



TATE  
ANNUAL  
REPORT  
2017/18







<b>CHAIRMAN'S FOREWORD</b>	<b>7</b>
<b>DIRECTOR'S FOREWORD</b>	<b>8</b>
<b>HIGHLIGHTS</b>	<b>10</b>
1 The new Tate St Ives	
2 Warren, Woolf and Hepworth	
3 Telling new stories in our exhibitions	
4 Exceptional loans of modern art	
5 New narratives at Tate Britain	
6 Tate Liverpool's new commissions	
7 Activating the galleries	
8 Reflecting the world around us	
9 Women artists and the displays	
10 Growing the collection	
11 Taking the collection beyond Tate	
12 \$1.5 million grant to support collection research	
13 New treatment for Lichtenstein's <i>Whaam!</i>	
14 Supporting and sharing scholarship	
15 60 years of Tate Members	
16 Working with the next generation	
17 Testing ideas through learning	
18 Tate Exchange – working with the public	
19 Expanding the digital dialogue	
20 Working in partnership	
21 Taking exhibitions around the world	
22 Tate Enterprises and Tate Catering	
<b>INTERVIEWS</b>	<b>54</b>
Clare Twomey	
Nancy Ireson	
Hideko Numata	
Anne Barlow	
Lara Kingsbeer	
Angela Wereko-Anderson	
Ken Simons	
Mikei Hall	
<b>EXHIBITIONS</b>	<b>64</b>
Tate Britain	
Tate Modern	
Tate Liverpool	
Tate St Ives	
<b>ACQUISITION HIGHLIGHTS</b>	<b>96</b>
<b>MAKING IT HAPPEN</b>	<b>118</b>
Our staff and volunteers	
Our supporters	
<b>FACTS AND FIGURES</b>	<b>136</b>

# CONTENTS



## CHAIRMAN'S FOREWORD

This is a propitious moment to take on the chair of the Tate. Ground-breaking capital projects at Tate Modern and Tate St Ives are complete, open and thriving. A new Director is in place, with a clear vision to ensure Tate continues to rank as world-class, while responding to today's social challenges. Our common task now is to use Tate's rich talent and its new buildings to make the most of the collections, drawing new audiences into an engagement with British, modern and contemporary art.

This report describes exhibitions which have shed fresh light on some of the great works in art history, and others that have brought new art, audiences and perspectives into Tate. My fellow Trustees and I are determined that Tate continues to be defined by its cutting-edge excellence.

In her foreword, Maria mentions Tate Collective, the programme which offers increased access to audiences between 16 and 25 as well as a new channel for shaping engagement with Tate. It sums up a 21st-century approach to art: looking to the future, while creating a means for the expression of new ideas and attitudes.

We have an exciting future before us. The foundations in the collection, the four galleries and Tate's other work are a tribute to the staff and our volunteers. Their enthusiasm, knowledge and hard work are simply outstanding. Likewise the generosity of Tate's supporters never ceases to astound. In the final resort, of course, Tate is built on its public purpose and its mission. This is what will define its future success.

Lionel Barber  
Chairman of the Trustees of the Tate Gallery



**TATE TRUSTEES**  
As of 31 March 2018

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## DIRECTOR'S FOREWORD

I took over as Director of Tate on 1 June 2017. It is a privilege to work with colleagues, artists and our many supporters at this extraordinary institution and I would like to thank everyone who has contributed to Tate's success this year. This has been an exceptional year for Tate on all fronts, from major exhibitions to acquisitions, to our engagement and learning work. The expanded Tate St Ives launched successfully and has just won Art Fund Museum of the Year 2018. Tate's exhibition programme has encompassed international greats like Pablo Picasso, new names like Emeka Ogboh, Rana Begum and OPAVIVARÁ! and an expanded range of media from performance to sound installation, photography, film and even swings as social sculpture.

The month I joined Tate also remains etched in my memory for reasons beyond the gallery. The fire at Grenfell Tower and the major terror attack on London Bridge and in Borough Market, near to Tate Modern, reminded us that the world in which we live is one of profound division and economic and social inequality. As galleries and civic spaces that operate as part of the social and cultural fabric of the cities and town we are in, we are conscious of this and can see an ever more important role for our galleries as sites of civic and cultural sharing.

The art being made today reflects our contemporary environment: it is confident and often political,

focusing on issues such as migration, identity and climate change. At Tate we seek to display and encourage discussion of art from all parts of the world, reflecting the diverse nature of the global art scene as well as the diverse cities we are in. This year we presented two exhibitions which directly addressed issues of identity and race: *Queer British Art* and *Soul of a Nation*. Both brought new audiences to our galleries and shifted perceptions of how we work. We now have to make sure we continue this important dialogue, and visitors will find many works across the collection displays in all four sites that explore these issues, by artists who were in these exhibitions.

Towards the end of the year we prepared the ground for the launch of a new membership scheme for 16 to 25 year olds, to open up access to our exhibitions programmes. This is a generation which faces rising living costs and the scheme will give them greater access to our exhibitions through reduced ticket prices and other discounts. Using our collections and the art we show as our starting point, programmes such as Tate Exchange, Uniqlo Tate Lates, Late at Tate Britain and Queer and Now hand over our spaces to associates who connect us to new audiences and profile new voices within our galleries.

Tate's reputation is as an artistic innovator in terms of the histories, artworks and artists we share with our visitors. Through this we also strive to connect

to expanded audiences, at our sites and around the world, and to be an inclusive and welcoming family of art museums. We understand the cultural power of art to engage people and allow all of us to see the world a bit differently. We are internationally minded and are also locally rooted and relevant to people in London, Liverpool and St Ives and elsewhere in the UK. This is not a new story for Tate; but it is a vision that makes explicit our wish to connect the greatest art and artists to an ever more diverse audience. In 2018 this is important work and we know we are on a journey. We won't always get it right but we are excited to be engaged in an ongoing conversation about the meaning of art in our society.

Maria Balshaw, Director of Tate

# 8.2m

VISITORS

# 17.2m

WEBSITE VISITORS

# 734

NEW ARTWORKS

# 1,510

ARTWORKS LENT

# 9.2m

SOCIAL MEDIA FOLLOWERS





The year was characterised by a move towards ever greater inclusivity in all that we do. Through the power and excitement of art, we reflected political and societal shifts, both from history and in contemporary life, giving cultural context to these through our exhibitions, displays and programmes. Tate Exchange, our digital channels and UK and international partnerships attracted local audiences as well as visitors from across the globe.

In 2017/18 over 8.1 million people came to our galleries and more than 17 million people visited our website. The collection was enhanced by 734 works with a collective value of £22.5 million and we lent 1,510 artworks to venues worldwide, with a record number of works going to UK venues. We grew our collective social media following to 9.2 million.

Maria Balshaw became the first woman to lead the organisation when she took over as Director of Tate from Nicholas Serota in June 2017.



# 1 THE NEW TATE ST IVES

One of the high points of the year was the completion of the new Tate St Ives. The beautifully refurbished and extended gallery, looking out towards the Atlantic Ocean on Porthmeor Beach, is one of Cornwall's outstanding cultural landmarks. Local schoolchild Ellia Cacioppo was invited to cut the ribbon to open it on 14 October 2017.

The redeveloped galleries provide a continuous, elegant suite of rooms in which we can now tell the story of modern art and St Ives through the collection. These lead to the new temporary exhibition space, illuminated by natural light diffused through six large chambers, for exhibitions of international and contemporary art. In its new form the gallery connects the past with the present, providing both local and global contexts.

This has been realised through a partnership between Evans & Shalev, the original architects, and Jamie Fobert Architects, who designed and integrated the new spaces. Building work took four years to complete and throughout the preceding decade Tate staff worked closely with stakeholders, partners and the local community to build strong and lasting relationships. Construction was not without its challenges, not least because of the vagaries of the weather and because it necessitated the partial excavation of the neighbouring hillside.

The new Tate St Ives has already attracted more than 200,000 visitors, over three times the number for which the original building was designed, emphasising how crucial this project has been. An unprecedented 11,000 visitors came in the first weekend of opening – celebrations included a huge party with fireworks for local people. We have been overwhelmed by the enthusiasm of the residents of Cornwall, as well as by the support from the wider community.

The success of the new Tate St Ives was recognised when it became the proud winner of Art Fund Museum of the Year 2018.



# ST IVES



## 2 WARREN, WOOLF AND HEPWORTH

The new access routes at Tate St Ives and the addition of a dedicated collection care area mean that we can now display large-scale artworks. Among the first were Rebecca Warren's three-metre-high bronze sculptures for the inaugural exhibition in the new temporary exhibition space, *All That Heaven Allows*. This was Warren's first major solo show in a national art gallery in the UK. It was followed by an exhibition of the work of thirty-five women artists who responded to the life and writings of Virginia Woolf, a theme which acted as a prism for exploring feminism and post-feminism in modern art.

Putting Warren and Woolf centre stage in the opening months of the gallery complemented the legacy of Barbara Hepworth, who is synonymous with the town. In November 2017 we began a full refurbishment of the buildings and studios in the Barbara Hepworth Museum and Sculpture Garden including conservation treatments on the summerhouse and her sculpture *Four-Square (Walk Through)* 1966. We have also installed Tate's first remote, real-time environmental monitoring system in St Ives.



The new Tate St Ives

# 3 TELLING NEW STORIES IN OUR EXHIBITIONS

Two ground-breaking exhibitions took us on new and important journeys: *Queer British Art 1861–1967* at Tate Britain and *Soul of a Nation: Art in the Age of Black Power* at Tate Modern. The focus of these reinforced our commitment to reflecting society through art and to appealing to the broadest possible audiences.

*Soul of a Nation* at Tate Modern



*Queer British Art* was a landmark exhibition. It marked the fiftieth anniversary of the partial decriminalisation of male homosexuality in England and Wales and showed how artists and audiences courageously challenged the established views of sexuality and gender identity. It also gave us the opportunity to celebrate the LGBTQ+ community's powerful role in arts and culture. Many visitors commented that this show had shifted their perceptions of the gallery, making it seem more open and diverse. Among the exhibits was the door from Oscar Wilde's prison cell at Reading Gaol, a reminder of the journey we have been on over the past 150 years.

This exhibition was the spur for the *Queer and Now* festival at Tate Britain. It launched Pride in London 2017 and we also designed our own Pride float. We anticipate this important partnership with Pride will become an annual one. Thanks to our increased engagement with the LGBTQ+ community and the support of our LGBTQ+ staff network we reached the top 100 of the Stonewall Workplace Equality Index for the second year in a row. Tate was the highest ranked organisation in the Leisure and Arts sector.

Another important moment was the opening of *Soul of a Nation*. The show explored what it meant to be a Black artist in the USA during the Civil Rights movement at the birth of Black Power. It caught a cultural moment and spoke to a desire to see art that is activist, political and urgent.

We were ambitious in our desire to attract new audiences to this show and worked with a number of cultural figures, among them Spike Lee and Solange Knowles Ferguson. Solange reflected on Black womanhood and the themes of Black identity within her own work in an interactive video viewed by 40,000 people. This exhibition drew in new a demographic, with almost 60 per cent of visitors under the age of 35, and 37 per cent from a Black, Asian and Minority Ethnic background. To coincide with the exhibition we flew the *Union Black* flag, recently gifted by Chris Ofili, at Tate Britain.





Queer And Now at Tate Britain





## 4 EXCEPTIONAL LOANS OF MODERN ART

Across our four galleries, we presented exhibitions by well-known artists such as Alberto Giacometti, Amedeo Modigliani, Pablo Picasso, John Piper and Rachel Whiteread but also gave full voice to those whose work tells a different story of art: the Middle Eastern artist Fahrelnissa Zeid at Tate Modern; and at Tate Liverpool, Art et Liberté, the politically engaged collective of artists who worked in Cairo in the 1930s and 1940s, for example. In the year when the UK marked the centenary of women's right to vote, there was strong representation of women artists.

Tate Modern's role as a major international player in the presentation of early modern art was reasserted in the double bill of *Modigliani* and *The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy* and, earlier in the year, a monographic show of Giacometti, presented in the Eyal Ofer Galleries. All attracted critical acclaim, bringing together rarely seen groups of works combined with key items from artists' papers, some from Tate's own archive.

*The EY Exhibition: Picasso 1932* presented one of the best-known artists of the twentieth century in a fresh light. It focused on a single year – 1932 – when Picasso faced the trials and tribulations of a successful middle-aged artist as well as the uncertainty of the times in which he lived. The clarity of this story line attracted praise from critics and audiences alike. A high point of the exhibition was a room dedicated to six outstanding still lifes and nudes which marked the pinnacle of Picasso's achievement in the interwar period. With the majority of loans from private collections, this group sharply demonstrated the role museums play in making otherwise inaccessible key works of art available to a wide public.



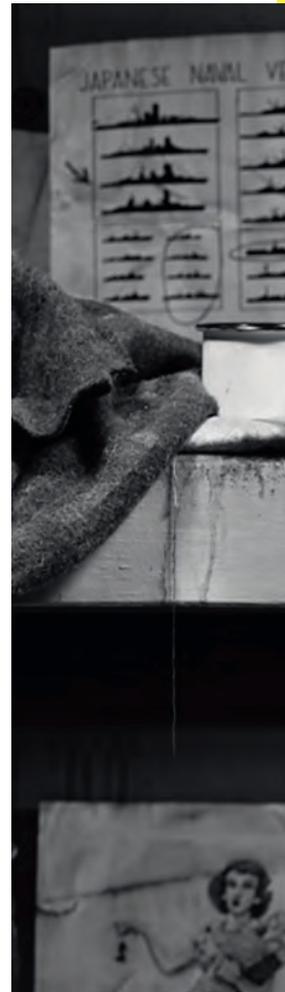
Children explore Tate Britain's Art Now: Marguerite Humeau display

## 5 NEW NARRATIVES AT TATE BRITAIN

New narratives were explored at Tate Britain. *The EY Exhibition: Impressionists in London – French Artists in Exile 1870–1904* was the first show to explore the impact of the Franco-Prussian war and Paris Commune on the London art scene in the late nineteenth century, and the impact that the city had on French art. *All Too Human: Bacon, Freud and a Century of Painting Life* presented a deeper and more diverse account of the celebrated School of London painters and was a popular and critical success.

