The Replica and its Implications in Modern Sculpture*, is held at Tate Modern and pioneers new research and collaboration among institutions on the controversial issue of replicas (see page 14).

19 October

The annual Turner Prize opens outside London for the first time ever. The exhibition, at Tate Liverpool, includes the work of Zarina Bhimji, Nathan Coley, Mike Nelson and Mark Wallinger and goes on to become the gallery's most popular exhibition ever.

24 October

The World as a Stage opens at Tate Modern, bringing together sixteen international artists to explore the link between theatre, spectacle and visitor experience.

29 October

The announcement of the remarkable bequest to Tate and the National Gallery of eighteen paintings by the late Simon Sainsbury.

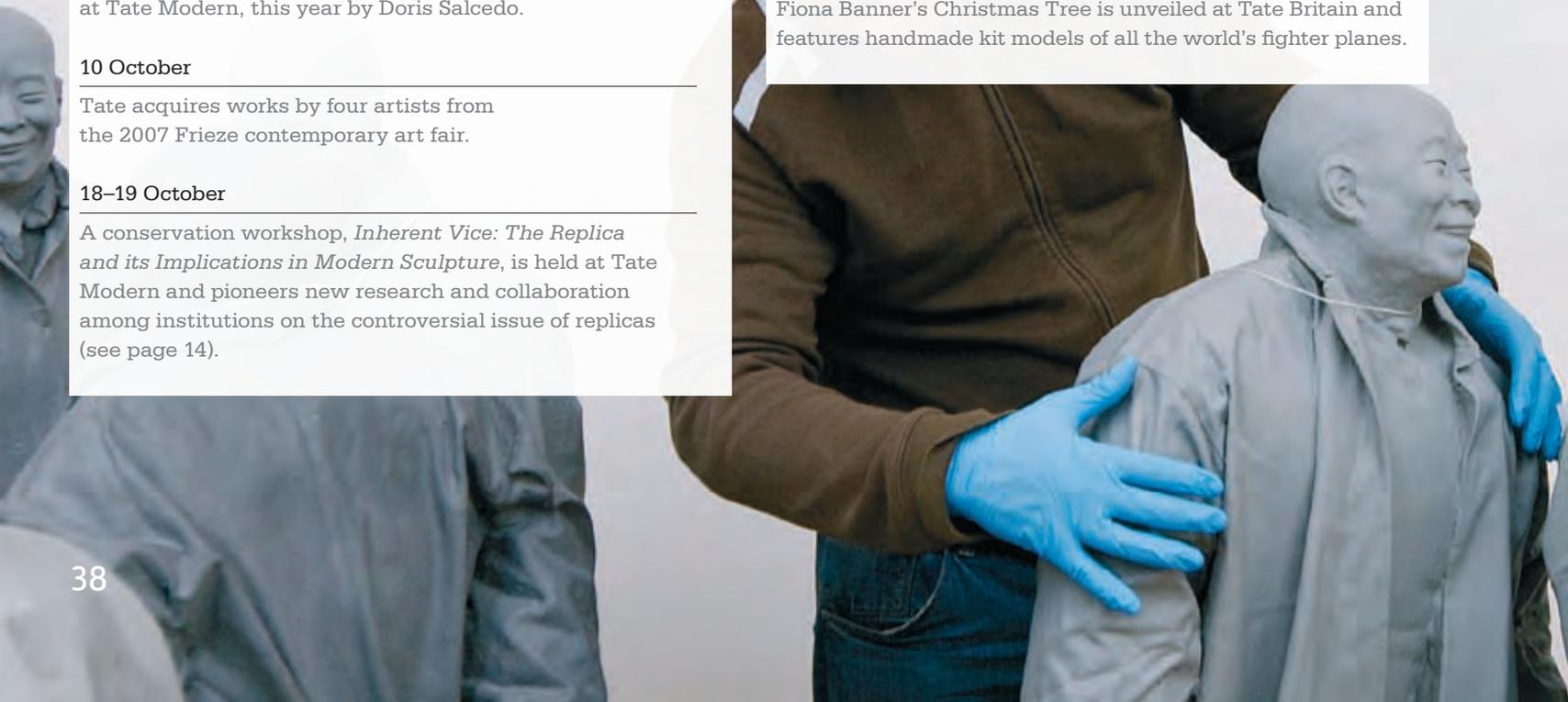
November

3 November

A display celebrating the 250th anniversary of William Blake's birth opens at Tate Britain and includes a group of important colour-printed designs.

30 November

Fiona Banner's Christmas Tree is unveiled at Tate Britain and features handmade kit models of all the world's fighter planes.



December

3 December

Amid camera flashes and television crews and on the eve of the Capital of Culture, Tate Liverpool announces that Mark Wallinger has won the 2007 Turner Prize.

5 December

Tate secures a £50 million capital investment from the Government towards the new development of Tate Modern and launches the Great Tate Mod Blog inviting the public to upload images of their favourite interior spaces and shape the future development. modblog.tate.org.uk

13 December

Damien Hirst presents Tate with four works saying, 'It means a lot to me to have works in the Tate. I would have never thought it possible when I was a student.'

January—08

8 January

Alt Bridge Secondary Support Centre is announced the winner of the Tate Liverpool's Schools' Turner Prize (see page 59).

24 January

A cast of dwarfs and storytellers take over a wing of Tate Modern as the quietly enigmatic sculptures by the late Juan Muñoz are shown in a dedicated retrospective.

26 January

Exhibitions devoted to Rose Hilton, Hugh Stoneman and Margo Maeckelberghe open at Tate St Ives.

28 January

Tate Britain's Duveen Galleries are transformed by an exhibition of neoclassical sculpture including Antonio Canova's *The Three Graces* c1817–19.

February

1 February

Tate Liverpool presents the first UK exhibition of Niki de Saint Phalle's work since her death in 2002.

5 February

The lush and evocative paintings of Peter Doig are the subject of a major exhibition at Tate Britain.

6 February

The Art of Giving conference at Tate Britain brings together artists, politicians and directors to discuss philanthropy and public funding from an artist's perspective.

13 February

Tate Britain takes a look at the work of the Camden Town Group in an exhibition that explores how these artists responded to and captured the shared experience of modern life.

21 February

Lifelong friends and collaborators Marcel Duchamp, Man Ray and Francis Picabia are brought together again for an exhibition at Tate Modern exploring the various parallels between their work.

27 February

Tate announces the creation of ARTIST ROOMS, a new national collection of contemporary art given to Tate and the National Galleries of Scotland on a part-gift, part-sale basis by Anthony d'Offay.

March

14 March

A major series devoted to French avant-garde cinema launches at Tate Modern. *Paradise Now!* marks the 40th anniversary of the student protests which rocked Paris in 1968.

Visit www.tate.org.uk/tatereport for a full list of exhibitions in 2007–8







37 Ophelia
1852
John Everett Millais
The Ashmolean Museum, Oxford

Ophelia makes a transition in Millais's style to a more poetic conception of nature and female beauty, as well as a less long interest in human frailty and mortality. Ophelia, painted by Rossetti's friend John Everett Millais, sinks to her muddy death in an image of pathos and sentiment. In James' naturalist detail, painted on the banks of the river Ingham near East, Surrey, England, Ophelia's dress, and represents the beauty she leaves behind.

When the *Millais* exhibition opened at Tate Britain in September 2007, one critic described it as a shock. 'I've discovered that I like the Pre-Raphaelites,' wrote Jonathan Jones in the *Guardian*.

Tate Britain has built a reputation for finding contemporary perspectives on great moments and figures in the history of British art, and reinterpreting them for a new generation. The John Everett Millais exhibition, for example, was the first since 1898 to examine his whole career, including the less fashionable landscapes alongside his admired Pre-Raphaelite works. It was a revelation.

Earlier in the year, an exhibition on William Hogarth brought together the full range of the artist's work to explore his eighteenth-century themes – the city, sexuality, manners, social integration, crime, corruption, charity and patriotism – from a 21st-century standpoint. *1807: Blake, Slavery and the Radical Mind* marked the bicentenary of the 1807 Parliamentary Act abolishing the British slave trade, and this display was used as a springboard for other events (see page 57). And in 2008, *Modern Painters: The Camden Town Group* was the first exhibition for 20 years to look at the influence of Walter Sickert, Spencer Gore, Harold Gilman and their circle just before and during the First World War.

The first major photographic exhibition at Tate Britain in summer 2007 charted national and photographic history together from the nineteenth century to the present day. The huge variety and scope of *How We Are: Photographing Britain* teased out remarkable stories about life in Britain and what it means to be British.

During the first half of 2008, the Duveen Galleries have been occupied by *The Return of the Gods*, the first exhibition to foreground British neoclassical sculpture. Works on show, including Antonio Canova's celebrated *The Three Graces* c1817–19, were displayed in a dramatic installation designed by architects Caruso St John.

Works on tour /

The presentation of the Turner Prize in Liverpool provided an opportunity for Tate Britain to look back at the whole history of the Prize. *Turner Prize: A Retrospective* was a spectacular survey of perhaps the most important art prize in Britain, revisiting some significant moments in British art over the past 23 years including Damien Hirst's *Mother and Child Divided* 2007, which was one of four recent gifts by Hirst to Tate.

Turner Prize: A Retrospective also travelled to Tokyo – just one of the many shows to tour from Tate Britain this year. *Millais* went to Amsterdam and later in 2008 goes to Japan, and *Hogarth* to Barcelona. In spring 2008, the Yale Center for British Art in Connecticut showed *The Lure of the East: British Orientalist Painting*; and the exhibition heads to Istanbul and Sharjah after opening at Tate Britain in June 2008.

In the autumn of 2007, 89 works by JMW Turner travelled to the USA, first to Washington, DC and then to Dallas (see page 69). In the absence of these works, Tate Britain rehung the gallery to focus on Turner's watercolours. David Hockney worked with curators on the selection of these works, which included Turner's recently acquired masterpiece, *The Blue Rigi, Sunrise 1842*. *BP Summer Exhibition: Hockney on Turner Watercolours* included Hockney's own selection of Turner's colour studies, or 'beginnings', with a commentary.

Contemporary works /

The relocation of the Art Now gallery to a new space at the heart of Tate Britain underlines our commitment to contemporary British art, and allows a much more varied programme of work by emerging artists.

After an exhibition of Peter Peri's drawings and paintings (April – June 2007), the first artist to exhibit in the new gallery last summer was Goshka Macuga. This was followed by Christina Mackie, and in February 2008 five artists were brought together for *Strange Solution*.

In the spring of 2008 the gallery organised a major retrospective of Peter Doig, spanning the past two decades of his career. This exhibition, the most comprehensive ever of his work, brought together more than 50 paintings and works on paper – some of them never previously seen in the UK – and opened up his art to a broader audience for the first time.

Contemporary sculpture at Tate Britain was given a particular boost early in 2008 when Sotheby's committed to supporting the Duveens Commission for the next three years, making it an annual event.

Research and learning projects /

Following its launch in April 2007, the three-year research project, *Tate Encounters: Britishness and Visual Culture*, has to date engaged with over 300 students from London South Bank University.

The aim of the project, funded by the Arts and Humanities Research Council, is to establish how narratives of 'Britishness' are contained in the Collection displays and curatorial practices at Tate Britain, and how migrant and diasporic families receive and value those notions.

Students are currently engaged in closer analysis of their encounters with Tate Britain in the context of their daily lives. Information about the research findings and data gathering is published on Tate Online.

Tate Britain has also continued with a varied programme of events and activities aimed at families and young people, including Art Trolley, Tate Forum, BP Saturdays and Late at Tate Britain.



Tate Modern





The 'crack' has disappeared now, but entering the word 'Shibboleth' into a search engine still brings up endless pages of discussion. 'How did they do it?' is the main question many people still ask of Doris Salcedo's work, the eighth in Tate Modern's Unilever Series.

Shibboleth, which ran from October to April, was the first work in the Series to intervene with the building itself. The vast Turbine Hall usually prompts visitors to gaze up and around. This time, all eyes were on the floor or on the fascinated line of visitors slowly following the length of the crack.

Like previous installations in The Unilever Series, *Shibboleth* drew a large audience and international attention. Its themes – immigration, racism, exclusion – came from the Colombian perspective of the artist, and reflected Tate Modern's position as a global gallery.

Solo exhibitions /

Two artists commissioned for The Unilever Series in the past returned to Tate Modern this year. Louise Bourgeois and Juan Muñoz took over the Turbine Hall in 2000 and 2001; this time, they were the focus of retrospectives.

From *Maman* 1999 – the giant spider holding court outside the building – to *The Destruction of the Father* 1974, the Bourgeois exhibition spanned seven decades of the artist's deeply personal work.

The Muñoz exhibition, too, brought together a lifetime of works in the first major show devoted to this artist since his unexpected death in 2001. They included *Many Times* 1999, the crowd of 100 figures described by one reviewer as 'the most frightening cocktail party you have ever been to'.

New perspectives /

During 2007–8, Tate Modern built on its reputation for finding new points of entry into artists' work.

Dalí & Film (June – September 2007) was the first exhibition to focus on the close relationship between Salvador Dalí's films and paintings. More than 60 paintings were seen alongside films such as *Un Chien andalou* 1929 and *Spellbound* 1946, drawing out the cross-fertilisation between the new mass entertainment of Hollywood and Dalí's work.

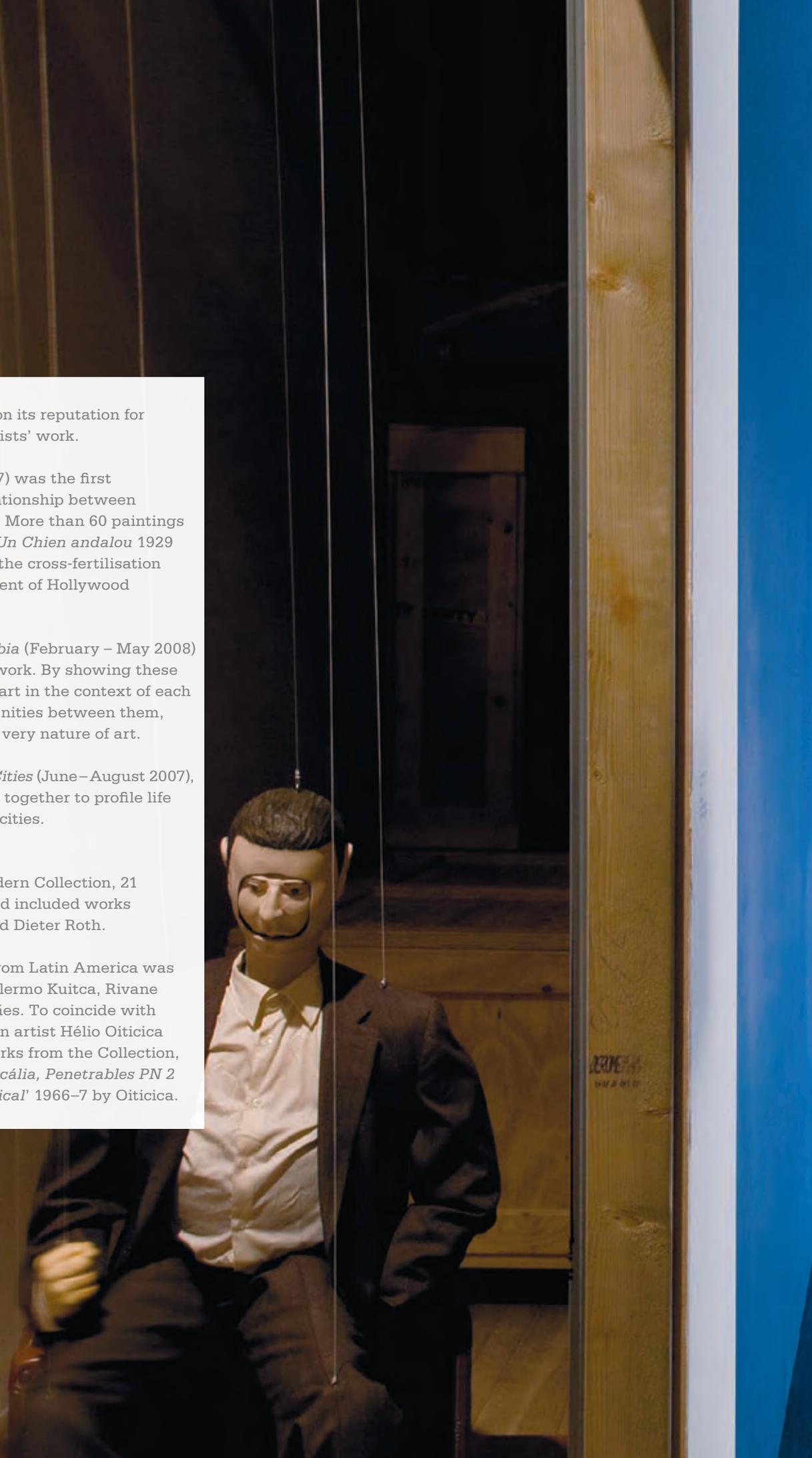
Similarly, *Duchamp, Man Ray, Picabia* (February – May 2008) cast new light on all three artists' work. By showing these major figures of twentieth-century art in the context of each other, the exhibition teased out affinities between them, revealing how they questioned the very nature of art.

Another new initiative was *Global Cities* (June–August 2007), which brought art and architecture together to profile life in ten of the world's most dynamic cities.

The Collection /

As part of UBS Openings: Tate Modern Collection, 21 rooms were rehung in May 2007 and included works by Maya Deren, Steve McQueen and Dieter Roth.

Tate's growing collection of work from Latin America was on display, including works by Guillermo Kuitca, Rivane Neuenschwander and Cao Guimarães. To coincide with the exhibition dedicated to Brazilian artist Hélio Oiticica we hosted a separate display of works from the Collection, including the newly acquired *Tropicália*, *Penetrables PN 2 'Purity is a myth'* and *PN 3 'Imagetical'* 1966–7 by Oiticica.



Performance /

UBS Openings: Saturday Live, our strand of performance events which encourage crossover between the arts, has had some memorable moments in the last year including the first UK performance of *Maritime Rites*. American composer Alvin Curran performed the work on a keyboard synthesiser from a barge positioned on the river in front of the gallery and was backed by musicians from the London Symphony Orchestra and the bells of St Paul's Cathedral.

And during the late May Bank Holiday, Tate Modern hosted its second UBS Openings: The Long Weekend. Evening events included an all-night screening of Andy Warhol's first film, *Sleep 1963* – accompanied by live performances of Erik Satie's *Vexations 1893* – and a rare performance by Throbbing Gristle, the industrial music group, in response to Derek Jarman's Super 8 films. Daytime events included commissions by artists Mathieu Briand and Marepe.

Transforming Tate Modern /

Tate Modern's huge popularity has brought with it record numbers of visitors – more than five million in the past year. This popularity, combined with the continuing evolution of the gallery's programming, means that Tate Modern needs a bigger range of spaces suited to different purposes. Transforming Tate Modern is the process by which this will happen.

To the south of Tate Modern, architects Herzog & de Meuron are developing designs for a new building which will create 21,000m² of space. At the heart of this development lies the transformation of former underground oil tanks, which will provide a unique environment for performances, events and displays. The development will also house a variety of other spaces higher up in the structure. A new route from the south will draw pedestrians through Tate Modern towards the river, further integrating the gallery into its locality.

During 2007, Trustee and philanthropist John Studzinski donated £5 million towards the development, and the then Secretary of State for Culture, Media and Sport, James Purnell MP, also announced an investment of £50 million in the project.