*Sixty Years* continued the walk through British art from the 1960s to the present in refreshed collection displays of narratives in recent British history. Themes such as immigration, feminism, Aids activism and club culture were covered by artists including Black Audio Film Collective, Sunil Gupta, Lubaina Himid and Cathy Wilkes, among others. The experimental series Art Now, an important feature in Tate Britain's calendar, brought emerging artists Marguerite Humeau and Simeon Barclay to wider public attention.

For the major retrospective of the work of Rachel Whiteread we removed walls and let in natural light to one of the main exhibition galleries to create 1,500 square metres of continuous space. The vista spanned three decades of Whiteread's career and brought together cast objects in a variety of sizes and media in exquisite synthesis.



# 6 TATE LIVERPOOL'S NEW COMMISSIONS

Tate Liverpool has a long history of commissioning new work, strengthened by the Tate Liverpool Commissioning Circle. The first museum solo exhibition in the UK of Mary Reid Kelley and Patrick Kelley included the newly commissioned *In The Body of The Sturgeon*. Beyond the gallery, we collaborated with Culture Liverpool on the large-scale project by Judy Chicago, *Four Lads from Liverpool*, her most monumental painting to date and a homage to The Beatles.

Exhibitions were also shown of Ellsworth Kelly, demonstrating his transformative impact on post-war abstraction, and John Piper, re-examining the artist's relationship to the European avant-garde.

A still from Mary Reid Kelley and Patrick Kelley's *Torpedo Juice* 2017



# 7 ACTIVATING THE GALLERIES

For many years we have been activating the spaces beyond the exhibitions at all four galleries. Nowhere was this more evident than in the *Hyundai Commission: SUPERFLEX – One Two Three Swing!* at Tate Modern. The Danish collective said they conceived their installation of multiple swings for the Turbine Hall as ‘an idea of movement and power by people coming together and creating an action’. The piece evolved over time, when more and more swings were added, spilling onto the landscape beyond. Through the work, the artists firmly placed the public as the creators of energy at the centre of this former power station, bringing strangers together through collective enjoyment.

We were privileged this year to work with Joan Jonas, one of the great pioneers of performance and video art in the 1960s. We mounted a groundbreaking retrospective of her work with film screenings in the Starr Cinema and she was the central inspiration for this year’s *BMW Tate Live Exhibition: Ten Days Six Nights*.

Bruce Nauman’s interactive sound installation *Raw Materials*, originally shown at Tate in 2004, was brought back to the Turbine Hall in the summer of 2017 to coincide with a display of his work in the ARTIST ROOMS gallery.

At Tate Britain, Anthea Hamilton’s commission for the Duveen Galleries, *The Squash*, invited the public to an encounter with a solo performer. Dressed as a squash or pumpkin, the creature slowly writhed across the newly tiled Duveens in a mesmerising piece shown daily for six months. The work was inspired by a photograph of a dance by choreographer Erick Hawkins and the Native American Hopi culture.

The exterior of Tate Britain was activated in interesting ways this year. The façade was festooned with fairy lights and illuminated Christmas baubles in December, a work specially created by Alan Kane and a tribute to extraordinary everyday creative expression. Outside the Clore Gallery, Martin Boyce created a paved terrace into which the words ‘Remembered Skies’ are spelled out in illuminated letters, referring to the J.M.W. Turner paintings inside.

*Hyundai Commission:  
SUPERFLEX at Tate Modern*





ARTIST ROOMS: Bruce Nauman  
at Tate Modern







## 8 REFLECTING THE WORLD AROUND US

Global upheaval, both historic and contemporary, was reflected in our exhibitions and displays. Emeka Ogboh's immersive, multichannel sound installation *The Way Earthly Things Are Going* 2017 and Amar Kanwar's *The Lightning Testimonies* 2007, both recent acquisitions, made their Tate debut in the Tanks. The former examined themes of exile, forced migration and the Greek economic crisis; and the latter the brutal split that created India and Pakistan in 1947, a starting point for a layered exploration of women's experience in disputed terrains across South Asia.

Australian artists Susan Norrie and Gordon Bennett – whose work was jointly acquired by Tate and the Museum of Contemporary Art Australia through support from the Qantas Foundation and displayed at Tate Modern – were unflinching in their appraisal of colonialism and the destructive powers of nature and technology.

To mark the centenary of the 1917 October Revolution in Russia, we presented *Red Star over Russia: A Revolution in Visual Culture 1905–55* at Tate Modern, featuring items from the recently acquired collection of David King, and staged the first major museum exhibition in the UK of artists Ilya and Emilia Kabakov. *Portraying a Nation: Germany 1919–1933* at Tate Liverpool focused on the tumultuous cultural and political history of Weimar Germany told through the eyes of painter Otto Dix and the photographer August Sander.



## 9 WOMEN ARTISTS AND THE DISPLAYS

This year the Grenfell Tower disaster shocked the world and we were saddened to hear that among the victims was Khadija Saye, a young artist at the outset of her career who had just been chosen to exhibit in the Diaspora Pavilion at the Venice Biennale. In Saye's memory we displayed a work from her *Dwelling: in this space we breathe* series at Tate Britain.

On 6 February 2018, the UK marked the centenary of the right to vote for women over the age of thirty. Annie Swynnerton's portrait of the leading suffragist Dame Millicent Garrett Fawcett went on prominent display at Tate Britain and then on to Manchester Art Gallery to join an exhibition of the artist's work. Swynnerton was the first woman to be elected associate member of the Royal Academy of Arts.

Tate supported the UN Women's #HeForShe Arts Week and illuminated our London galleries as part of a campaign to encourage people of all genders to stand together for gender equality. This formed part of a wider season of celebrations across all four Tate galleries marking Women's History Month and International Women's Day.

Tate is committed to increasing the representation of women artists in our galleries. This year, half of our monographic exhibitions were of women. At Tate Modern, half of the solo displays are of women artists. And of the artists whose work was added to the Tate collection this year, a third were women.

# 10 GROWING THE COLLECTION

This year we acquired 734 works to the value of £22.5 million through the generosity and efforts of our many supporters, among them artists, their estates, individuals, corporate partners, trusts and foundations, and Tate's Members, Patrons, International Council, European Collection Circle and Acquisitions Committees and Tate Americas Foundation.

We continued our transnational collecting strategy, mapping the dialogue between artists working beyond Europe and North America, and giving unique global perspectives. Many of these recent acquisitions have been celebrated in the collection displays, among them impressive large-scale installations. The evocative and immersive piece by Nigerian artist Otobong Nkanga, *Wetin You Go Do?* 2015, was shown in the Tanks at Tate Modern.

We announced the acquisition of Martin Parr's 12,000 photobooks this year. This collection is widely acknowledged as one of the greatest in the world and the acquisition now confirms Tate as an institutional world leader in the representation of photobooks. They will be held in Tate Library.

We have continued to grow our holdings of photography across the collection this year, with the support of many generous gifts, including from the Eric and Louise Franck London Collection and Michael and Jane Wilson. Of the number of film and video works that have been acquired, many are by artists previously unrepresented in the collection, such as Hannah Black, Amar Kanwar, Tina Keane, Susan Norrie, The Otolith Group, Ben Rivers and Tracey Rose.

Among the number of paintings assigned to us this year through the Acceptance in Lieu scheme was an extraordinary early eighteenth century group portrait, *The Whig Junto* 1710 by James Baker. Two important works by Anthony Caro were also received through the scheme, and a group of small sculptures and a relief by Kurt Schwitters was acquired with assistance from Art Fund. A growing number of works have been presented by artists in honour of former Director of Tate Nicholas Serota, among them works by Tomma Abts, Miroslaw Balka, Jeremy Deller, Wolfgang Tillmans and Mark Wallinger.

The Marie-Louise von Motesiczky Charitable Trust donated four paintings to Tate as well as a sketchbook and twenty-five drawings to Tate Archive. Nearly 10,000 pieces from this key émigré artist's archives have been published online.

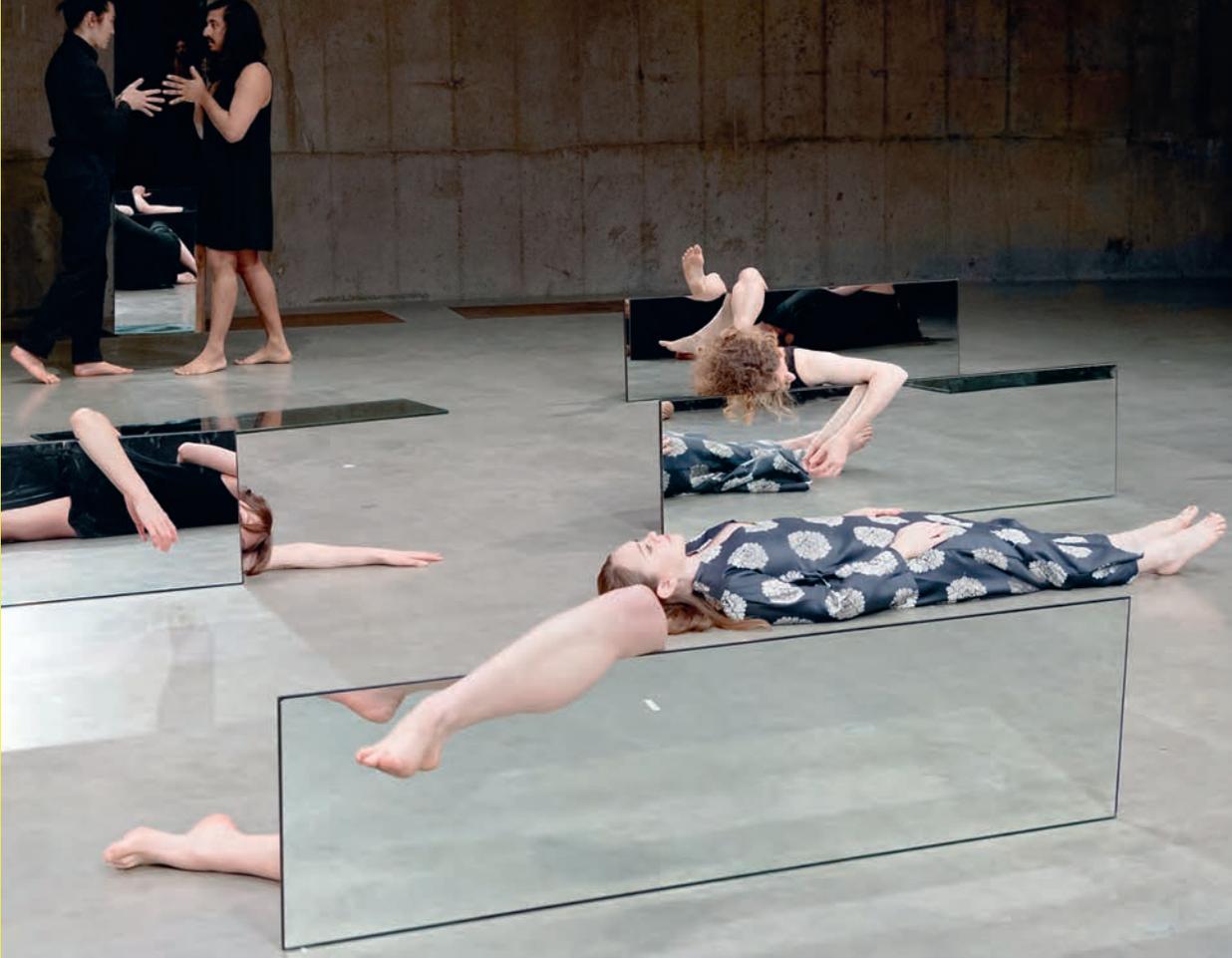


Otobong Nkanga's  
*Wetin You Go Do?* 2015



## 11 TAKING THE COLLECTION BEYOND TATE

In 2017/18 we lent 1,510 works from Tate's collection worldwide, 947 of which went to UK venues. This was an eighty-five per cent increase in loans to venues on our shores, underpinning our commitment to lend more in the UK. Lending requires teams of experts, art handlers, conservators, registrars and technicians at our stores, on site and across the globe, making sure the art is cared for, transported and displayed in perfect condition.



# 12

## \$1.5 MILLION GRANT TO SUPPORT COLLECTION RESEARCH

Tate was the first museum to collect live performance art and the first to recognise the need to develop time-based media conservation. Thanks to our largest single research grant to date – \$1.5 million from the Andrew W. Mellon Foundation – we will continue to lead the way in the care of new and emerging art forms in all their complexity. The grant will support the initiative *Reshaping the Collectible: When Artworks Live in the Museum*, which will build on Tate's pioneering research and expertise in the conservation and management of contemporary art and contribute to the theory and practice of collection care, curation and museum management. At its heart is a desire to open up the museum and make visible the lives of challenging recent and contemporary artworks.

A performance of Joan Jonas's  
*Mirror Piece II in the Tanks*

## 13 NEW TREATMENT FOR LICHTENSTEIN'S *WHAAM!*

Roy Lichtenstein's *Whaam!* 1963 is one of Tate's most iconic works. This popular painting had been on almost constant display since it was acquired in 1966 and was in need of cleaning. Tate's scientists and conservators spent many months evaluating different options. With colleagues at CSGI, University of Florence, we trialled a new cleaning gel called 'Peggy 6', based on nanotechnology, which meant we were able to safely give *Whaam!* its original vibrancy and integrity. After the work had been conserved, it went on display at Tate Liverpool to mark the start of the gallery's thirtieth anniversary celebrations. The new gel will have significant implications for the cleaning of modern works of art around the world.



## 14 SUPPORTING AND SHARING SCHOLARSHIP

Tate helps build and share knowledge of British art through the British Art Network, which now includes 581 individuals from 255 organisations. This year, six seminars were held on subjects including queer British art and nineteenth-century landscapes.

We now host thirty-two Collaborative Doctoral students working across a vast range of subjects, in collaboration with external academic institutions. Tate Papers, our online research journal, was read last year by almost 209,000 people, making it one of the world's most-read online scholarly arts journals. Readership has increased markedly as a consequence of more frequent citations and appearances on bibliographies, demonstrating the increase in recognition of the journal's quality.

Tate's Archive service, incorporating the Archive and Records Management teams, was recognised as delivering a nationally significant service and effective collections management for our users, when they were awarded Archive Service Accreditation.



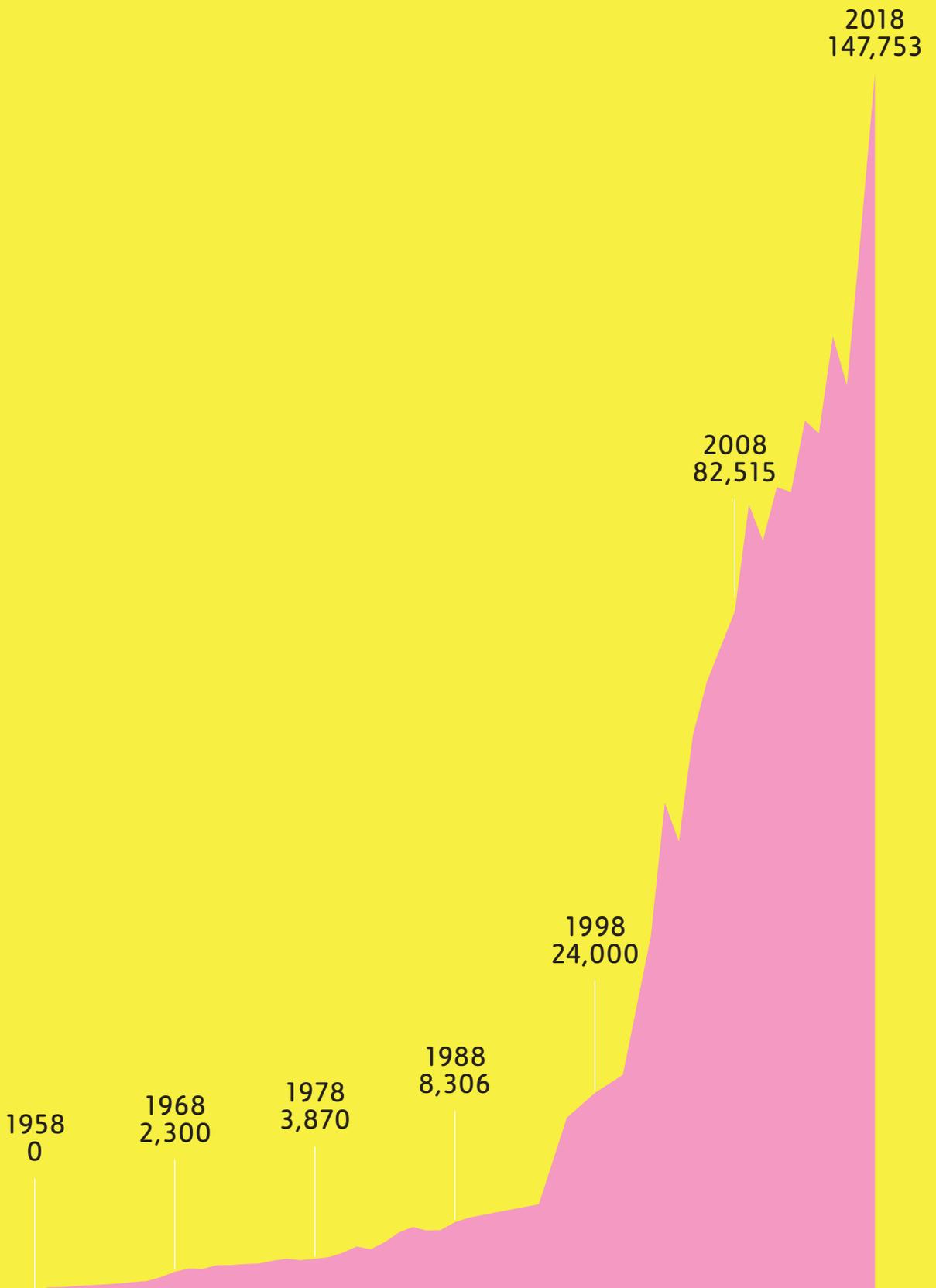
Roy Lichtenstein's *Whaam!*  
1963 being conserved



# 15 60 YEARS OF TATE MEMBERS

In 1958, the Friends of the Tate Gallery was formed to help support the gallery, particularly to raise money for acquisitions of art. The group was an instant success – within the first five years, the Friends contributed towards thirty-seven works of art, including Henri Matisse's *The Snail* 1953 and Stanley Spencer's *Swan Upping at Cookham* 1915–9.

From a few hundred in the early days, to a few thousand, there are now nearly 150,000 Tate Members – one of the largest art gallery membership schemes in the world. Among our most loyal and passionate visitors, Members provide vital financial support for Tate and are our largest source of income after the Government. We thank every single one of them.



# 16 WORKING WITH THE NEXT GENERATION

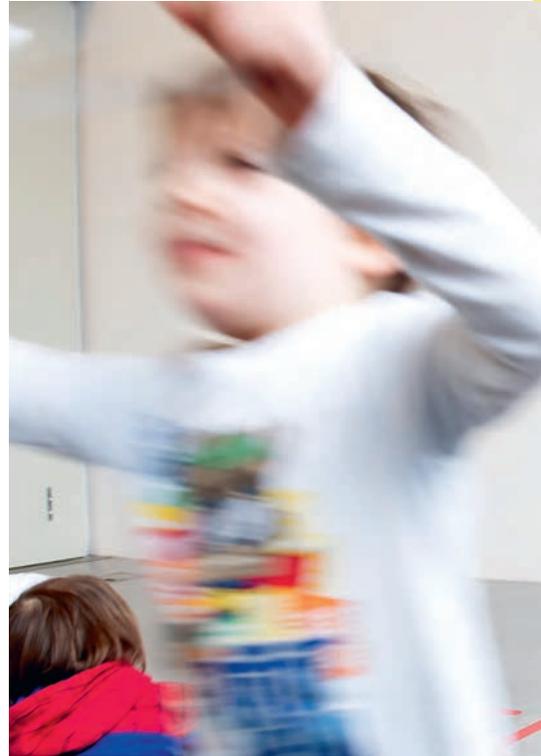
This year we launched the first free-to-join membership scheme for 16 to 25 year olds at a national UK museum, entitled Tate Collective, which will mean this age group can see any Tate exhibition for £5. And we will appoint a Trustee dedicated to bringing the views of the next generation to the highest level of Tate's decision-making process.

These two important initiatives were a legacy of a four-year project, which concluded in 2017. *Circuit* engaged over 175,000 people between the ages of fifteen and twenty-five in partner institutions across the UK. The valuable research it produced, outlined in the publication *Circuit: Test Risk Change*, will inform how we work with the next generation in the future. Our aspiration is that this will also spark cultural change across the sector.

*Circuit* was led by Tate across six Plus Tate partner galleries in England and Wales. The average age of those taking part was 22 and around a quarter were of Black, Asian and Minority Ethnic origin. They led on devising and planning events and festivals and got involved in evaluation, marketing, making art and public speaking. Those taking part cited the greatest benefits as increasing their understanding and enjoyment of art, expanding their own networks, improving work experience skills, exploring new ways of thinking and raising self-confidence. They also told us the cost of living and higher education meant funds were squeezed and they wanted access to more affordable activities they could enjoy with their friends. A subgroup of the Plus Tate network – a young peoples' programmers' network – will engage youth practitioners nationally.

Late at Tate Britain events are well-established at the gallery, drawing in a young audience and regularly attracting around 3,500 people. Uniqlo Tate Lates at Tate Modern, aimed at those under 35, attracted over 100,000 over the year with 200 artists and over ninety DJs taking part. At Tate Liverpool, evening events for those under 25, such as the Pop Art Party, welcomed around 1,200 people and similar events at Tate St Ives, including the *Circuit* festival, have proved popular.

We have made a firm commitment to focus on expanding these activities and deepening our work with this age group.



*Circuit* partners – Tate and Firstsite, Colchester; MOSTYN, Llandudno; Nottingham Contemporary; The Whitworth, Manchester; and Wysing Arts Centre in collaboration with Kettle's Yard, Cambridgeshire.

# 17 TESTING IDEAS THROUGH LEARNING

From pre-school onwards, we must be able to flex our imaginative muscles and test ideas. In education it is vital that skills of critical engagement are developed. This helps people to be adaptive, inventive and to seek out problems and solve them. It remains a real concern for the nation as a whole that the place of art in the curriculum is so pressured.

This was one of our most successful years for engaging families. Among the projects was Imagine If, an art and technology festival at Tate Britain aimed primarily at local families and Blast Off! Stories at which over 3,800 people wrote and shared their own stories. In addition we ran Diggin' the Gallery, a series of events for pan-disabled young people, their teachers, families and carers.

To support primary, secondary and special educational needs schools, we announced that we will run an annual event, ASSEMBLY, at Tate giving exclusive access to thousands of pupils each year. Tate Liverpool works closely with schools and creative organisations across the city through the Liverpool Cultural Education Partnership and this has delivered more than twenty-five cultural experiences for every child in the region. Tate Liverpool's involvement with My Primary School is at the Museum showed that children's immersion in the gallery led to a growing enthusiasm for the opportunities that culture can offer.

It is crucial that people have access to careers in the arts, wherever they have grown up. This year we ran a pilot careers fair at Tate Modern called Routes In, attended by 1,500 people, mainly 18 to 22 year olds, which we will repeat annually. A further initiative was launched, (un)common space, connecting artists under the age of 30 from under-represented backgrounds to Tate's staff and collection.







# 18 TATE EXCHANGE – WORKING WITH THE PUBLIC

Tate Exchange, now in its second year, continues work together with artists, Associate organisations and members of the public to actively explore how art makes a difference to society. This year the theme of 'production' was the springboard for projects by over 60 external Associates across Tate Modern and Tate Liverpool. We began with FACTORY, devised by artist Clare Twomey, who transformed our spaces with a 30-metre workbench, eight tonnes of clay, a wall of drying racks, over 2,000 fired clay objects and a frenzy of factory-like production. Almost 5,000 visitors took part in producing objects in clay over two weeks.

Our participatory programme has continued throughout the year with a wide range of projects exploring the theme. The BBZ collective looked at how queer, transgender and intersex people of colour thrive and connect through DIY culture, the internet and nightlife. Digital Maker Collective, a group of artists, designers, staff and students, asked the public to look at the role of the arts in an age of rapid technological change.



# 19 EXPANDING THE DIGITAL DIALOGUE

Tate is the leading museum or gallery on social media in the UK with a combined following of 9.2 million across our social media platforms. We have grown our Twitter following to 4.9 million and added almost 500,000 on Instagram over the year. After the Museum of Modern Art in New York, we have the largest social media presence of any arts organisation in the world. With this comes the responsibility to make everyone, wherever they are located, feel they are part of a digital dialogue with Tate. We encourage our online communities to contribute their views and opinions, and among many other things, have supported discussion around International Women's Day, Pride and Black History Month and marked religious holidays and observances such as Ramadan and Passover.

Tate website visitor numbers grew almost fifteen per cent to over 17 million. We launched a new ecommerce platform which integrates the online shop with ticket sales, meaning visitors can now put all their purchases in a single basket. This also means we can offer special combined offers such as exhibition tickets with lunch in our restaurants and cafes.

In the galleries we used new technologies in ground-breaking ways. A first for us was a virtual reality recreation of Modigliani's studio as part of the exhibition of his work at Tate Modern. Visitors were taken back in time to Paris, to the space in which he worked during the final months of his life. The scene was meticulously researched from first-hand accounts from the artist's friends – revealing the brand of cigarettes he smoked, the paint he used, and even the remains of what he had for lunch. This sets a high bar but is something we would like to integrate into future exhibitions.

Bloomberg Connects continues to grow across Tate. The Tate App, launched in 2016, is now available at all four galleries. The integration of audio tours for all the galleries has been a huge draw for visitors, and offers accessible routes to discover the Tate collection.