Tate Liverpool



Early one morning in September 2007, Auguste Rodin's *The Kiss* 1901–4 arrived at Tate Liverpool, secured in a large crate. Weighing more than three metric tons, *The Kiss* had been rolled along the colonnades of the Albert Dock and then carefully lifted into the gallery.

The iconic sculpture was a centrepiece for *DLA Piper Series: The Twentieth Century: How it looked & how it felt*, and part of the largest ever rehang of the Collection in Liverpool. This rehang also included Edgar Degas's *Little Dancer Aged Fourteen* 1880–1, Pablo Picasso's *Weeping Woman* 1937 and Andy Warhol's *Marilyn Diptych* 1962.

Turner Prize /

The arrival of these major works was part of a build-up to a year in the spotlight.

A month later, in October 2007, the *Turner Prize* exhibition opened, having never previously been shown outside London. It featured the work of the four shortlisted artists: Zarina Bhimji, Nathan Coley, Mike Nelson and Mark Wallinger. The exhibition proved to be the most visited at Tate Liverpool, attracting more than 71,000 people.

Guests and the international media gathered to hear actor and collector Dennis Hopper announce the winner, Mark Wallinger, at a ceremony in December. The event proved a fitting curtain-raiser to Liverpool's year as European Capital of Culture, in which Tate Liverpool is playing a central role.

Other exhibitions /

Liverpool is twinned with Shanghai and is home to the oldest Chinese community in the UK, so Tate Liverpool was a fitting venue for *The Real Thing: Contemporary Art from China* during the spring of 2007. This was the UK's first major exhibition of contemporary Chinese art, including specially commissioned works. On the eve of the exhibition's opening, an epic firework battle was staged over the river Mersey by artists Zheng Guogu, Chen Zaiyan and Sun Qinglin entitled *If I knew the danger ahead, I'd have stayed well clear*.



The Real Thing was a springboard for several events involving Liverpool's Chinese community. In April 2007, artist educator Pam Holmes led two workshops for people from the Pagoda Chinese Community Centre and their orchestra also developed performances in response to *The Real Thing*.

During the summer, Tate Liverpool held *Peter Blake: A Retrospective*. Blake's fascination with popular culture lies at the heart of his work, and this was the largest showing of his work since his 1983 Tate exhibition. It included *On the Balcony* 1955–7 and *The Beatles* 1963–8. Late at Tate launched in Liverpool at the end of July, and the first event was an evening of Blake-inspired events including a debate with Tracey Emin.

February 2008 saw the opening of a major exhibition of Niki de Saint Phalle. Best known for her Fontaine Stravinsky works displayed outside the Pompidou Centre, Niki de Saint Phalle was active from the 1950s with oils and collage, moving on to assemblages and sculptures. This exhibition included key works such as *Shooting Paintings* from the early 1960s and *Skull Meditation Room* 1990.

Signalling the increased international presence of our work and profile of our exhibitions, many shows, like *Peter Blake* and *The Real Thing*, now travel to other venues both in the UK and abroad.

Building for the future /

The growing national and international interest in Tate Liverpool has generated a significant increase in our audiences. The total visitor figure in 2007–8 was 694,228, 120,000 people up on the previous year. A combination of strong programming at Tate Liverpool and increased interest in Liverpool during the Capital of Culture year leads us to anticipate large numbers again next year.

To accommodate this increase, the foyer has been redeveloped to help us welcome visitors more efficiently. Ticketing and information desks have been moved to one side of the foyer, and increased in number. This has also created a new space to place art – so that when Rodin's *Kiss* arrived, it could be placed in the centre of the foyer.

Tate Liverpool has also taken steps to ensure that its high profile in 2008 has a lasting legacy for the gallery and for its place in the community. Tate Liverpool is an active participant in a consortium of Liverpool's cultural organisations, known collectively as Liverpool Arts & Regeneration Consortium, and lead partner in a project to provide new apprenticeships across the city's museums, galleries and tourist attractions. The Creative Apprenticeships programme launches in May 2008 and is part of a scheme devised by the government to create 5,000 new apprenticeships in the cultural sector.

We are also a partner in Visual Arts in Liverpool (VAiL), a collaboration between the leading visual arts organisations in Liverpool including Liverpool Biennial, A Foundation, National Museums Liverpool and FACT. VAiL was established with Arts Council funding last summer, with the objective of raising awareness of visual arts in the city and promoting Liverpool as an arts destination outside London.



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Tate St Ives





Only at Tate St Ives could an exhibition be named after a Beach Boys song. *If Everybody Had an Ocean* – the opening line of *Surfin' USA* – was the title of last summer's exhibition based on the life and music of Beach Boy Brian Wilson.

Wilson's music was used as an entry point to look at developments in art inspired by Southern California from the 1960s. Selected by Alex Farquharson, the exhibition of work by 31 artists – including John Cage, Bridget Riley and Jennifer West – explored the interplay between avant-garde and popular culture, psychedelia and the dystopian elements of the Californian dream.

Free beer, magazines and shopping were themes in another exhibition running at the same time. Visitors may have been disappointed not to actually get free beer – instead, the work by Danish collective Superflex explored the idea of 'open source', making the ingredients of a sought-after product freely available. This was part of *Social Systems*, a partnership with ProjectBase to bring international artists to Cornwall. Other artists included Regina Möller, with work based around the format of women's magazines, and Surasi Kusolwong, whose temporary Thai market turned cheap, mass-produced items into desirable art objects.

Tate St Ives' artist in residence during the autumn and winter was Jonty Lees, a Cornwall-based artist working with sculpture, video and installation. Bicycles, Blu-Tack and Bratwurst have all featured in his work, in which he examines the oddities of human behaviour. Lees worked with St Ives Junior School on the Tag FM project (see page 61), challenging the idea of 'making your mark' on the community. October to January also saw an exhibition of Kenneth and Mary Martin, which included Mary Martin's *Inversions* 1966, restored especially for the exhibition.





For the spring 2008 season, Tate St Ives held three exhibitions on artists with strong links to Cornwall. The Rose Hilton retrospective covered almost six decades of paintings and drawings of Cornwall's landscapes and interiors. Margo Maeckelberghe, known for her coastal landscapes, featured in a show drawing on three distinct periods of her work. And *Hugh Stoneman: Master Printmaker* revisited some of the late Cornwall-based master printer's key collaborations over four decades.

Susan Daniel-McElroy retired as Director of Tate St Ives in June 2007 after seven years at the helm, during which she enhanced the gallery's reputation as a place to see distinctive exhibitions. Her role has been split, and the gallery is now led by Artistic Director Martin Clark, and Executive Director Mark Osterfield.

Family activities /

Tate St Ives looks out over Porthmeor Beach, and the beach itself has at times been part of the gallery's activities. In August 2007, the Beach Workshop – previously held on alternate days – became a daily fixture. It linked with the *Social Systems* and *If Everybody Had an Ocean* exhibitions, and was hugely popular with families on the beach. Being out on the sand creates a liberating environment, where activities can include 'wet materials' such as paint and glitter, but these activities also draw families into the gallery itself.

But not every family can be found on the beach, and other year-round initiatives have reached further afield. HiART is a partnership between Tate St Ives, Penwith Family Services and Barnardo's. The project aims to widen the Tate St Ives family programme to rural families in West Penwith and to families with disabled children. This includes an outreach programme targeting deprived rural communities between St Ives and Land's End.

The Super Sunday Family Programme continued its free monthly creative days for families, and the gallery also promoted its work at local community festivals May Day and Ayr Field Day.

Community initiatives /

St Ives is home to many active community groups, and in the past year a number of these groups has been invited for special visits to the gallery. The Community Visits Programme gives these groups 'taster' sessions, including free gallery tours. Groups visiting so far have included the National Coastwatch Institution, St Ives Library staff and the nearby Meadow Flats residents.

Two other community initiatives were launched during the past year: Tate Voice, and a Community Liaison Group. Tate Voice is directly linked to Phase 2, Tate's plans to create more gallery and learning space to accommodate its many visitors. It's an advocacy programme working to keep the community updated with accurate information about the progress of Phase 2.

Last year's consultation period on Phase 2 made clear the importance of Tate maintaining active relationships with the community. The Community Liaison Group is a result of that, and goes beyond discussions of Phase 2 itself. The Group is made up of an array of individuals – including the police, local businesspeople and representatives from Meadow Flats. It was set up in the summer of 2007 and meets informally every couple of months as a channel for the community to share ideas and feedback with Tate and Tate with the community.

Engaging Audiences





Through Tate's many and varied events, projects and conferences this year, we have worked with and attracted a wide audience from academics to school children. Changing the name of our Interpretation and Education departments to Tate Learning signifies a shift in our thinking and approach. Tate recognises that people learn throughout their lives in everything they do, and creating environments and materials that promote learning is at the heart of many projects, some of which are highlighted here.

Enslaved Fashion /

One summer evening in 2007, fashion, art and history collided on a catwalk at Tate Britain.

The event was Enslaved Fashion. Taking inspiration from the special display *1807: Blake, Slavery and the Radical Mind*, a group of young people from University of the Arts London, and Tate Britain's peer-led young people's group Tate Forum, created a fashion show to mark the bicentenary of the end of the British slave trade.

Over a period of several weeks, students came to Tate Britain to study the display, and took part in discussions with designers, curators and stylists. They created a collection of garments inspired by the display, which were then modelled at the fashion show on 6 July, as part of Late at Tate Britain.

One of the outfits used microscopic sketches of sugar cane, evoking the work of slaves in the field. Others used torn fabrics to represent the destruction that slavery caused, tearing lives and communities apart.

A major aim of the project was to demystify Tate Britain, and arts institutions in general, to young people who might not otherwise visit the gallery. A packed audience on the night was made up of other students, friends and families of the participants, and the show received a standing ovation.





Tate Liverpool Schools' Turner Prize /

On a bleak, concrete playground, a group of twelve-year-old boys are playing. They move in and out of shot, first in their ordinary clothes, then in costumes – Elvis, and various superheroes.