## SOCIAL MEDIA PLATFORMS 2017/18

INSTAGRAM	2,087,984
TWITTER	4,921,681
FACEBOOK	1,129,466
PINTEREST	1,064,857

TOTAL 9,203,988

- 2017/18
- 2016/17
- 2015/16
- 2014/15
- 2013/14

9m

7m

# TOTAL FOLLOWERS

TWITTER

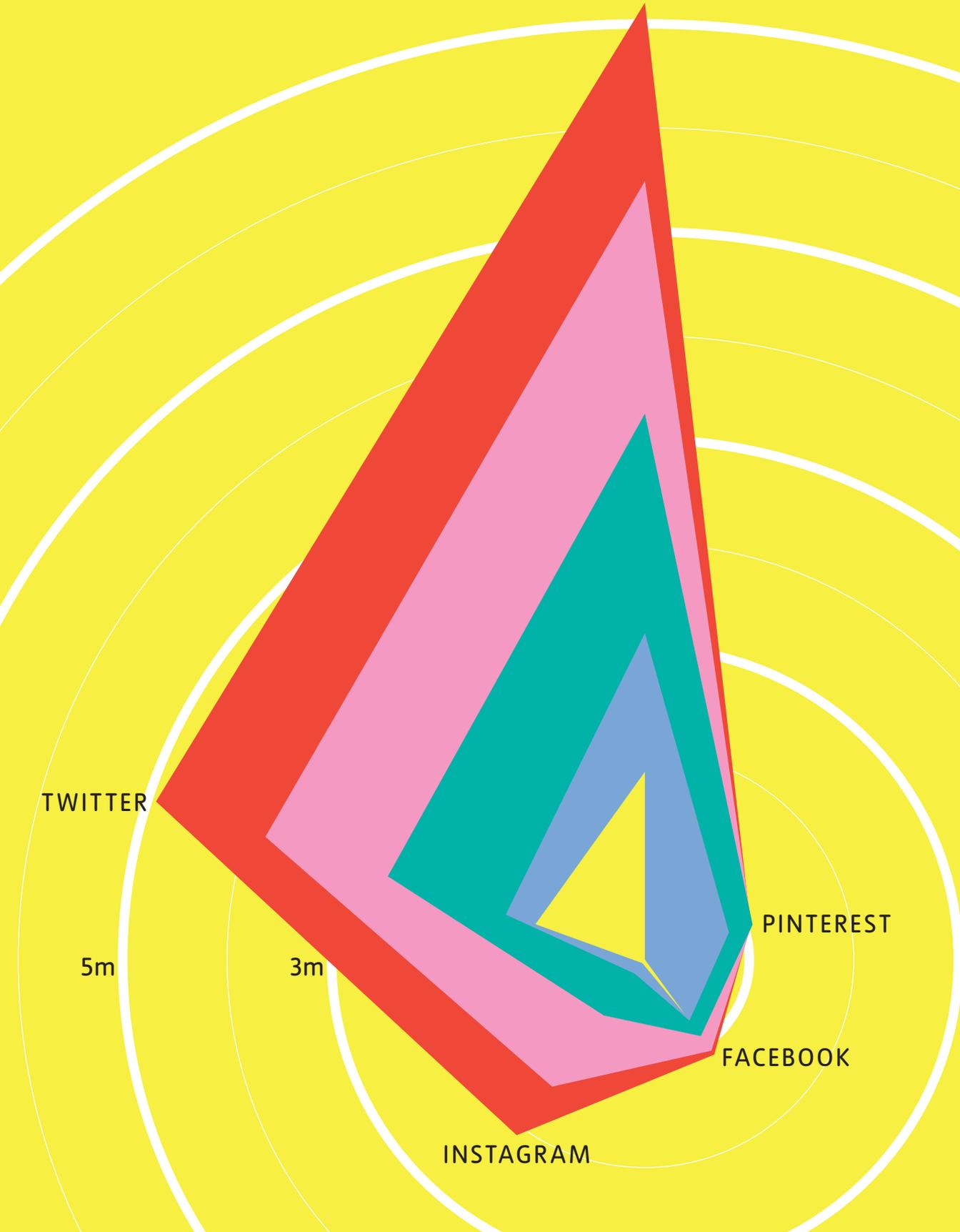
5m

3m

PINTEREST

FACEBOOK

INSTAGRAM







# 20 WORKING IN PARTNERSHIP

Our national partnerships programme takes the Tate collection to many parts of the UK, creating experiences that are shaped by our partner institutions, with many opportunities for exchange of skills and insights.

John Constable's *Salisbury Cathedral from the Meadows* exhibited 1831 went to the Scottish National Gallery in Edinburgh as part of the Aspire programme, where it was paired with William McTaggart's *The Storm* 1890. This sparked an exploration of Constable's influence on the artist known as the 'father of Scottish painting' and the pairing was seen by over 700,000 people. Constable's great work has now returned to Tate Britain for the final leg of a five-year journey around the UK.

*Le Passeur* (The Ferryman) 1881 by William Stott of Oldham entered the collection in 2017 and was the subject of a dedicated Spotlight display at Tate Britain for nine months. This exquisite work of early British impressionism then began its UK tour on The Ferryman Partnership Programme to Oriel y Parc in St David's. In addition to gallery visitors, over 71,000 people got to know *Le Passeur* through Tate Britain's activities for families and schools which included a specially devised Sonic Trail. An important aspect of the touring partnership is the training of around 100 museum and gallery professionals in skills related to borrowing artworks, led by Tate registrars.

Plus Tate, the well-established network of thirty-five UK visual arts organisations, has been thriving since 2010. Five Plus Tate partners collaborated this year on *NOW: A dialogue on female Chinese contemporary artists* to show new commissions from some of the most exciting artists currently working in China. NOW was led by the Centre for Chinese Contemporary Art, a Plus Tate partner, and a related symposium was convened by Tate Research Centre: Asia.

ARTIST ROOMS continues to have a significant impact across the UK, with 165 exhibitions presented since the programme began in 2009, and nearly 50 million visitors to displays held at Tate, National Galleries of Scotland and our seventy-four Associate partner venues to date. The past year has seen impressive audience figures for Associates in the touring programme, with several exhibitions attracting record attendances of 160,000, and a total of half a million visits to ARTIST ROOMS exhibitions outside of London and Edinburgh this year.

Ferens Art Gallery in Hull is lead Associate for the programme until 2019, working in partnership with Tate and National Galleries of Scotland. More than 175,000 people visited ARTIST ROOMS: Ron Mueck at Ferens, conceived as part of the Hull City of Culture 2017 programme.

Turner Prize 2017 was awarded to Lubaina Himid, for her vibrant and politically driven work. She was the first Black woman to win the prize. The Turner Prize exhibition was held at Ferens Art Gallery in partnership with Hull UK City of Culture 2017. The announcement of the winner was made in the spectacular setting of Hull Minster, and the prize presented by DJ, producer and artist Goldie during a live BBC broadcast.

We are also deepening our understanding of art and curatorial expertise from beyond Europe and America through a range of initiatives. Tate Intensive, a focused week at Tate Modern for international visual arts professionals, was run for a second year with twenty-eight participants from six continents. We hosted a further three Brooks International Fellows from France, Germany and Thailand/USA who brought their expertise and international perspectives to bear on Tate's projects and practice; and secured funding through the Government's Rutherford Fund for a five-month placement for an exceptional young leader in Latin American visual arts practice.

Lubaina Himid's work on show in the Turner Prize exhibition in Hull







## 21 TAKING EXHIBITIONS AROUND THE WORLD

Tate has continued to work with international partners on specially curated exhibitions drawn from the collection. *Nude: Art from the Tate Collection* has continued its successful tour, with presentations in New Zealand, South Korea, and Japan, and more than 250,000 visitors. The exhibition was the first from Tate's collection to be presented in South Korea, and the first in New Zealand in over a decade. The exhibition continued its Asia-Pacific tour to Yokohama Museum of Art and Kaohsiung Museum of Fine Arts in southern Taiwan.

A major survey of the British landscape tradition was presented at the Shanghai Museum with support from the UK Government, seen by nearly 615,000 visitors. In Europe, we initiated new partnerships in Denmark, Italy, and Spain. *Bacon, Freud, and the London Painters* was the first Tate collection exhibition to travel to Denmark – where it was seen at ARoS Aarhus Kunstmuseum by almost 170,000 visitors. The exhibition formed the centre of Museo Picasso, Málaga's summer programme for 2017, and was the subject of great critical acclaim. Works by Turner were again on tour, this time to Rome, with an exhibition championing the artist as the greatest exponent of British watercolours.

Exhibitions presented in Tate's galleries also often go on tour, allowing many more people to see them. Last year's sensational *David Hockney* exhibition – the most popular exhibition of a living artist ever held at Tate – toured to Centre Pompidou, Paris, and the Metropolitan Museum, New York, where it also attracted very large audiences. Tate Modern's acclaimed show of American art, *Soul of a Nation*, travelled to Arkansas and will go to New York and Los Angeles. Other shows could be seen in countries including Canada, France, Germany, Portugal and Russia, maintaining the high profile of Tate internationally.

*Landscapes of the Mind* exhibition at the Shanghai Museum

# 22 TATE ENTERPRISES AND TATE CATERING

This was an especially strong year for income across Tate Enterprises and Tate Catering with profits significantly up on last year. The new ecommerce platform, an important financial investment for Tate, helped generate a record £1.2 million in sales. Total turnover was £34.7 million, generating £4.8 million profit. All the profits go to Tate to invest in art and programmes and to keep gallery entry free.

A significant contributor to Tate Enterprises' high level of income was generated through print and product lines inspired by the exhibition programme at Tate Britain. At Tate St Ives, the refurbished shop with its refreshed range of products has also been doing well. Product collaborations with Doc Marten, Margaret Howell and Louis Vuitton have seen a range of products sold through partner outlets, generating further income for Tate.

Tate Catering made significant changes to its in-house production facilities which drove financial performance and a more consistent range of cakes, salads and sandwiches. This year also saw the successful launch of joint ticket and meal deals with menus informed by the programme. The events team had a great year, buoyed by major events like the GQ Awards in the Turbine Hall, while the coffee roastery delivered a record return and gained wide exposure within in the industry for its Gender Equality Project.

The view from the  
Tate Modern Café

£4.8m TOT



# ALPROFIT



# INTERVIEWS

# CLARE TWOMEY

Clare was lead artist on Tate Exchange 2017/18 and created the inaugural project for the year: *FACTORY: the seen and the unseen*

My concept for *FACTORY* – a place of shared labour and exchange – was based on years of experience watching clay factories in action. Then the project was made a reality through the support of Dudson, who make thousands and thousands of clay objects a year in their factory in Stoke-on-Trent. We brought eight tonnes of clay, 800 moulds, clay slip and a workforce of thirty people to Tate Exchange.

The space at Tate is spectacular to work in; large and part of an industrial heritage site. Staff visited from right across Tate too, and that was important to me. *FACTORY* was where society met art – I felt that was a significant achievement.

The public were excited about the porous nature of the work, where they could find their place in the production line and make objects, learn skills and take risks. It was wonderful taking them on that journey.

To work on a project of this scale was crucial for me as an artist. It helped me understand more about the work I do and the ambition you can apply to a work when the public meet you within it. Amazing.

# NANCY IRESON



Nancy co-curated Tate Modern's *Modigliani* exhibition

The *Modigliani* show was challenging not least because the 100 works it included came from seventy-two different lenders, based in locations across Europe, the Americas and Asia. As a curator you build and revisit relationships with collectors and institutions over time – but even with our strong networks we needed to create something very special in order to make a convincing case. It was the artist's largest ever UK retrospective and it didn't travel to another venue. This helped us secure exceptional loans. Lenders are keen not to have such well-loved pictures off their walls for too long!

Part of what made Tate's exhibition innovative was the exciting work led by Tate paintings conservator Annette King. As we looked at the *Modigliani* paintings

in our collection we invited colleagues in other museums to do the same, sharing the findings on a study day. Working collaboratively, we made several discoveries, including the fact that two of his nudes were painted on canvas from the same roll. It also emerged that he made many of his vertical portraits on canvases designed for horizontal landscape paintings. This helps to explain their elongated appearance.

We published our findings in three issues of the *Burlington Magazine* and, as we learn more about the artist's methods and materials, our international dialogue will continue. It has been a privilege to invite our audiences to look at this exceptional figure in new ways.





# HIDEKO NUMATA



Hideko is Chief Curator at the Yokohama Museum of Art in Japan. She led on the *Nude: Art from the Tate collection* exhibition shown at the gallery

We first decided to present the *Nude* exhibition because we found the concept interesting and the works on the checklist fascinating. Although the nude is an important subject in art history, few exhibitions treating this theme have been held in Japan. Nude works have raised challenges in the past around art and eroticism, so it has not always been easy for us to show this. We thought the exhibition would provide an opportunity to consider and discuss these challenges.

Auguste Rodin's *The Kiss* is the heaviest work we have ever installed in our gallery. It is also our first experience of displaying a monumental marble sculpture. We carefully planned transportation and installation and worked with art handlers

specialising in heavy objects. Lighting is very important for *The Kiss* so we also worked closely with a lighting designer to show the sculpture in a natural and gentle light.

It has been a rewarding experience and we have learned a lot about Tate's activities as well as about the organisation more generally, in particular the way Tate builds its international partnerships through co-curating and touring exhibitions.

The show has been well received by visitors – it attracted over 2,300 people in one day during Japan's Golden Week [a week of public holidays in early May].

# ANNE BARLOW

Anne is the Director of Tate St Ives, which reopened this year with newly expanded and refurbished galleries

Joining Tate St Ives in the launch year of its new space was an exhilarating experience, and it was wonderful to see thousands of people visiting the galleries during the opening weekend. The public response has continued to be positive and we were delighted and honoured to win Art Fund Museum of the Year 2018 – an amazing testament to the work of the team.

With the new gallery, we now have the opportunity to present an ambitious contemporary programme alongside the modernist displays that are on permanent view for the first time. In terms of our new exhibitions programme for 2019, I'm particularly looking

forward to solo shows by the artists Anna Boghiguian and Otobong Nkanga, whose work is critically important internationally while being highly resonant within our specific context.

After working in New York for these past years, being part of the community here is something I really value. The artist residency programme is also an integral part of working in St Ives, and the uniqueness of this place is, in turn, deeply meaningful for artists. Our most recent resident, Rana Begum, described the experience as a transformative one in terms of her work, and supporting artists in this way is something we definitely want to continue.

# LARA KINGSBEER

Lara is Tate Britain's Marketing Officer and Co-Chair of Tate's LGBTQ+ staff network

The Queer and Now festival at Tate Britain to launch Pride in London 2017 was the highlight of my career to date. I had never experienced a gallery event that was so queer-friendly. It made me proud to see what we had achieved, providing a safe, creative and celebratory space for the LGBTQ+ community. It felt truly intersectional, with queer people of all ages and walks of life enjoying the day, from families to people in their eighties.