The short video, *What's Your Dream?*, won the Schools' Turner Prize at Tate Liverpool in January 2008. Judges said they were moved by the theme of living out different identities as young people negotiate the trials of the playground.

Tate Liverpool Schools' Turner Prize was the gallery's fifth annual exhibition of work produced in schools. The project encouraged school pupils around Liverpool and the North West to visit the *Turner Prize* exhibition and create works inspired by their visit. Eight schools entered the competition, with a range that included painting, photography, sculpture and video. One submission, *Stadium*, was constructed from Lego bricks and could be seen to be a comment on football as an alternative religion.

The project successfully engaged new audiences with contemporary art and with Tate Liverpool in general. The winning school, Alt Bridge Secondary Support Centre in Knowsley, spent its £100 prize on art supplies.

SMART /

In 2002 Tate was the first gallery in the UK to experiment with multimedia tours. Tate Modern is now exploring how this technology can be used by different audiences.

Transforming the museum school trip is SMART (student multimedia art research tool), a pilot scheme aimed at Key Stage 4 students. School trips to museums always used to include a worksheet which pupils completed. But students at Tate Modern now scribble notes on the screens of their personal digital assistants (PDAs). Arriving at the gallery, each pupil is given a PDA loaded with all of Tate Modern's interpretive material, plus extras designed specially for a school audience.

The PDAs are more than just digital brochures. They hold film clips, audio, images, games and music, and the students can also draw and record their own material and send text messages. This work is automatically uploaded to a website so that school groups can later access and work with it back in the classroom.

Around 500 students have taken part so far, coming in groups of around 30 at a time. Selina Levinson, Assistant Curator at Tate Modern said, 'The response has been really good – students have enjoyed the videos of artists speaking about their work, and the texting and recording. We'll be evaluating this trial period and then seeing how we can take it forward.'

In addition to this pilot scheme we launched a service for deaf visitors using the same technology. From December 2007 Tate Modern, Tate Britain and Tate Liverpool offer a multimedia guide to key works on display. Information is presented on screen in two formats: filmed signers using British Sign Language (BSL) and optional subtitles. The deaf community was instrumental in the research, production and content of the tours.





Tag FM /

Finding an outlet or a space to express ourselves is a challenge for all of us in different ways. For some it leads to acts of vandalism and criminal damage.

A project with primary school children and Police Community Support Officers in St Ives aimed to give children legal, non-damaging ways to express themselves through a specific visual art project. Groups of pupils aged 8–10 from St Ives Junior School went on a mission to identify and discuss current damage around St Ives before working with the gallery's artist in residence, Jonty Lees, and the Tate St Ives Learning team to 'make their mark' creatively and non-destructively.

One of the outcomes was a radio show, Tag FM. 'We talked about graffiti as a way of marking your territory,' said Lees. 'Radio does that because it provides a platform for expression, but in a non-damaging way.'

Tag FM was created and recorded over a two-day period, and featured a mix of interviews, music, poetry and stories. Tate St Ives' Marketing Manager visited the school to give the children tips on marketing their show, and our Community Curator got local shops and businesses to tune in for their customers on the day.

It was broadcast during one of Tate St Ives' family Super Sundays. Evaluation from the project, which was a partnership with the arts agency for Cornwall, Kernow Education Arts Partnership (KEAP), will provide an exemplar in developing future collaborations linking the gallery to schools and the wider community.



Taste of Tate /

At Tate Liverpool this year, visitors to the café have been tucking into a rather artistic range of food based on works of art, including a Damien Hirst.

Taste of Tate was a twelve-week project running from January 2008 for fifteen to seventeen year-old refugees, run in partnership with Refugee Action. The project was part of an overall objective to introduce new audiences to Tate, but also had the purely practical aim of giving these unaccompanied young refugees useful life skills. The young people had four sessions with an artist at Tate Liverpool, engaging with the Collection displays and coming up with recipe ideas based on works they had chosen. Sometimes the inspiration came from the artist's nationality, or from the look and feel of the work itself.

The young people went on to work with a chef at Liverpool Community College to tease out their ideas and translate them into real food, and three dishes were later served at the café in Tate Liverpool. They included marinated salmon 'butterflies' inspired by Damien Hirst and lemon grass-infused 'kinetic' kebabs based on Naum Gabo's work.

'This provided a different perspective on the Collection and allowed us to reinterpret it,' says Michelle Freeman, Education Curator for Young Tate at Liverpool. 'Special menu cards indicated the dishes were inspired by our artists, so it also opened up the Collection to people who might have just come in for a coffee.'

If Everybody Had an Ocean:

Brian Wilson, An Art Exhibition Symposium /

The setting, on the roof terrace of Tate St Ives, could hardly have been more appropriate. A symposium was held there in May 2007 to mark the opening of the exhibition *If Everybody Had an Ocean* (see page 53) – an exhibition exploring how visual artists had been inspired by the creative force behind The Beach Boys, Brian Wilson. Participants could feel the wind in their hair, and watch waves crashing on the beach.

A capacity audience of 100 people including students, artists, teachers and Cornwall's creative and cultural sector were there to discuss the particular attraction Wilson's life and work holds for artists.

'There was even the occasional dolphin swimming past,' says Susan Lamb, Head of Learning at Tate St Ives.

Contributors included exhibiting artists Thomas Demand and Jeremy Glogan, the exhibition's curator Alex Farquharson, sound artist and author David Toop, and Jennifer Higgie from art magazine *Frieze*.

'It was a very vibrant conversation,' says Lamb. 'It explored the international contexts for the show, and there was a lot of debate surrounding the approach, exploring a different kind of curation.'

The Taxi Project /

Conversations between passengers and taxi drivers usually follow a standard format. There might be some football chat, a few moans about how society is going downhill, and a mention of celebrity passengers.

Tate Liverpool helped buck the trend in 2007. The Taxi Project saw drivers taking part in ten weekly discussions at the gallery, discussing contemporary art and the Turner Prize in particular.

The reasoning behind the project was that when people visit a city, their taxi driver is often the first person they talk to. The taxi driver, by default, provides a welcome – so why not make it an engaging welcome?

By taking part in the project, drivers were encouraged to act as 'cultural ambassadors', discussing contemporary art and Liverpool's approaching status as European Capital of Culture in 2008. As the Turner Prize neared, drivers also debated its value and meaning with passengers – in keeping with the controversy associated with the annual competition.

Two of the drivers had special video equipment installed in their cabs, and visitors to the *Turner Prize* exhibition in Liverpool could climb into an actual taxi to watch films of the drivers' conversations with passengers.

Brian Bretherton was one of the taxi drivers who took part. 'I'd always thought the art world wasn't for the likes of me,' he said in the footage. 'But I'd volunteer for anything that'll enhance my knowledge. I want to provoke opinions from people who have never thought about art before.'



The Fight /

One Saturday in July 2007, a loud procession of 100 amateur boxers arrived at Tate Modern in two groups, via the Thames and the Millennium Bridge.

Led by a bagpiper and African drummers, and carrying banners, the boxers paraded through the Turbine Hall, with some going on to perform in a boxing ring on the Hall's bridge.

But this was no ordinary boxing match. The event was *The Fight* – not a real fight, but a choreographed music, dance and boxing performance.

Conceived by Panamanian artist Humberto Vélez, *The Fight* was four months in the making. It recruited its performers from three local Southwark boxing clubs, with music from MC Mic Assassin and choreography by Flawless, a street dance company.

Southwark is home to an active boxing community, and *The Fight* drew on that local tradition in a collaborative project to engage the community with the work of Tate.

Tate Modern Sleepover /

Viewed from above, the scores of brightly painted tents in the Turbine Hall seemed like an interesting new installation. In fact, these tents were only there for one night – and 150 young people actually would be sleeping in them.

This was the first ever 'sleepover' at Tate Modern. It took place in May 2007, with young people from across England coming to voice their opinions about the development plans for the building.

After a day of consultation, the participants were let loose to paint their tents, followed by an evening of late-night workshops and films.

Young audiences make up a huge proportion of Tate Modern's visitors. The sleepover kicked off an ongoing consultation with them, which in 2008 will culminate with *From My Space to Your Space* – a conference designed and prepared by the young people themselves.

Visitor figures /

April 2007—March 2008

Visitors to the galleries

Tate Britain	1,533,217
Tate Modern	5,236,702
Tate Liverpool	694,228
Tate St Ives	243,993
Total	7,708,140

Onsite learners

People participating in learning programmes and activities at Tate galleries

Tate Britain	220,903
Tate Modern	282,864
Tate Liverpool	48,945
Tate St Ives	53,036
Total	605,748

Outreach participants

People participating in off-site learning programmes and activities

Tate Britain	28,291
Tate Modern	5,212
Tate Liverpool	5,847
Tate St Ives	2,536
Total	41,886

Children in organised education sessions

Tate Britain	100,833
Tate Modern	164,223
Tate Liverpool	21,154
Tate St Ives	19,041
Total	305,251

Beyond Tate



Tate extends far beyond the brick walls of its galleries. We lend works, send exhibitions on tour, create unique online content and organise learning programmes. These different strands of activity have the common aim of sharing our Collection and expertise, and ensuring that Tate reaches a wide, diverse audience.

Tate Media /

From July 2007, anyone with an internet connection can delve into Tate's archive material and watch a Barbara Hepworth home movie from 1935, or listen to Robert Morris being interviewed by David Sylvester in 1967. The BT Tate Player has made a huge range of material available online. It includes interviews, discussions, and other film and audio from Tate's collection.

The BT Tate Player is one of a range of pioneering initiatives from Tate Media, a division formed in 2006 to reflect new-media developments over recent years. Tate Media's strategy is to create content which does much more than simply reflect events in the galleries. It encompasses film production – with a team making programmes about art for broadcast both on television and online – and Tate Online, which is home to an increasingly rich variety of multimedia content. Developing these channels opens up Tate to a different, global audience who might otherwise not be engaging with us.

As well as the BT Tate Player, the past year has seen the How We Are Now project, the Great Tate Mod Blog and ongoing editions of TateShots.

TateShots launched early in 2007, with monthly editions providing highlights of Tate's exhibitions, events and performances. It's available to view online, and can also be downloaded to view on iPods or other devices. TateShots, which is sponsored by Bloomberg, has produced and released 70 short videos over the year, which have been downloaded more than 300,000 times from various sources such as iTunes, as well as from Tate Online.

How We Are Now marked the first time that the public had been invited to interactively contribute to a Tate exhibition. This was a competition to tie in with *How We Are: Photographing Britain*. It asked people to contribute their own photographs to illustrate one of the four themes of the exhibition: portrait, landscape, still-life or documentary. Thousands of photographs poured in, and they were displayed using an online slideshow, and on screens in the gallery itself. Forty of the images (ten from each of the categories) formed a final display in the gallery.

A mood board is something you'd usually associate more with a designer than a gallery. But in the past year, the Great Tate Mod Blog invited the public to create a massive, online mood board for Tate. People sent photos of their favourite spaces to suggest what they thought the interior of Tate Modern's new extension should look like. Clicking on one of the many images brings up a huge variety of ideas, from the Hoxton Street Bakery in London to graffiti on a brick wall in Amsterdam. The forum is informing the design process for Transforming Tate Modern.

Tate Online /

16,708,415 unique visits in 2007–8

The number-one arts website in the UK*

Half its visitors are overseas

*(source: Hitwise)



Tate National and International /

When the *JMW Turner* exhibition, drawn from Tate's Turner Bequest, appeared in Washington, DC last year, most people probably wouldn't have realised how much work had preceded it.

Preparation for the event started many months before: conservators examined the 89 works and checked loan reports. Transit frames were ordered, to allow the paintings and their frames to be lifted and handled without the actual frames being touched. The works were sent to the USA in groups of just four or five paintings per shipment, all accompanied by a courier. Conservators from Tate also went to Washington to make sure they'd arrived safely and to supervise their installation.

It's been a busy year for touring exhibitions: there were five each from Tate Britain and Tate Liverpool, and four from Tate Modern. Tate St Ives continued to tour small-scale exhibitions, as well as its successful *If Everybody Had an Ocean* exhibition.

As well as the Turner exhibition, other highlights from Tate Britain included *Hogarth* to La Caixa in Barcelona, *Millais* to the Van Gogh Museum in Amsterdam, and *The Lure of the East: British Orientalist Painting* which opened first at the Yale Center for British Art, Connecticut.

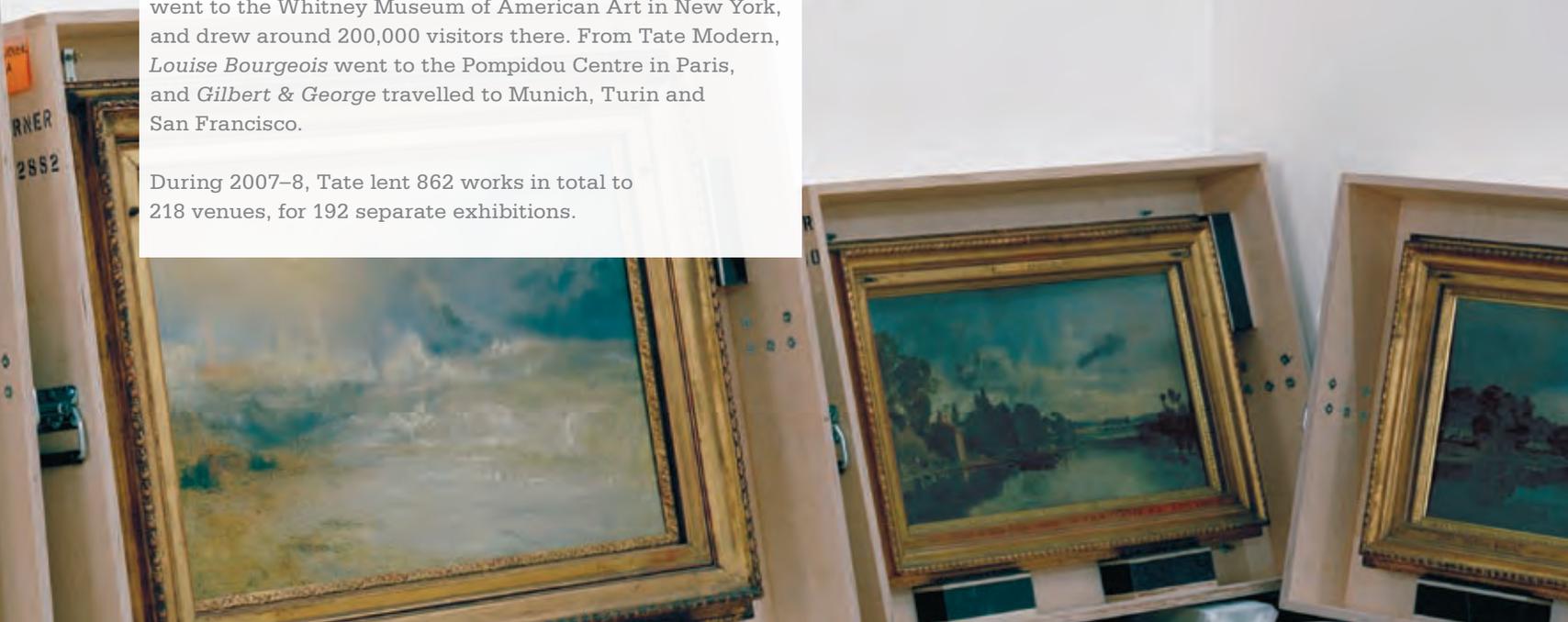
Tate Liverpool's *Summer of Love: Art of the Psychedelic Era* went to the Whitney Museum of American Art in New York, and drew around 200,000 visitors there. From Tate Modern, *Louise Bourgeois* went to the Pompidou Centre in Paris, and *Gilbert & George* travelled to Munich, Turin and San Francisco.

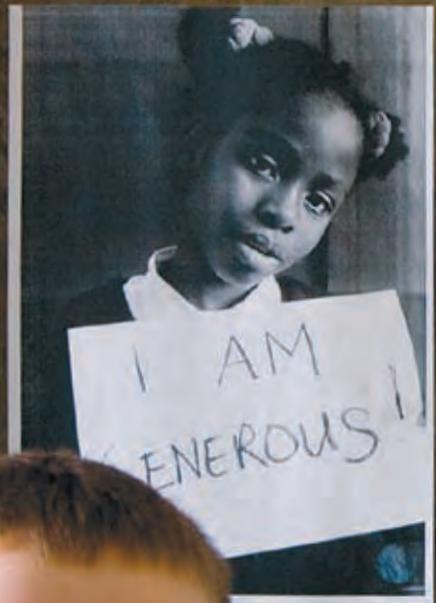
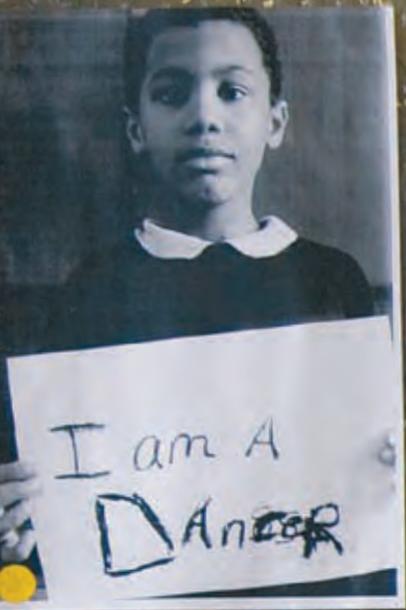
During 2007–8, Tate lent 862 works in total to 218 venues, for 192 separate exhibitions.

In April 2007, a new department – Tate National – was created to make connections within Tate as well as nationally and internationally in areas such as research, learning, training and exhibitions. Tate National has developed a UK-wide programme, known as Tate Connects, to be launched later in 2008. This programme will, in collaboration with other organisations, try to strengthen programmes, support artists, attract audiences across the UK and create a diverse, highly skilled workforce in the visual arts sector.

One of Tate Connects' first initiatives is *Imagine a Nation*. This will be a four-year programme – with four major exhibitions – using art to explore what it means to be British. The four exhibitions will take place at the galleries of the partners in this initiative: Tate Britain, Tyne & Wear Museums, Norfolk Museums and Archaeology Service, and Museums Sheffield.

But *Imagine a Nation* will go far beyond the galleries. It specifically aims to take art to a huge range of people around the country in the lead up to the Olympics in 2012, and engage people in a dialogue about their individual and collective identities in Britain.







Learning beyond the walls /

Tate works hard to draw people into its galleries, but it also goes out and delivers its expertise in other spaces.

In the past year, those spaces have included four schools in some of the most deprived parts of London, such as Hackney and Lambeth. The children who attend these schools might be within striking distance of a gallery, yet they have little or no exposure to art.

Looking for Change, a three-year project with UBS, aims to change that. The project is working to develop children's visual and cultural literacy.

Artist educators and volunteers from UBS have worked in these schools over a sustained period, getting to know the children and developing a rapport with them. Over the course of the first year, a total of 110 primary school pupils have had 30 sessions, and visited Tate Modern at least five times. They've studied in the gallery and gone on to create their own work. The sessions also include reflection through writing.

Being able to work on a sustained project week after week is in itself a new experience for these children. They have also grown hugely confident in exploring the gallery, and making their own interpretations.

'These eight-year-olds independently navigate a gallery space, spending time and then moving on, with no need for an adult to read them the curatorial text,' says Claire Smith, an artist working with Vauxhall Primary. 'It's an exciting sight, especially when we're just a year into the project.'