We need to keep thinking about how we build on the progress we've made with this kind of activity and exhibitions like *Queer British Art*. And we've got to

programme for diverse audiences without being tokenistic. I'm really pleased we presented the Queer and Now festival again in 2018 and, as well as Pride in London, we are now also working with new partners UK Black Pride, Trans Pride Brighton and Regard.

Tate's LGBTQ+ staff network has 45 active members – I'm one of four chairs of the group. We are getting stronger and have grown a lot as a network over the past year. We aim to play a key part in shaping the wider experience at Tate. If you say you're a queer-friendly environment, you have to prove it.

# ANGELA WEREKO-ANDERSON



Angela is part of the Tate Collective team. She took part in the consultation for Tate's new scheme for 16 to 25 year olds

I got involved at Tate Britain as part of Tate Collective three years ago when I came along to a Late at Tate event. Initially it was my interest in drama and performing arts that led me to join but I was intrigued to see what I had thought of as a white, dull space filled with so much energy. I wanted to be a part of that.

My interpretation and consumption of art has been actively stimulated but the experience has also helped me appreciate the value of quiet moments. Spaces can have resonance and beauty in their stillness.

I've programmed events, including gallery takeovers and private views for my age group

and, for the opening of the Blavatnik Building at Tate Modern, I led a panel discussion. I also contributed to Late at Tate Britain: Celebrity, Power and Generation and, more recently, to our Insights event centered on creativity, race and mental health. When we launched the Tate Collective scheme, I was a spokesperson at the press conference.

What I hope for the future of the sector is that we stay focused on the most important thing: the human experience. And that we reflect the experience of everyone with respect, integrity and authenticity.





# KEN SIMONS



Ken was Art Handling Manager at Tate Liverpool for thirty years and this year curated *Ken's Show: Exploring the Unseen*

I started at Tate in 1973, when Norman Reid was Director, and then moved from London for the opening of Tate Liverpool. It was an amazing thing, building the gallery from scratch really. I was Art Handling Manager there for the next thirty years and must have worked on over 200 shows.

I really loved doing *Ken's Show*. The idea evolved out of Tate Liverpool letting communities and schools have a hand in curating and I realised I would like to do that. Artistic Director Francesco Manacorda and the team were very supportive. It started with some of my favourite pieces, in particular a sculpture by Phillip King. I was interested in aspects of the unseen in artworks – spaces within sculptures for example,

or the idea of the unseen in abstraction – so we made that the theme. What I enjoyed most was learning in more depth about the art that I had loved over the years.

You have to work hand in glove with artists a lot. I always liked working with Phillip and people like Antony Gormley, Paula Rego and Mark Wallinger, and I'll never forget Salvador Dalí when we did an early show of his work in London.

# MIKEI HALL

Mikei is Senior Art Handling Technician at Tate Britain and this year worked on exhibitions including *Rachel Whiteread*

I've been installing at Tate for twenty-nine years.

One of my biggest recent challenges was Rachel Whiteread's show. Plaster is very fragile but it's also very heavy. Rachel's huge *Stairs* work was made of lots of large plaster pieces which were hard to assemble. We had to use thick foam material between the blocks and gradually extract it so that segments came together without the plaster getting damaged.

A lot of it is about finding solutions, sometimes from the 'real world'. We often develop new techniques through chatting to artists, couriers or colleagues at other institutions. We heard that in the US they move heavy domestic

appliances using air bags – we adapted that technique to install Whiteread's sculptures. I work a lot with architects and engineers because you have to understand the fabric of the building. We were advised a few years ago, for example, to design a truss to lift Fiona Banner's fighter jet into the Duveens so that we could suspend the load without compromising the walls or the ceiling.

I always say my most challenging install is the next one as I never know what I'm going to face.



Jenny Saville's *Reverse* 2002–3  
in *All Too Human* at Tate Britain



# EXHIBITIONS



Home for Christmas by Alan Kane at Tate Britain

## QUEER BRITISH ART 1861–1967

5 April – 1 October 2017

## ART NOW

LUCY BEECH AND EDWARD THOMASSON:  
TOGETHER

25 April – 18 June 2017

## ART NOW

SIMEON BARCLAY:  
THE HERO WEARS CLAY SHOES

7 July – 5 November 2017

## RACHEL WHITEREAD

12 September 2017 – 24 January 2018

## THE EY EXHIBITION:

IMPRESSIONISTS IN LONDON –  
FRENCH ARTISTS IN EXILE 1870–1904

2 November 2017 – 7 May 2018

## ART NOW

MARGUERITE HUMEAU:  
ECHOES

18 November 2017 – 15 April 2018

## HOME FOR CHRISTMAS:

A COMMISSION FOR TATE BRITAIN  
BY ALAN KANE

1 December 2017 – 4 January 2018

## ALL TOO HUMAN:

BACON, FREUD AND A CENTURY  
OF PAINTING LIFE

28 February – 27 August 2018

## TATE BRITAIN COMMISSION 2018

ANTHEA HAMILTON:  
THE SQUASH

20 March – 8 October 2018



Rachel Whiteread's  
Tate Britain retrospective





Anthea Hamilton's *The Squash*  
at Tate Britain





Ilya and Emilia Kabakov  
at Tate Modern

GIACOMETTI  
10 May – 10 September 2017

FAHRELISSA ZEID  
13 June – 8 October 2017

SOUL OF A NATION:  
ART IN THE AGE OF BLACK POWER  
12 July – 22 October 2017

HYUNDAI COMMISSION:  
SUPERFLEX –  
ONE TWO THREE SWING!  
3 October 2017 – 2 April 2018

ILYA AND EMILIA KABAKOV:  
NOT EVERYONE WILL BE TAKEN  
INTO THE FUTURE  
18 October 2017 – 28 January 2018

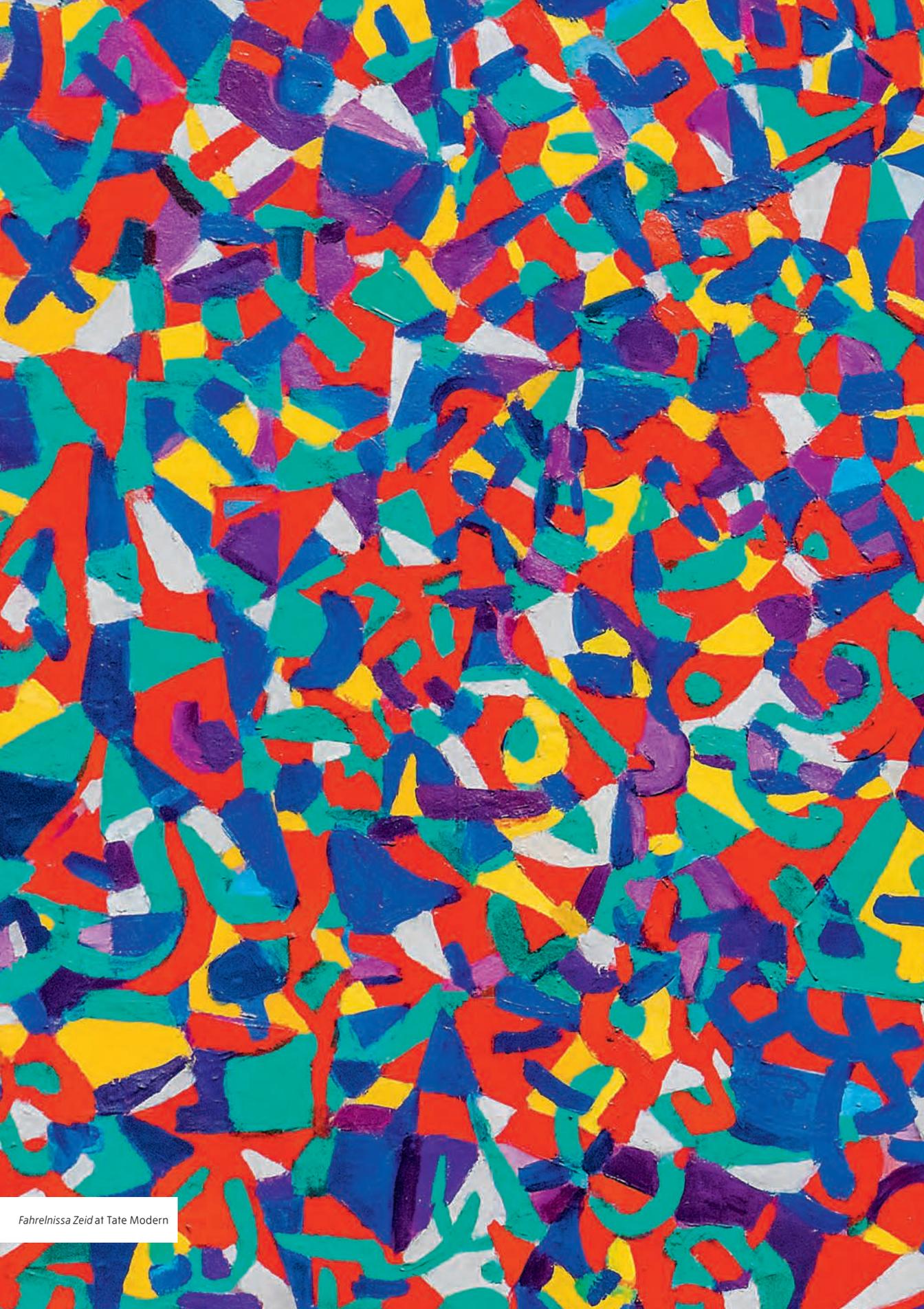
RED STAR OVER RUSSIA:  
A REVOLUTION IN VISUAL CULTURE 1905–55  
8 November 2017 – 18 February 2018

MODIGLIANI  
23 November 2017 – 2 April 2018

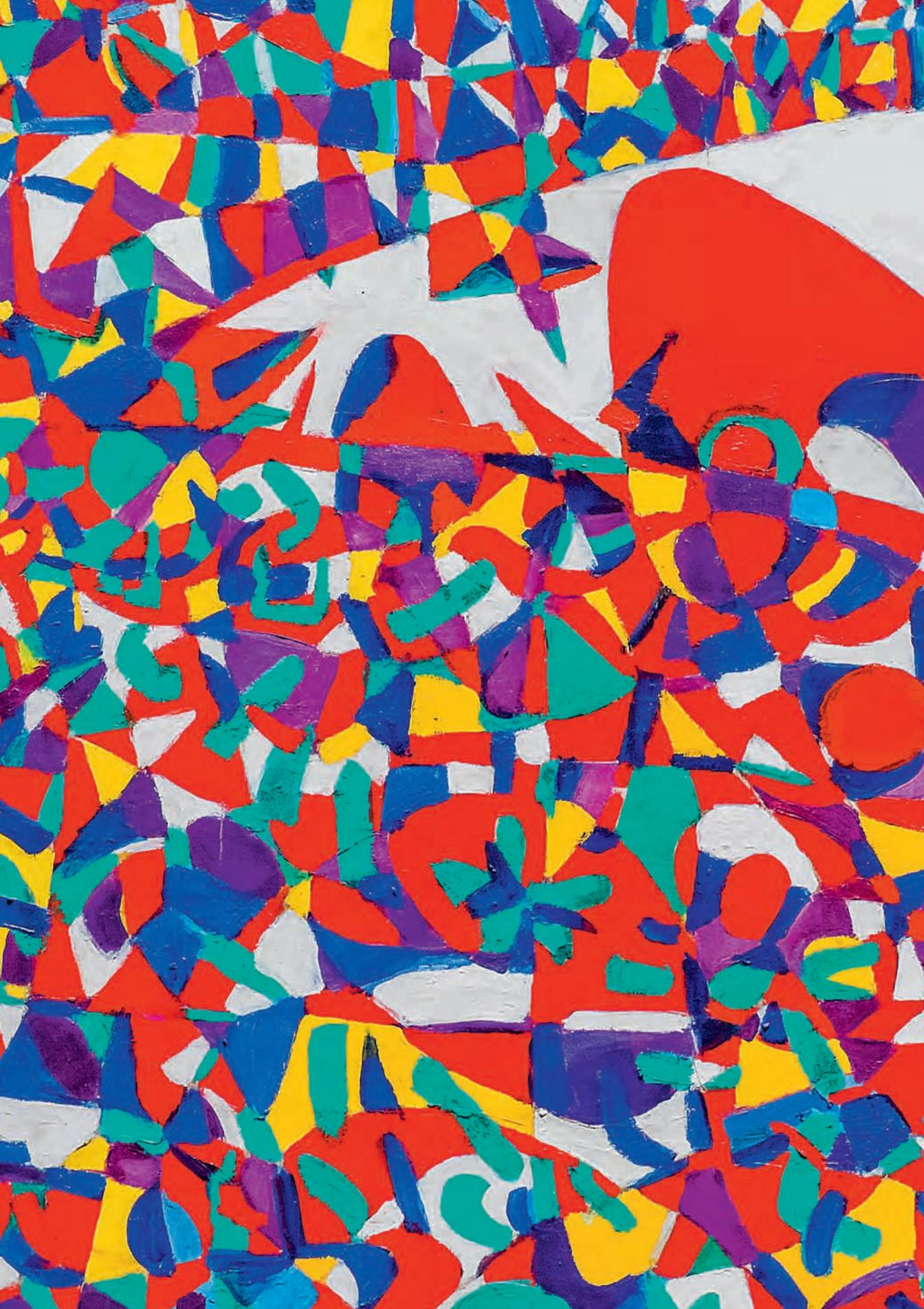
THE EY EXHIBITION:  
PICASSO 1932 – LOVE, FAME, TRAGEDY  
8 March – 9 September 2018

JOAN JONAS  
14 March – 5 August 2018

BMW TATE LIVE EXHIBITION:  
TEN DAYS SIX NIGHTS  
16–25 March 2018



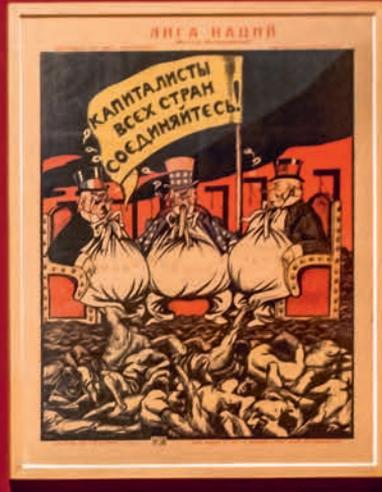
Fahrelnissa Zeid at Tate Modern

















O.K. The Musical  
at Tate Liverpool

O.K. – THE MUSICAL  
1 April – 1 May 2017

ELLSWORTH KELLY IN FOCUS  
3 April – 29 May 2017

JUDY CHICAGO:  
FIXING A HOLE  
23 June – 18 September 2017

ALEKSANDRA MIR:  
SPACE TAPESTRY  
23 June – 15 October 2017

PORTRAYING A NATION:  
GERMANY 1919–1933  
23 June – 15 October 2017

ARTIST ROOMS:  
ROY LICHTENSTEIN IN FOCUS  
22 September 2017 – 17 June 2018

JOHN PIPER  
17 November 2017 – 18 March 2018

MARY REID KELLEY AND PATRICK KELLEY:  
WE ARE GHOSTS  
17 November 2017 – 18 March 2018

SURREALISM IN EGYPT:  
ART ET LIBERTÉ 1938–1948  
17 November 2017 – 18 March 2018

KEN'S SHOW:  
EXPLORING THE UNSEEN  
30 March – 17 June 2018



Judy Chicago's *Fixing A Hole* in Liverpool's Stanley Dock





Aleksandra Mir's *Spacepool*  
Tapestry at Tate Liverpool

How far from  
River Lea  
is Uranus ?