The project continues until 2010. Evidence gathered from it will be used to build longer-term programmes at Tate Modern, and to inform government on visual literacy programmes in schools.

Research outside the museum /

Standing in front of one of JMW Turner's stormy landscapes can make the spectator feel rather tiny and overwhelmed by forces grander, wilder and more awe-inspiring than can be comprehended. In fact his paintings of stormy skies and dramatic scenery were deliberately rendered by the artist to create this 'Sublime' impression on the viewer.

The notion of the Sublime cuts across historical boundaries from Turner and other landscapists to contemporary artists, and from 2007 to 2010, Tate is researching the aesthetic category of *The Sublime Object* in a collaborative project with a range of partners outside the museum. Funded by the Arts and Humanities Research Council, the research project will go beyond landscape art to encompass philosophy, literature, music, film, theology and science, and explore the interaction of the Sublime between these spheres.

The project aims to stimulate debate and collaboration on a series of interrelated events and research activities focused on the role of the Sublime in our perceptions of the natural world. Its outcomes will include a site on Tate Online, publications aimed at both academic and broader audiences, gallery displays at Tate, symposia and commissioned art work. It hopes in particular to engage a wide audience at Tate with the idea of the Sublime, and will include educational activities aimed at children, students and adults.

The wide reach of this project is perhaps best indicated by one of the partners – Cape Farewell, which brings together artists and scientists on trips to the Arctic to help raise awareness of climate change.



Organisation





Developing and valuing our staff /

Tate's vision for 2015 – Tate Next Generation – depends heavily on the talent and hard work of our staff. In the past year, we've restructured and strengthened our central senior management team to give us the foundation we need to reach our long-term goals.

In March 2007, we published the results of an employee survey. A key theme emerging from this was the need to equip our managers with the skills they need to fulfil their roles effectively. One of the ways we've addressed this is through our Tate Manager programme, launched last spring. This programme is aimed at new managers or those who have not had formal management training. It is tailored specifically to Tate and has been designed to respond to the challenges Tate Next Generation presents. So far we've run the programme twice in London and once in Liverpool.

Tate has also taken part in the Clore Leadership Programme's two-week residential courses, designed for people in the middle ranks of larger cultural organisations. This complements our in-house training and we aim to have Tate participants on all of the programmes planned for the coming year.

Three people came to Tate in the past year through the 'Peach' placement strand of the government-funded Cultural Leadership Programme, working on projects such as sustainability and workforce development. These six-month placements allow emerging and mid-career leaders to share and develop their skills by shadowing a leader and working on key projects within an organisation.

Tate recognises the need to encourage learning and development for staff across the organisation. We've done this by extending our popular Learning Bites programme, which provides short learning sessions on a range of personal development topics.

We've also continued to invest in improving pay levels across the organisation. By working closely with the Staff Council, we've been able to launch a bike loan scheme for staff, and made significant improvements to canteen facilities at our London sites. As a direct result of feedback from the employee survey, we've also focused on the quality of our working environment, and have made some much-needed improvements across all of Tate's sites.

Creating diversity in our workplace /

Last year, Tate completed a Diversity Strategy which laid the groundwork for broadening Tate's programmes, Collection, staff and audiences. The strategy aims to open up programmes and jobs to everyone, bring diversity into all areas of our work, and to create an environment where staff feel valued.

Putting this into action, Tate Liverpool has launched a training scheme for young people called Creative Apprenticeships, run by a consortium of cultural organisations and led by the gallery. Creative Apprenticeships specifically aims to reflect the diversity of Tate Liverpool's local community within its workforce, and it does this by targeting young people aged 16 to 24 who have talent and aptitude, but lack qualifications or experience. Tate Liverpool will host two paid Creative Apprentices during 2008–9, and they will work towards a Level 2 NVQ qualification.

Tate Modern's Learning team took on two trainees from ethnic minority backgrounds during the past year who have gone on to find work within the sector, at the Imperial War Museum and the Victoria and Albert Museum.

Tate Modern has also continued to take part in the Inspire programme, run by Arts Council England, which provides two-year placements for curators from black and minority ethnic backgrounds. Tate worked with an Inspire Fellow for two years until October 2007, and this is set to continue with a new Fellow based at Tate Britain.

At Tate Britain, three research assistants were recruited to set up *Tate Encounters: Britishness and Visual Culture*, a collaboration between Tate Britain, London South Bank University and Wimbledon College of Art/University of the Arts. The project will produce in-depth case studies of how 50 London migrant families, primarily from the African/Caribbean and Asian diasporas, encounter Tate Britain and the Collection over a three-year period (see page 43).

Access has been tackled with a Tate-wide advisory group which meets every three months. The group includes disabled participants and acts as a forum to discuss topics relating to Tate's Disability Equality Scheme.



Becoming more sustainable /

Tate's plans for the future – particularly Transforming Tate Modern – have presented an opportunity for us to be a leader in the sector in sustainability.

Our work on sustainability has been gathering pace since April 2007, when we agreed to participate with the Department for Culture, Media and Sport on its climate change project. Tate also resolved to form a policy on climate change and a strategy to deliver it.

New projects such as Transforming Tate Modern are a chance to build sustainability into plans from the start, and this is being done with innovative design and engineering, and a waste heat recovery system which supplies free heating and hot water to the building.

But sustainability is not being limited to major new projects: other measures are also being put in place across the organisation, with the help of a dedicated delivery team. Tate Enterprises is reducing packaging and waste and phasing out plastic bags; Tate Liverpool is recycling redundant furniture at local resource centres; and Tate St Ives is part of the South West's 'low carbon economy'. Tate's Director Nicholas Serota has raised the issue of collections care and sustainability with European museum directors and with their support, Tate will advance this discussion with international colleagues.

Funding & Financial Review

Tate has ambitious plans for the future, including Transforming Tate Modern and the National Art Collections Centre. This means we're aiming high with our fundraising targets. Tate receives an annual Grant-in-Aid from the government, but nearly 60% of our operating costs depend on funding from a wide range of organisations, businesses and generous individuals.

Public sector /

On 9 October 2007 the Government announced its Pre-Budget Report and Comprehensive Spending Review, which allocates funding to government departments for the next three years (2008–11). The Treasury announced an increase for the Department for Culture, Media and Sport (DCMS) from £1.6 billion in 2007–8 to £1.8 billion by 2010–11, equivalent to 6.6% annual average growth. The settlement was better than anticipated by the sector, which prior to the announcement had launched a campaign to highlight the important financial and social contribution made by museums and galleries across the UK. Tate's Grant-in-Aid settlement for the next three years has annual growth of 2.7% per year.

Tate was also grateful for government commitment on capital spending which included a major sum of £50 million towards Transforming Tate Modern and £3.75 million towards the development of the National Art Collections Centre.



Corporate sponsors /

Tate has a number of long-term partnerships with sponsors, and these relationships have continued to play a fundamental role in our work over the past year.

At Tate Modern, we have built on our relationship with UBS for the UBS Openings sponsorship of the Collection displays and a diverse programme of events such as Saturday Live, the Family Zone and The Long Weekend. Tate Modern has also benefited from ongoing support from Unilever for The Unilever Series, and from Bloomberg for interpretive tools.

Tate Britain's ongoing relationship with BP supports the Collection displays and the BP Saturdays family and youth events, while sponsorship from Tate & Lyle supports educational programmes. DLA Piper renewed their help for the Collection displays at Tate Liverpool, and BT continues to work with Tate Online. Unilever, BP and Tate & Lyle have all committed to extending their partnerships with Tate for another multi-year period.

The past year has also seen us welcome new partners. Sotheby's has joined us in a three-year partnership to sponsor the Duveens Commission at Tate Britain from 2008 to 2010. This has enabled us to make the Commission – previously biennial – an annual event.

Our other new partnerships were with Land Securities, Savills and Derwent London, who jointly sponsored the *Global Cities* exhibition held at Tate Modern in the summer of 2007. Support from corporate sponsors is crucial for the exhibition and display programmes across Tate. A full list of this year's sponsors appears on pages 90–1.

During 2007–8, Tate's corporate membership scheme reached its highest number to date, with 36 member organisations. We were delighted to welcome four new members: Dechert, Jones Day, IPC Media and Rathbone Brothers plc.

Individual donors /

Over the years, the Collection in particular has benefited from the generosity of many individual donors, and the past year has been exceptional.

Simon Sainsbury and Anthony d'Offay's passion and vision for the visual arts has resulted in collections of national significance. Their generosity in presenting these to the nation will transform our public displays in the UK in the way that Tate's original bequest of paintings by Henry Tate did over 100 years ago. The d'Offay gift was also made possible with the generous support of the National Heritage Memorial Fund, The Art Fund and the Scottish and UK Governments.

Our capacity to build the Collection was also significantly enhanced this year by a number of legacies from those whose wish was to help us acquire works of art.

The exhibition of Peter Doig's work at Tate Britain, held from February to May 2008, was made possible with the help of the Peter Doig Exhibition Supporters Group. Other individual donors, together with our special acquisition groups, have also helped Tate secure important works of art for the Collection. These included *The Chapman Family Collection* 2002 by Jake and Dinos Chapman, and other works by artists including Andreas Gursky and Keith Tyson.

Finally, a £5 million commitment from former Trustee and philanthropist John Studzinski towards Transforming Tate Modern, together with a number of other generous gifts from individual benefactors, contributed greatly to us raising the £10 million needed to fund detailed design work for the project.

Tate is increasingly reliant on the generosity of individuals. Many of the people who support us financially and in the form of loans of art to the gallery are non-domiciled. We lobbied hard to ensure that the government was aware of this support before imposing new taxes in the budget round, and were relieved that large taxes weren't imposed on the import of art works into the country. We also fully support tax incentives, similar to those in place in the USA and Australia, which will encourage collectors to give works during their lifetimes.





Patrons /

Last year, we reported that the Tate Patrons scheme's income was up by 100%. That rate of growth has continued. Tate now has 350 Patrons – up from 300 – and their generosity means Tate receives more than £700,000 each year towards exhibition programmes, acquisitions and conservation.

The American Patrons of Tate raised \$1.6 million in cash and a further \$5 million in gifts of art at their first Artists' Dinner in May 2007. The American and Latin American Acquisitions Committees also continued to grow, raising nearly £1 million towards the acquisition of contemporary American and Latin American art, including works by *Damián Ortega* and *Ellen Gallagher*.

Tate Members /

Tate Members reached some landmark figures in the past year. For the first time, total contributions to Tate by its Members broke through £5 million – a record sum, and well up on the £3.9 million contributed in the previous year.

This figure includes £1 million specifically contributed to Transforming Tate Modern, in addition to the £500,000 received for this project last year. Members also contributed to many acquisitions and the *Millais* and *Louise Bourgeois* exhibitions.

Membership itself also grew significantly, passing the 80,000 mark. This makes the Tate membership scheme one of the largest of its kind in the world. The majority (83.7%) of Members renewed their membership, and Gift Aid consents stand at 71%. Both of these figures are on target, and match the benchmark for similar organisations. Almost all Members (94%) have reported that they are very or fairly satisfied with the Tate Members scheme.



Tate Enterprises /

Tate's catalogues and merchandise stood out from the crowd this year, and this effort paid off with strong sales. Together Tate Publishing and retail saw a turnover of £13.4 million in 2007–8, producing a profit of more than £2 million.

The catalogue for Tate Britain's *Millais* exhibition was particularly successful, selling 17,500 copies. For the *Louise Bourgeois* exhibition, almost double that figure was sold – 32,250, including sales to US venues. This was much more than a standard catalogue: it was an A to Z of the artist's work, described by her studio as the 'Louise Bourgeois Bible', and the sales figures reflect this.

Merchandise for the *Louise Bourgeois* exhibition also flew off the shelves, with some products selling out repeatedly. The products were designed with Bourgeois's studio, and the handkerchief – with 'I've been to hell and back and it was wonderful' printed on it – was especially sought after. A pillowcase printed with the words 'Je t'aime' also sold well. The merchandise brought in £250,000 over twelve weeks.

Tate Liverpool's shop was redesigned during 2007 in preparation for the greater number of visitors expected in 2008, Liverpool's year as European Capital of Culture. While still retaining an authoritative stock of art books, the new shop is more welcoming and approachable, particularly for people who are not necessarily seasoned art lovers. This change has resulted in a significant increase in sales: the shop recorded sales of £393,945 in 2007–8, a 30% increase on the previous year.

Tate will be taking to the seas in 2008, after striking a three-year deal with P&O Cruises. Tate Guides and artist educators will be providing special talks and activities to passengers on cruise ships, starting with the new superliner *Ventura* and eventually building up to twenty cruises on five ships.

Tate Catering /

Tate Catering's success this year is evident in the contracts it has retained, and new ones it has won.

The contract for the Fitzwilliam Museum in Cambridge was retained for a further three years, as was the Somerset House Ice Café contract, also with an offer of three years.

A new contract was won in London to provide the catering at St John's, Smith Square. This five-year contract starts from May 2008.

Tate has made its mark in Liverpool in many ways over the past year, and this success has extended to catering. Last year Tate Catering tendered for and won a contract at the Bluecoat Arts Centre in Liverpool. Tate Catering has also been awarded a five-year contract for Liverpool John Moores University's new Art & Design Centre, due to open in September 2008.

Several awards have recognised the quality and success of Tate Catering during 2007–8. Café 2 at Tate Modern won *Time Out's* award for best family restaurant of the year, and the Rex Whistler restaurant at Tate Britain was shortlisted in *Tatler* magazine's annual restaurant awards for the quality of its wine list.

Altogether Tate Catering recorded a turnover of £13.4 million and a profit of just over £1 million.

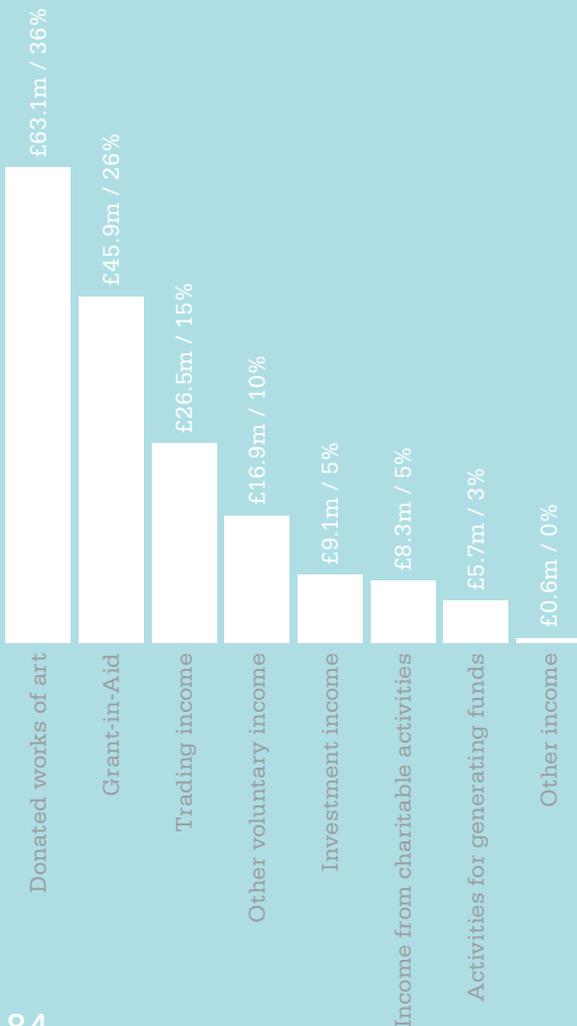
Funding & Financial Review

Tate is funded by Grant-in-Aid from Parliament, provided through the Department for Culture, Media and Sport. Tate supplements this grant through other sources, including trading, admissions, donations and sponsorship. We now generate 60% of our general income from sources other than Grant-in-Aid.

These financial statements are summarised from the full audited accounts which can be accessed at www.tate.org.uk. Tate has followed the *Statement of Recommended Practice (SORP), Accounting and Reporting for Charities*.

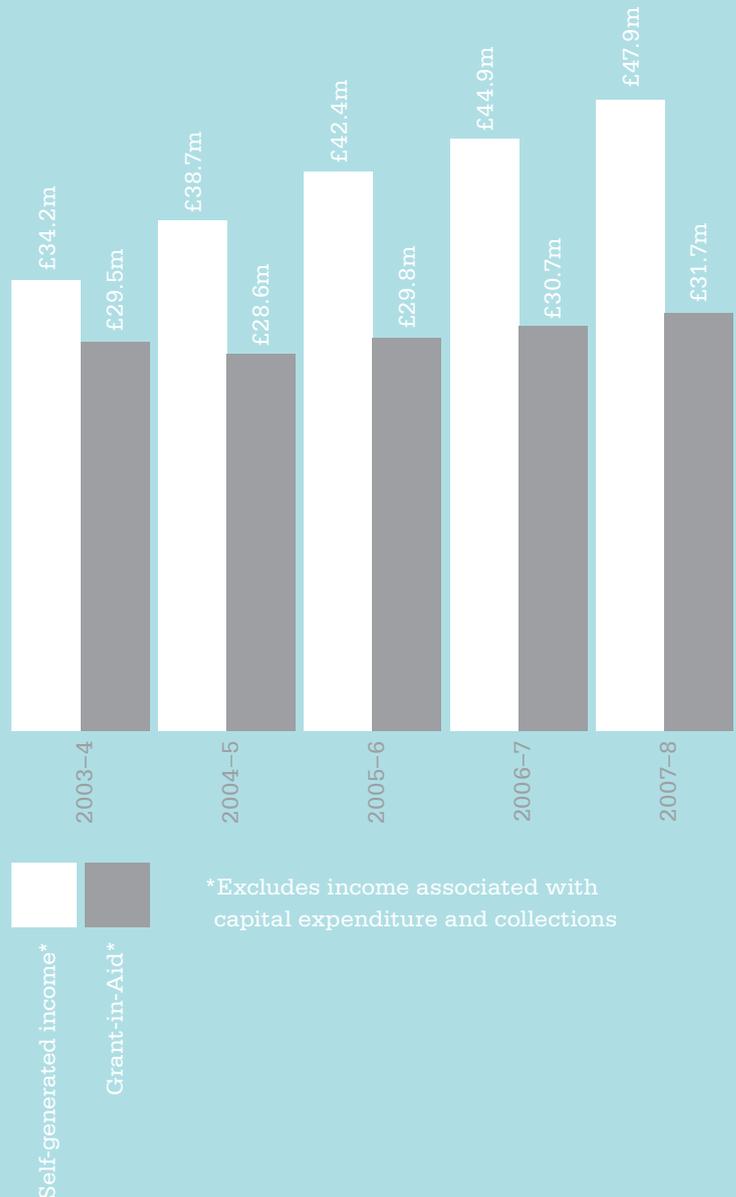
Income / £176.1m

The exhibition programme at Tate has a direct impact on income each year. In 2007–8 exhibitions included *Louise Bourgeois* at Tate Modern and *Millais* at Tate Britain, resulting in high levels of trading and admission income. As shown here, income is allocated to both annual operating expenditure and capital expenditure.