Surrealism in Egypt  
at Tate Liverpool



moyo  
22x37



Part of Linder's *She/She* 1981  
in *Virginia Woolf* at Tate St Ives

TATE

REBECCA WARREN:  
ALL THAT HEAVEN ALLOWS  
14 October 2017 – 7 January 2018

VIRGINIA WOOLF:  
AN EXHIBITION INSPIRED  
BY HER WRITINGS  
10 February – 29 April 2018

STIVES



Rebecca Warren: *All That Heaven Allows* at Tate St Ives





AQUISITION

HIGHLIGHTS



John James Baker  
active c.1685–1725  
*The Whig Junto*  
1710

Every year, Tate adds to the national collection of British and international modern art, as well as our rich archive and library holdings. In 2017/18 we acquired 734 works of art – these are some of the highlights.

John James Baker (or Backer, or Bakker) was from Antwerp but worked in London as Godfrey Kneller's long-time studio assistant and drapery painter. This is his largest, and most ambitious and complex work. It is the only known group portrait of the politically significant Whig Junto, an ideologically close-knit group of political peers who provided the leadership, focus and drive of the Whig party in the late seventeenth and early eighteenth centuries. Dated 1710, it shows the political allies while in power, before their crushing electoral defeat in October of that year. From left to right are Charles Spencer, 3rd Earl of Sunderland; Thomas Wharton, 1st Marquess of Wharton; John Somers, 1st Baron Somers; Charles Montagu, 1st Earl of Halifax; William Cavendish, 2nd Duke of Devonshire; and Edward Russell, 1st Earl of Orford. What appears to be a relaxed gathering of fellow elites is also, however, a celebration of Whig policy in 1709–10. Parallels can be drawn between the valour of Roman emperors, represented by the antique medals being consulted, and the contemporary military greatness achieved for Britain by the Duke of Marlborough's campaigns.

Oil paint on canvas  
Support: 3190 x 3950 mm  
From the collection of Richard and Patricia, Baron and Baroness Sandys.  
Accepted in Lieu by HM Government and allocated to Tate 2018  
T15046



**William Stott of Oldham**  
**1857–1900**  
*Le Passeur (The Ferryman)*  
**1881**

*Le Passeur* is one of the works that came to define British impressionism. Painted in France at the international artists' colony of Grez-sur-Loing, near Fontainebleau, the picture represents two girls waiting for a ferry-boat departing from the far shore. A delicate rendition of dusk on the river Grez, *Le Passeur* displays a rich mixture of influences and connections, from the rural naturalism of Jules Bastien-Lepage to the simple geometry and enigmatic stillness of Edward Burne-Jones. The picture also has symbolist undertones: the elder girl watches the ferryman – who may be an allusion to Charon crossing the Styx into Hades – while the younger girl pays attention only to the passing water, suggesting the different phases of life and the passage from life to death. The painting rejects both detailed rendition of form and narrative content. The juxtaposition of surface effect and perspectival depth, achieved through the combination of techniques used to represent the water and landscape, was to become highly influential, especially on artists associated with the Glasgow School.

Oil paint on canvas  
 Support: 1092 x 2153 mm  
 Purchased with funds provided by the Heritage Lottery Fund, Art Fund (with a contribution from the Wolfson Foundation) and The Hintze Family Charitable Foundation 2017  
 T14872



**Marie-Louise von Motesiczky**  
**1906–1996**  
*Portrait of a Russian Student*  
**1927**

The identity of the young man in Marie-Louise von Motesiczky's *Portrait of a Russian Student* is unknown, but the artist's brother Karl was in contact with Russian scholars at the time that the portrait was painted. The work was probably painted in Paris while Motesiczky was studying at the Académie de la Grande Chaumière in Montparnasse. The simplified, angular forms, sparse setting and sober realist treatment of the figure show Motesiczky adopting the formal approach of the Neue Sachlichkeit movement, with whom Max Beckmann – a family friend and her mentor – exhibited in 1925. Motesiczky conveys the character of the sitter both through his intense serious expression and through the treatment of his hands, which are held in mid-air, perhaps in the act of gesticulating nervously. As in many of her early works, the background is divided into two sections. The work was painted in the same year that Beckmann invited Motesiczky to join his master-class at the Städelschule in Frankfurt-am-Main, which she attended between 1927 and 1928.

Oil paint on canvas  
 Support: 825 x 540 mm  
 Presented by the Marie-Louise von Motesiczky Charitable Trust, 2017  
 T14867



**Jankel Adler**  
**1895–1949**  
*Orphans*  
**1941**

*Orphans* 1941 depicts two figures imprisoned behind a horizontal bar. Clutching a few belongings, their eyes are wide with sorrow and despair. Executed in a sombre palette of purples, greens and blues, the work shows Adler and his close friend and fellow emigré artist, Josef Herman, as the grieving orphans of the title, distraught at the loss of their families. Both artists had lost their entire family at the hands of the Nazis during the Holocaust. Adler had worked with Paul Klee in Düsseldorf, Germany, in the early 1930s, before he was declared a ‘degenerate’ artist by the Nazis in 1933 and left for Paris, finally moving to Britain in 1941; while Herman had fled Poland for Brussels and Paris, arriving in Britain in 1940. *Orphans* shows the influence of Klee and the late cubism of Pablo Picasso in its interlocking forms held together by strong black outlines. As in many of Adler’s paintings of this period, there is a subtle interplay between formal simplification and the communication of emotional states.



**Grace Pailthorpe**  
**1883–1971**  
*May 16, 1941*  
**1941**

The suspended reclining figure of a foetus that dominates the composition of this painting conveys the focus of Grace Pailthorpe’s concern with portraying life at its earliest stages – where the baby is dependent on the mother for life and sustenance. Through her collaboration with the artist Reuben Mednikoff from 1935, and their subsequent involvement with the British Surrealist Group, Pailthorpe’s declared goal had been the liberation of man achieved through the liberation of the repressed unconscious. In June 1936, when works by the two artists were included in the International Surrealist Exhibition in London, André Breton declared them to be ‘the best and most truly surrealist’ of the British artists. Despite Breton’s view, their allegiance to surrealism as a therapeutic tool drew fire from other British surrealists for whom automatism was a way of liberating language and not strictly a means to unlock and study the unconscious within a therapeutic context – a view held to be socially repressive. This difference of opinion eventually led to their expulsion from the Surrealist Group in 1940 and their departure for America, where this work was painted.



**Kurt Schwitters**  
1887–1948  
*Untitled (White Construction)*  
1942

*Untitled (White Construction)* 1942 is a rectangular wall-mounted relief composed of two curved, leaf-shaped forms and two linear painted forms mounted onto a painted wooden backboard. With its simple forms and De Stijl colour scheme, combining flat areas of primary colours (red and yellow with white and black), the work looks back to Schwitters's constructivist painted reliefs of the 1920s. However, rather than being composed of the geometric forms which characterised these earlier works, its curvilinear and biomorphic forms draw on his later interest in the natural world, which increasingly dominated his work from the 1930s. In the small plaster sculptures that he made in the 1940s, Schwitters saw the use of painted surfaces as a way of combining painting and sculpture to challenge the traditional boundaries that separated the two practices. A similar motivation is in play in his painted reliefs. These ideas culminated in the *Merz Barn* 1947–8, a large plaster construction of biomorphic shapes painted and embedded with found natural objects, originally installed in a barn.

Oil paint on wood  
568 x 457 x 50 mm  
Purchased with funds provided by Tate Members  
and Art Fund 2017  
T14904



**Richard Hamilton**  
1922–2011  
*Just what is it that makes today's  
homes so different, so appealing?*  
1956

Collage was at the heart of Richard Hamilton's practice – in terms of media as well as imagery – and *Just what is it that makes today's homes so different, so appealing?* 1956 has long been recognised as one of the key works of art of the second half of the twentieth century: an image defining consumerism, narratives of transatlantic culture, the operation of mass media and the articulation of pop art. This small collage, the elements of which were largely cut from American lifestyle magazines, depicts a domestic interior space peopled by a man and a woman who are presented as archetypes that refer as much to art of the past – as Adam and Eve or Venus and Adonis, for instance – as to the mass-media image landscape of the mid-1950s. Hamilton produced the collage as the artwork for part of his contribution to the catalogue for the exhibition *This is Tomorrow*, for which it also served as a poster. Mounted at the Whitechapel Art Gallery, London in 1956, the exhibition featured an array of distinct groups of artists, architects, designers and writers who each presented their contrasting collaborative visions of the future.

Collage on paper  
Support: 309 x 300 mm  
Lent from a private collection 2017  
L04191



**Marta Minujín**  
 born 1941  
*Mattress*  
 Colchón  
 1962

Argentine conceptual and performance artist Marta Minujín stitched this mattress and painted it in bright fluorescent colours while living in Paris in the early 1960s. It is one of several early sculptural objects she produced with the intention of breaking away from the traditions of painting and sculpture. For these works she initially used her own mattress, then employed mattresses salvaged from local hospitals or dumps, before ultimately progressing to creating these soft sculptures entirely by hand. By engaging with and altering the everyday object of the mattress, Minujín explores form as well as the metaphors associated with beds and their associations with life, death and sex. *Mattress* 1962 was seminal to the transition from object to environment and performance within Minujín's work. In 1963, before leaving Paris, she burned the majority of her mattress sculptures and other works in a performance called *The Destruction* – a further indication of how she saw her mattress sculptures as expressing a need for liberation and a desire to break free from artistic convention through spectacle.

Mattress and paint  
 2165 x 735 x 400 mm  
 Lent by Tate Americas Foundation, courtesy of  
 the Latin American Acquisitions Committee 2017  
 L04080



**Leonora Carrington**  
 1917–2011  
*Transferencia*  
 1963

*Transferencia* 1963 is a symbolic portrait of Dr Abraham Fortes, a psychoanalyst whom Leonora Carrington consulted in Mexico City. He is shown at the centre of the composition and again in each of the side sections. The title, which seems to have been suggested by the sitter, refers to the psychoanalytic process of transference in which the patient's neuroses are redirected through the work of therapy. Carrington's interest in a range of systems of thought is demonstrated here in signs relating to the zodiac and to the art of Ancient Egypt, also seen in her contemporaneous mural commission for the Museo Nacional de Antropología in Mexico City, *The Magic World of the Mayas* (El mundo mágico de los Mayas) 1963. Her careful drawing and luminous surfaces were well suited to her conception of imagery that lay outside what was habitually considered as rational. This included her fascination with the interaction of humans and animals, which stretched back to her first engagement with surrealism in the 1930s, embracing mystery and occasional violence.

Oil paint on hardboard  
 570 x 1030 mm  
 Lent by Tate Americas Foundation, purchased with assistance  
 from the Latin American Acquisitions Committee 2017  
 L04019



**Anthony Caro**  
1924–2013  
*The Window*  
1966–7

Anthony Caro's aim was to develop a sculptural language whose material and expressive power could be communicated as a tangible physical presence in the space occupied by the viewer. In 1960, following a visit to America the previous year, he began to create work that was frontal, planar and non-connotational in its use of structural steel girders and scrap metal, and that sat directly on the same ground as the viewer. The dominant feature of *The Window* 1966–7 is provided by the contrast of two rectangular sheets of steel, one solid and one mesh. These are held upright by a set of vertical and horizontal beams. The arrangement of these elements describes an enclosure with an opening at one corner, which seems to invite the viewer to step into the space the sculpture delineates. For Caro, *The Window* and related sculptures presented themselves for exploration 'by the eyes only', a view reinforced by the art historian Norbert Lynton who suggested: 'It is our imaginations that are invited in, not our feet ... There is a clear sense of elements erected to hold space and an equally clear sense of openness.'