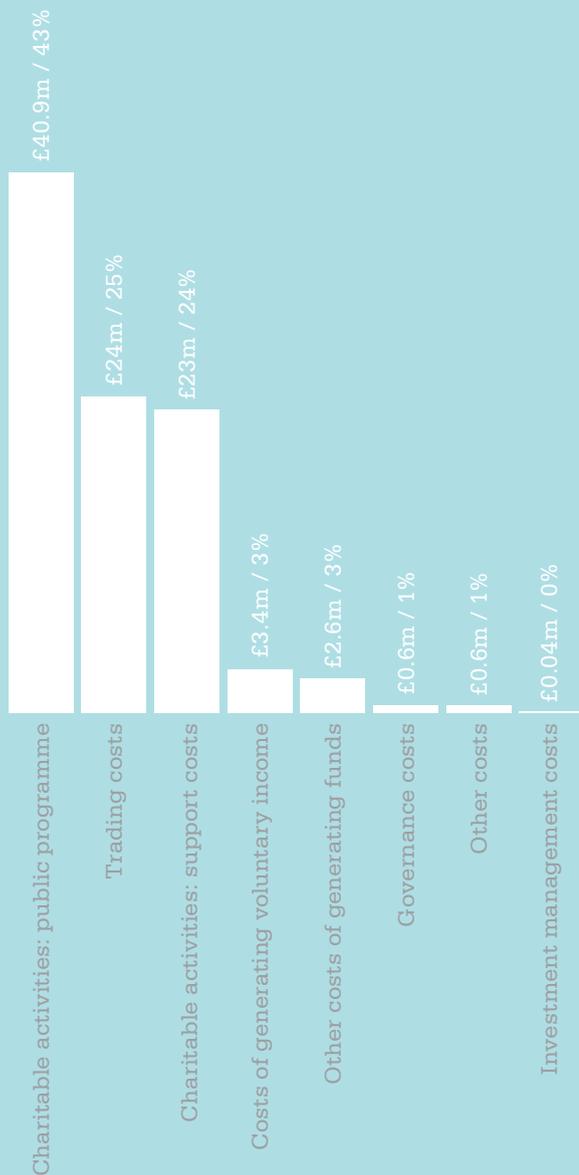
Self-generated income

To fund our operational activities in 2007–8, Tate generated 60% of its income from sources other than Grant-in-Aid. In the past five years Tate has increased self-generated income by 40%, compared to a 7.5% increase in Grant-in-Aid over the same period. The graph below demonstrates how self-generated income has increased over the last five years.



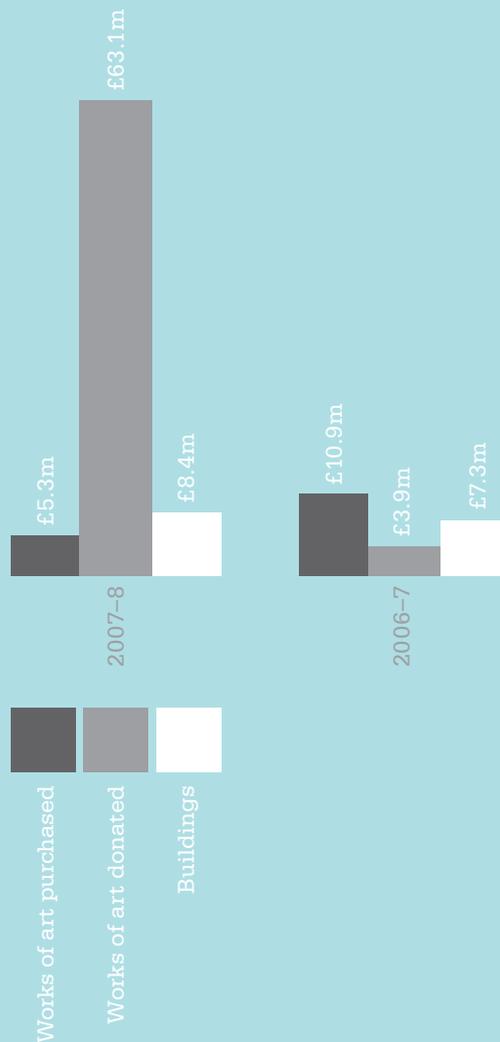
Operating expenditure / £95.1m

The two graphs on this page show how income is allocated to annual expenditure at Tate. Expenditure includes the research and care of the Collection; the public programme of exhibitions; education and outreach; fundraising and publicity; and trading, governance and support costs. In addition to the £95.1m spent on operating expenditure, £8.4m was spent on capital items and £68.4m on works of art funded from both current year income and reserves.



Capital expenditure / £76.8m

Over the past year we have added works of art valued at £68.4m to the Collection. Of this figure, £63.1m has been donated by individuals either directly or in lieu of tax. Donated works of art include works bequeathed to Tate by Simon Sainsbury and works donated by artists including Damien Hirst and Louise Bourgeois. Funding for purchased works of art has come from many sources including the Heritage Lottery Fund, The Art Fund, Tate Members, Tate Patrons and self-generated income. We have invested a total of £8.4m in our buildings, including essential major repairs, and in design and planning work for further developments at Tate Modern, the National Art Collections Centre and Tate Britain.



Statement of Financial Activities

Analysed between Income, Expenditure, Buildings & Collections.

Income

Donated works of art

This is the value of works of art that have been donated to Tate in the past year.

Other voluntary income

Includes donations to Tate such as Heritage Lottery Fund, grants, money from The Art Fund and any other donations or grants used on the purchase of works of art or on capital building projects. Voluntary income also includes Tate Members income and donations from individuals and trusts as well as legacies.

Trading income

Income associated with Tate Enterprises Ltd trading so catering, retail and publishing income.

Other activities for generating funds

This income includes sponsorship for exhibitions, projects and corporate events.

Investment income

Income generated on cash balances and investments, including the Tate Modern lease deposit.

Grant-in-Aid

Tate is funded by Grant-in-Aid from Parliament, provided through the Department for Culture, Media and Sport.

Other income from charitable activities

Admission income to exhibitions, general admission income to Tate St Ives, touring exhibition income and income from events and courses.

Other income

Primarily income for services provided to others.

Expenditure

Costs of generating voluntary income / costs of generating funds

Tate's fundraising operation.

Trading costs

Costs associated with Tate Enterprises Ltd trading so catering, retail and publishing costs.

Charitable activities: public programme

Costs associated with undertaking our core charitable mission (eg the display of art, education and all associated costs) are charitable activities.

Charitable activities: support costs

Costs associated with supporting the above such as caring for the Collection.

Governance costs

Comprises the cost of staff involved in governance as well as the annual audit fees.

Consolidated Statement of Financial Activity

<i>For the year ended 31 March 2008</i>	General 2007-8 £000	Buildings 2007-8 £000	Works of art 2007-8 £000	Endowments 2007-8 £000	Total funds 2007-8 £000	Total funds 2006-7 £000
Incoming resources						
Donated works of art	/	/	63,132	/	63,132	3,874
Other voluntary income (includes donations and public-sector grants)	7,750	2,073	4,069	3,000	16,892	14,230
Trading income	25,089	486	936	/	26,511	27,480
Other activities for generating funds (includes sponsorship and events income)	5,646	/	/	/	5,646	6,265
Investment income	717	7,898	503	/	9,118	7,659
Grant-in-Aid	31,679	4,250	10,000	/	45,929	34,124
Other income from charitable activities	8,131	122	/	/	8,253	7,275
Other income	598	/	/	/	598	577
Total incoming resources	79,610	14,829	78,640	3,000	176,079	101,484
Resources expended						
Costs of generating voluntary income (eg donations)	3,351	30	/	/	3,381	3,168
Trading costs	23,575	411	/	/	23,986	23,341
Other costs of generating funds (eg costs of general sponsorship)	2,523	24	/	/	2,547	2,516
Investment management costs	13	/	30	/	43	44
Charitable activities: public programme	40,924	/	/	/	40,924	35,528
Charitable activities: support costs	9,980	13,064	/	/	23,044	21,707
Governance costs	601	3	/	/	604	592
Other costs	597	/	/	/	597	578
Total resources expended	81,564	13,532	30	/	95,126	87,474
Net incoming resources before transfers	(1,954)	1,297	78,610	3,000	80,953	14,010
Transfer between funds	(1,082)	2,678	(1,596)	/	/	/
Net incoming resources after transfers	(3,036)	3,975	77,014	3,000	80,953	14,010
Gain/(loss) on investment assets	(3)	/	58	(40)	15	174
Gain/(loss) on revaluation of tangible fixed assets	/	30,066	/	/	30,066	5,906
Net movement of funds	(3,039)	34,041	77,072	2,960	111,034	20,090
Funds brought forward at 1 April 2007	11,373	363,551	92,297	406	467,627	447,537
Funds carried forward at 31 March 2008	8,334	397,592	169,369	3,366	578,661	467,627

Fixed assets

Comprises land, buildings, plant and works of art.

Investments

Comprises funds held to generate income for the purchase of works of art and other charitable activity.

Current assets

Includes amounts due from debtors, income received for future projects and money set aside to pay lease rentals on Tate Modern.

Current creditors

This is the money we owe suppliers at the balance sheet date or during the next financial year.

Amounts falling due after more than one year

Lease rentals due on Tate Modern up to and including 2010.

Endowments, restricted and designated funds

Endowments are monies that have been given to Tate but only the income earned on them can be spent. Restricted funds are funds that are restricted for particular purposes. Designated funds are designated for a particular use by the Trustees. General funds are funds available for general use. Tate maintains reserves to provide for unforeseen expenditure and to provide working capital.

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Dalí & Film, film programme (2007)

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Global Cities (2007)

Land Securities
Global Cities (2007)

Laurent Perrier
Outset / Frieze Art Fair Acquisitions
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Savills
Global Cities (2007)

Sociedad Estatal de
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English language edition of
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An Illustrated Life* (2007)

Spanish Tourist Office
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Tate & Lyle PLC
VerbalEyes, Tate Britain
Art Trolley, Tate Britain

Tate Members
Louise Bourgeois (2007)
Millais (2007)

UBS

UBS Openings: Tate Modern Collection
UBS Openings: The Long Weekend
UBS Openings: Saturday Live
UBS Openings: Family Zone
Looking for Change

Unilever

The Unilever Series

Tate Corporate Members 2008

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Tishman Speyer
UBS
and those who wish to remain anonymous

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Louise Bourgeois *Arch of Hysteria*
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