Painted steel  
2150 x 3205 x 3900mm  
Accepted by HM Government in Lieu of Inheritance Tax from the collection of the late Sir Anthony Caro, offered from the estate of Lady Caro (Sheila Girling) and allocated to Tate 2017 T14953



**Yamashita Kikuji**  
1919–1986  
*Deification of a Soldier*  
Matsurawareru senshi  
1967

Yamashita Kikuji was a key artist within Reportage painting (Ruporutāju kaiga), a genre that flourished in Japan in the 1950s and 1960s. It responded to and protested against the social and political turmoil caused by the end of the Second World War and the subsequent US occupation. *Deification of a Soldier* 1967 is a large-scale oil painting in a mostly grey palette from which spectral forms emerge. The paint has been applied in thin, translucent layers, enhancing the ethereal themes of the work. Despite the suggestions of fantasy, various elements root the image in the reality of war – a musket protrudes from the ear of one of the horse's heads and is directed at a man in a generic red uniform with gold trim, and a skull and a dove wear military helmets. The title *Deification of a Soldier* suggests an homage to one who has lost his life in battle, his transmogrification symbolised by the presence of a red butterfly and an egg on the right of the composition. The painting is a major work, pre-eminent within Yamashita's output and exemplary of the global legacy of surrealism in the post-war period.

Oil paint on canvas  
Support: 1310 x 1950 mm  
Purchased with funds provided by the Asia Pacific Acquisitions Committee 2018 T15021



**Michelle Stuart**  
born 1933  
*Seeded Site*  
1969–70

Michelle Stuart's work is closely linked to the history of land art. She is especially attracted by the most remote and abandoned places, where her multifaceted interest can be historical, botanical, but also astronomical. This square-format drawing features two overlapping structures: first a series of narrow vertical stripes at equal distance from each other; and second, a moon map, a drawing depicting the lunar landscape. At the centre of the work there is a rectangular recess, containing twenty-six grey painted beads which are handmade by the artist and resemble seeds. Stuart began the moon drawing with a rubbing process and then modified the drawing to create crater forms from her imagination and photographs she obtained from NASA. The title implies that the depicted is a place of potential fertility embodied by the concentrated implantation of seed in form of the beads. In its medium and in its representation, *Seeded Site* goes beyond the reproduction of the lunar landscape. It evokes the development of land in two ways: through cartographic surveillance and recording in a man-made system of order; and through the agricultural development of landscapes.

Graphite, pencil and ink on paper, papier mâché, wood and plastic  
Support: 610 x 610 mm  
Purchased with funds provided by the Edward and Agnès Lee Acquisition Fund 2018  
T14993



**Dorothy Iannone**  
born 1933  
*Wiggle Your Ass for Me*  
1970

Born in America, Dorothy Iannone has spent most of her life in Europe where she became known for exuberant and sexual images created in an illustrative pop style. *Wiggle Your Ass for Me* 1970 is from her 'Eros' series of paintings and depicts a man raising his bottom in the air while a woman, who has the title of the work inscribed across her belly, points to his anus. Each form has been carefully delineated in Iannone's characteristic black outline, while the restrained colour palette of red, blue, green and gold references her interest in the decorative arts and Byzantine mosaic. The painting lends visual form to the intimate, playful and performative experience of sex. By drawing attention to the bottom of her male lover, Iannone subverts phallic-dominated depictions of heterosexual love.

Acrylic paint on canvas, mounted on canvas  
Support: 1904 x 1500 mm  
Purchased with funds provided by the 2017 Frieze Tate Fund  
supported by WME | IMG 2018  
T14984



**Masahisa Fukase**  
 1934–2012  
 from the series *From Window*  
 1974, printed 2015

*From Window* is a series of seventeen black and white photographs which shows the artist's then-wife Yoko leaving home to go to work. Fukase took the pictures from the window of their shared apartment from the same vantage point every day over the course of around one month. Yoko's clothes and expressions change daily as does her engagement with the photographer. Sometimes she seems happy to perform for him, in other cases she seems less confident and disengaged. In many ways the series of daily departures is a foreshadowing of the moment when Yoko would leave Fukase for good. Later in his life, Fukase would find living without Yoko very difficult, leading to the production of two of his most intense bodies of work, *The Solitude of Ravens* 1986, in which photographs of large black birds symbolise a bleak emotional landscape, and *Buku Buku* 1992, in which Fukase photographed himself every day, alone in the bath. In much of his work, Fukase was concerned with immediate emotional intensity and the boundaries between daily life and the performance of identity.

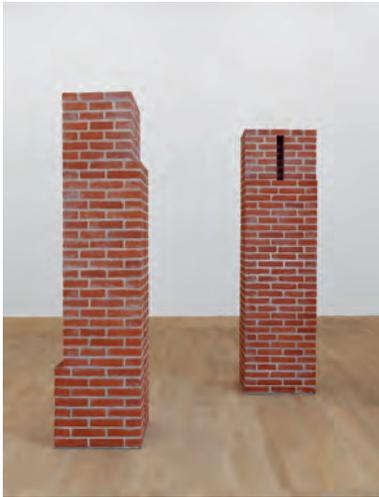
17 photographs, gelatin silver prints on paper  
 Image, each: 278 x 190 mm  
 Number 1 in an edition of 3  
 Purchased with funds provided by the Photography  
 Acquisitions Committee 2017  
 P82055–P82071



**Winston Branch**  
 born 1947  
*Zachary II*  
 1982

Although Winston Branch's early work was strongly figurative, since the late 1970s he has worked in a style of abstraction that has an all-over appearance with soft-edged forms of strong colour that recall the late works of J.M.W. Turner and Claude Monet. Branch's motivation was his exploration of 'the magic of paint: the way a total amorphous substance is transformed into an illusionary subject'. Branch was born on the Caribbean island of St Lucia and came to Britain as a child. In the 1980s many young artists adopted a figurative-based language that challenged the dominant, largely racially determined narratives that confronted them. For critics like Eddie Chambers, Branch along with Frank Bowling, his senior by a decade, 'confounded and frustrated stereotypes of what work a "Black artist" should be producing'. Instead Branch sought to associate his most characteristic work, like *Zachary II*, with a painterly abstraction inspired by nature. Such art might claim to make no reference outside of its own formal and colouristic values, yet it nevertheless suggests associations with the particular weather and vegetation of St Lucia.

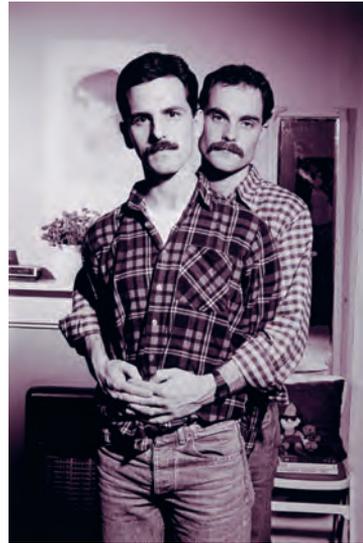
Acrylic paint on canvas  
 Support: 2043 x 1731 mm  
 Presented by Tate Members 2018  
 T14962



Per Kirkeby  
1938–2018  
*Stele (Læsø IV)*  
1984

*Stele (Læsø IV)* is a pillar-like sculpture made out of Danish standard-size red bricks. It is part of a series of *Stele* sculptures. The work has a monolithic presence, while the vertical gaps in the faces of the bricks interrupt the surface of the sculpture to create pronounced light and shadow effects. The sculpture was originally built to mark the boundaries of an area of dense vegetation in the garden of Kirkeby's house and studio on the island of Læsø, Denmark, where it is still located, alongside other semi-functional brick sculptures, to form a sort of sculpture park. The version of *Stele (Læsø IV)* in Tate's collection is reconstructed as a temporary installation, according to the artist's instructions. The brick sculptures occupy an important position in Kirkeby's varied output. They are among his most recognisable works thanks to their inclusion in key exhibitions such as the Venice Biennale in 1976. They were shown in an exhibition of Kirkeby's paintings and sculptures held at the Tate Gallery in 1998, where an imposing series of interconnected brick sculptures bisected the Duveen Galleries. Kirkeby died on 9 May 2018, while this report was being prepared.

Bricks and mortar  
2420 x 660 x 590 mm  
Purchased with funds provided by the New Carlsberg  
Foundation 2017  
T14915



Sunil Gupta  
born 1953  
*Jonathan & Kim, London*  
1985, printed 2018

Sunil Gupta's *Lovers: Ten Years On* is a series of over thirty black and white portraits of gay couples taken in the United Kingdom between 1984 and 1986. Made after Gupta's own ten-year relationship ended, most of the subjects are from his social milieu at the time – professional and artistic couples, mostly resident in the Greater London area. The couples are photographed in a close or affectionate embrace, within the setting of their own homes. They are centred in the frame and look directly into the camera. Gupta observed at the time that, while there had been a shift in gay self-consciousness since the 1970s, the arrival of HIV and Aids had once again turned public opinion against the acceptance of homosexuality, and that its popular and commercial representations were dominated by a stereotype of deviance. *Lovers: Ten Years On*, in portraying a generation of gay and lesbian couples all enjoying stable, monogamous relationships, works to counteract that stereotype.

From the series *Lovers: Ten Years On*  
15 photographs, inkjet, printed 2018  
Edition of 5  
Each 500 mm x 330 mm  
Partial gift of Rudolph Leuthold and partial  
purchase 2018  
P82127



**Stephen Willats**  
 born 1943  
*Contemporary Living*  
 1986

A pioneering conceptual artist of the 1960s and 1970s, Stephen Willats's work is built on a belief that art revolves primarily around communication – flows of information and networks of data activated through social structures. The relationship between objects and people was a subject much explored by Willats in the 1980s and *Contemporary Living* 1986 concentrates on the relationships set in play within the environment of the desk of an office worker and the objects that collect there. It is suggestive of a capacity for these objects to be coded in ways that reinforce the norm of the office, or conversely work against it, perhaps to answer the question the office worker herself asks in the work: 'How can I escape the power of the object in contemporary living?' These are all the tools of the office worker's job and so reinforce an institutionalised self-image. But, significantly, they are all objects – such as the computer or the telephone – suggestive of communication and so potentially of wider networks that describe freedoms beyond the job.

Black and white gelatin silver prints, dye, acrylic paint and felt tip pen on six board panels and digital clock  
 Overall display dimensions variable  
 Presented by Tate Members 2017  
 T14921



**Tina Keane**  
 born 1948  
*Faded Wallpaper*  
 1988

*Faded Wallpaper* 1988 explores visual perception, madness, creativity and the nature of female identity and subjectivity. Hands appear to claw at flock wallpaper that is peeled and torn away to reveal a collaged layering of different images of women, still and moving, taken from a range of sources, including Keane's own work. The women merge with each other, the wallpapers and moments of intense abstract colour, as the surface of images is composed, decomposed and recomposed. The incantatory soundtrack draws on Marion Milner's book *On Not Being Able to Paint* (1950) as well as other texts, and it is itself on the edge of disintegration through its mix of different kinds of utterance. A video work that culminated from years of experimentation with media including performance and installation of film and sound based loosely on the 1890 novella *The Yellow Wallpaper* by Charlotte Perkins Gilmore. Much of the layering is the result of experimentation, mixing footage from four different Super 8 cameras.

Film, 16mm, shown as video, projection or monitor, colour and sound (stereo)  
 20 minutes  
 Purchased 2017  
 T14991



**Mark Wallinger**  
 born 1959  
*They Think It's All Over... It Is Now*  
 1988

*They Think It's All Over... It Is Now* 1988 is a sculpture incorporating a game of Subbuteo football in which play has been arrested to reconstruct the moment in which the English World Cup team of 1966 scored the winning goal against West Germany to claim the title. The game is positioned on top of a neo-classical wooden plinth painted with a marbled effect. Although this serves to give the diminutive representation of the game a grand presence akin to that communicated by historical statues of national heroes placed on a high plinth, an alternative reading might identify the plinth as a tomb rather than a pedestal. With this work, Wallinger uses the social ritual of watching football as a prism through which to address issues of identity and class. The success of the 1966 English World Cup squad epitomised strengths within the British character, which, for Wallinger, 'reflected a kinder age: the last time that patriotism was viewed through innocent eyes'. Despite this innocence, the work balances nostalgia with a challenge to the mythologies that comfortably underpin British identity.

Wood, paint and table-top football game  
 1320 x 1486 x 864 mm  
 Accepted under the Cultural Gifts Scheme by HM Government  
 from Jack Kirkland and allocated to Tate 2018  
 T15044



**Gregor Schneider**  
 born 1969  
*Die Familie Schneider*  
 2004

*Die Familie Schneider* 2004 is part of a group of 176 photographs and a two-channel video shot by Schneider during the course of his performance installation of the same name and date. Commissioned by Artangel, the installation in London's Whitechapel neighbourhood comprised a performance by six actors in two adjacent Victorian houses. The artist modified the interior of the two homes to be identical, building within the existing walls. Audiences could visit the houses in pairs by appointment only, one viewer at a time in each house. Moving through the houses, visitors encountered a woman scrubbing dishes in the kitchen, a child sitting on the floor of a bedroom covered in a black rubbish bag and a man masturbating in the shower. The performers did not acknowledge the presence of the visitors, their apparent oblivion heightening the voyeuristic nature of the work. This photograph presents an external view of the attached homes as they would be seen when first approached, a view which did not correspond to the smaller, windowless front walls experienced inside.

Photograph, digital C-print on paper  
 Support: 127 x 171 mm  
 Number 1 in an edition of 6  
 Presented by the artist and Artangel 2017.  
 The Artangel Collection at Tate  
 P20654



**Amar Kanwar**  
 born 1964  
*The Lightning Testimonies*  
 2007

In *The Lightning Testimonies* 2007 Amar Kanwar explores the use of sexual brutality to exert power in times of political conflict. The title of the eight-screen film installation evokes the artist's attempt to illuminate suppressed histories, in order to address broader questions about violence and oppression. Kanwar collected stories of women affected by violence in Punjab, Bangladesh, Kashmir, Gujarat, Maharashtra, Manipur and Assam. The recollections start from 1946–7, when India and Pakistan moved towards independence from the British Empire. In the installation the separate narratives form a shared experience, overlapping in parts until they finally converge. On each screen individual experiences are expressed in multiple ways: the recollections of survivors and witnesses are interspersed with images of the architectural spaces and natural landscapes that bear these difficult memories. These are retold by the artist, as well as by the individuals he encountered over several years of research. Going beyond documentary approaches, Kanwar's commentary examines the capacity for unspeakable horror alongside the resilience and dignity of those who suffer and those who protest.

Video, 8 projections, black and white and colour, and sound  
 32 minutes 31 seconds  
 Purchased with funds provided by the South Asia Acquisitions Committee  
 2018  
 T15031



**Susan Norrie**  
 born 1953  
*Transit*  
 2011

Most of Susan Norrie's work is concerned with environmental, geological or socio-political issues, particularly in the Asia Pacific region. *Transit* 2011 is a single channel video installation with sound, filmed in Japan. The work is an attempt to encapsulate the conflict between human capabilities and vulnerabilities, the challenges associated with technological advancement, and the unpredictable, catastrophic forces of nature. It brings together footage featuring activities of the Japanese Aerospace Agency (JAXA) in Tanegashima, of an anti-nuclear demonstration after the catastrophe at Fukushima Daiichi Nuclear Power Plant in March 2011, and of an eruption of Sakurajima volcano in 2010. Norrie has collaborated for many years with the scientists of JAXA; the rockets shown taking off from the island of Tanegashima carry satellites to track weather patterns, global greenhouse emissions and other environmental factors. Further reflections are provided through the voice of a shaman, Yoshimaru Higa, interviewed by Norrie at Okinawa, who discusses the new perspectives made possible by looking back on our planet from space.

Video, high definition, projection, colour and sound (stereo)  
 14 minutes 35 seconds  
 Tate and the Museum of Contemporary Art Australia,  
 purchased jointly with funds provided by the Qantas  
 Foundation 2016  
 T14897



**The Otolith Group**  
 (Anjalika Sagar born 1968 and  
 Kodwo Eshun born 1966)  
*The Radiant*  
 2012

Commissioned as part of documenta 13 in 2012, *The Radiant* 2012 explores the aftermath of 11 March 2011, when the Tohoku earthquake off the east coast of Japan triggered a tsunami that killed many thousands and caused the partial meltdown of the Fukushima Daiichi nuclear power plant. *The Radiant* was researched, shot and edited in the period immediately following the disaster, when the artists travelled from London to Tohoku in the aftermath of the earthquake. By weaving together found and new footage, they play with a variety of techniques and registers relating to documentary film and in doing so encourage the viewer to think not only about the narrative within the film, but also the way in which knowledge is disseminated. *The Radiant* relates to The Otolith Group's overarching interest in what it means to be human both now and in the future, in how scientific developments in areas such as atomic energy, electronics and chemistry affect both the natural world and our place within it.

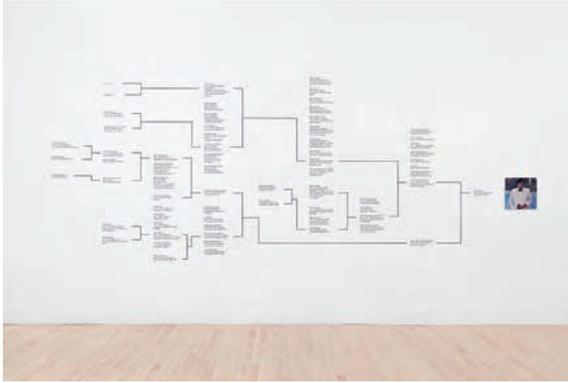


**Philippe Parreno**  
 born 1964  
*TV Channel*  
 2013

*TV Channel* 2013 is an LED installation with sound that broadcasts a selection of six short videos made by the artist, screened one after the other, spanning a period from 1987 (*Fleurs*) to 2007 (*The Writer*). The work was presented for the first time, with a slightly different selection of videos than in its current format, in the retrospective exhibition *Philippe Parreno: Anywhere, Anywhere Out of the World* held at Palais de Tokyo, Paris in 2013. *TV Channel* is a major work that not only engages with the history of conceptual artists dealing with the codes of pop culture through video, but also challenges the changing nature of cinema as a medium and its role within the museum context.

ACQUISITIONS  
 Video, high definition, projection, black and white and colour,  
 and sound  
 64 minutes, 35 seconds  
 Number 2 in an edition of 5 plus 1 artists' proof  
 Presented by Tate Members 2018  
 T15030

Video on LED panel screen, colour and sound  
 4820 x 3820 mm  
 Number 3 in an edition of 3  
 Purchased with assistance from Tate  
 International Council 2016  
 T15022



**Jeremy Deller**  
 born 1966  
*Another Time, Another Place*  
 2013

*Another Time, Another Place* 2013 is a wall-based work, a family tree composed of the names of sixty-seven people born in Britain between 1809 and 1945 with, in most cases, the date and place of their birth and their occupation. The work traces the family of British pop singer Bryan Ferry, from five generations before his birth. To the right of the family tree, the original record sleeve of the singer's second solo album *Another Time, Another Place* (1974) is mounted on the wall. The photograph of Bryan Ferry which features on the record cover was taken by Eric Boman and portrays the singer posing by a swimming pool, wearing a cream tuxedo jacket and white shirt with a black bow tie, a half-smoked cigarette in his left hand. His sophisticated pose and outfit contrast with the working-class background revealed by the artist's assemblage of factual information concerning his family's history. More than presenting a single family tree, *Another Time, Another Place* describes a social history, and by extension a wider history of Britain and the world.

Vinyl and vinyl record in sleeve  
 3740 x 4700 mm  
 Presented by the artist and The Modern Institute, Glasgow  
 in honour of Sir Nicholas Serota 2018  
 T14994



**Zanele Muholi**  
 born 1972  
*Thembeke I, New York, Upstate*  
 2015

This self-portrait is from Zanele Muholi's ongoing series *Somnyama Ngonyama* (meaning 'Hail, the Dark Lioness') in which she photographs herself in a variety of guises, and against different backgrounds, with a range of props and adornments that may or may not be traditionally associated with dress. Some of the self-portraits touch on personal narratives or cultural traditions, others on current affairs, but all are intended as a response to the depiction of the black body in the photographic archive. They are a statement about self-presentation and reclaiming one's own visual identity. In her previous photographic series, Muholi has focused on the experiences of the black male transgender and lesbian community in South Africa. While she continues to address socio-political themes through portraiture in *Somnyama Ngonyama*, this series is more autobiographical, constructed and diaristic in nature than her previous projects.

From the series *Somnyama Ngonyama (All Hail the Lioness)*  
 2012–ongoing  
 Photograph, gelatin silver on paper  
 Image: 496 x 386 mm  
 Purchased with funds provided by the Africa Acquisitions  
 Committee 2017  
 P82042



**Wolfgang Tillmans**  
 born 1968  
*The State We're In, A*  
 2015

*The State We're In, A* 2015 is an unframed inkjet print on paper. Capturing a stark stretch of the Atlantic Ocean, the photograph was taken using a high-resolution, full-format 35mm digital camera. It is a detailed study of nature: a vast expanse of turbulent ocean surface filled with the energy and tension of building waves. The moody colours of the Atlantic on a grey day and the imposing scale of the work, give it a brooding feeling of foreboding. The title of the piece makes a metaphoric connection with the time of its making. It is as if the artist anticipated in 2015 some of the political turmoil and global instability to come, beginning the following year with the vote for Brexit. In his essay in the catalogue for Tillmans's exhibition *2017* at Tate Modern in 2017, in which this work was shown, curator Mark Godfrey discussed the broader symbolism of the work, remarking that 'in clouds and waves, Tillmans sees water in a system of constant redistribution ... More than that, clouds and waves are bodies of matter that move across the world without the control of nation-states, that cross borders without human control.'

Inkjet print on paper and binder clips  
 Image: 2700 x 4050 mm  
 Presented by the artist and Maureen Paley Gallery, in honour  
 of Sir Nicholas Serota 2017  
 P20830



**Evgeny Antufiev**  
 born 1986  
*Untitled*  
 2015

Evgeny Antufiev's *Untitled* 2015 brings together found materials, assembled and made by the artist into an object that evokes the forms of Siberian shamans' masks. Antufiev is known for exploring the construction of myths and using symbolically charged materials that are transformed into elements within his idiosyncratic world order. His immersive installations consist of archetypes – heroes, weapons, beasts, chalices, disguises – which together combine into a narrative structure. He frequently references forms found in his native Siberia. Antufiev works with materials such as wood, ceramics, bronze, brass, textiles and amber that carry a long history and a symbolic weight. The artist insists on accumulating bodies of knowledge that relate to a range of practices, such as wood carving, while creating his work without assistants in a labour intensive manner. In his engagement with materials, craft, folklore and myth, Antufiev has established himself as one of the leading artists of a generation of contemporary Russian practitioners that has returned to tradition through the lens of conceptualism.

Synthetic and cotton textile and thread, bird of prey claws  
 400 x 250 x 80 mm  
 Purchased with funds provided by the Acquisitions Fund  
 for Russian Art, supported by V-A-C Foundation 2017  
 T14935



**Otobong Nkanga**  
 born 1974  
*Wetin You Go Do?*  
 2015

*Wetin You Go Do?* 2015 by Nigerian artist Otobong Nkanga comprises twenty-nine concrete balls of varying sizes and weights connected to each other with heavy ropes that snake across the floor. Sound emanates from three of the balls, carefully edited to cut in and out, with each of the soundtracks representing one of three imaginary characters: a powerful person who believes in the future; a drunk; and someone of a doubting nature. Improvised by the artist and recorded in a sound studio, the dialogue that forms between the three characters reveals the extent to which anxiety pervades contemporary society. They comment and lament on the difficulty of life, asking the question 'Wetin you go do?', a colloquial term in Nigerian Pidgin, an English-based creole language, for 'What are you going to do?' The spheres are arranged in small groupings that mimic the way people gather, while the ropes suggest societal networks, meandering and overlapping. As such, the work can be read as a metaphor for the interconnectedness of life and how change is only possible through collective action.

Concrete, dye, rope, speakers and sound (mono)  
 Overall display dimensions variable  
 Purchased with funds provided by the Africa Acquisitions Committee 2017  
 T14873



**Monika Sosnowska**  
 born 1972  
*Pavilion*  
 2016

*Pavilion* 2016 is a large steel sculpture, painted black. Displayed directly on the floor, the form resembles a crumpled architectural fragment, in which three bent rectangular forms resembling doors are entangled in a twisted latticework. These solid black forms, which seem to absorb light, contrast with the more delicate, filigree elements of the object. *Pavilion* is inspired by Sosnowska's research into the 1960s housing estate Osiedle Slowackiego in Lubin, Poland, designed by Zofia and Oskar Hansen according to Oskar Hansen's concept of 'Open Form'. Distinctive star-like architectural details from one of the now dilapidated shopping pavilions on the estate are echoed in *Pavilion*, where they are rendered distorted, collapsed and functionless. Sosnowska's sculptural practice is concerned with the material traces that mark the transformation of cities and, more broadly, with how architecture and architectural processes embody shifting social and political values. Her work often deals with the experiences of rapid and imposed post-war modernisation, especially in the former Eastern Bloc, and the type of institutional architecture that evokes mid-twentieth-century socialism.

Painted steel  
 2240 x 7600 x 5200 mm  
 Purchased with funds provided by the Russia and Eastern  
 Europe Acquisitions Committee 2017  
 T14886



**Tomma Abts**  
born 1967  
*Dako*  
2016

Tomma Abts's abstract paintings explore a concentrated language of material, form, space and volume. For her the act of painting is 'a concrete experience anchored in the material I am handling'. Each painting is achieved through a cumulative sequence of intuitive yet complex decisions guided by the internal logic of the composition. With all of Abts's paintings a tension is maintained between the work's physical qualities and the form that it describes, between surface material and pictorial illusion. Abts's interest is in how a painting inhabits reality as an object or 'thing' and, at the same time, a parallel world with its own set of rules. Works using the process of casting such as *Dako* 2016 are the results of a decision to abandon the painting technique during the process of making a work, in favour of casting its surface in metal. They reflect the artist's ambition to extend the activity of painting and explore how her works 'operate as things in the world'.



**Rosalind Nashashibi**  
born 1973  
*In Vivian's Garden*  
2016

*In Vivian's Garden* 2016 is an abstract landscape painting made in direct response to Rosalind Nashashibi's experience of making the film *Vivian's Garden* 2017, a lingering portrait of Swiss artist Vivian Suter (born 1949) and her mother Elisabeth Wild (born 1922), who live in self-imposed exile in Panajachel, Guatemala. Although completely abstract in its composition, the painting resonates strikingly with the content and atmosphere of the film. Its watery tones and the slight translucency of all its forms, combined with the swirling waves of paint and the natural colour palette, evoke the feeling of a dense jungle or garden at various times of the day. Nashashibi often presents her films alongside objects and paintings that expand on the themes in her films; *In Vivian's Garden* was shown at documenta 14 in both Athens and Kassel in 2017.



**Tarek Atoui**  
 born 1980  
*The Reverse Collection*  
 2016

*The Reverse Collection* 2016 is a characteristic example of Tarek Atoui's experimental approach to musical conventions. It is a sculptural sound installation made up of a selection of six customised instruments, two sets of musical compositions and video documentation. It represents the culmination of a three-part project that began in 2014. Taking the Berlin Dahlem Ethnographic Museum's collection as a point of departure, Atoui invited eighteen experimental musicians to select and play unidentified instruments which lacked historical information, and recorded them as they improvised. The recordings from the performances, known as 'The Dahlem Sessions', were then used for the second stage of the project whereby the artist asked instrument-makers to imagine and design instruments that would produce the sounds he played back to them, essentially asking them to 'sculpt sound'. The work's title underlines this notion of working in reverse from the sound back to the instrument. Atoui's third and final chapter of this project marked the opening of the new Tate Modern in June 2016.

6 instruments, sound (multi-channel), video, 2 screens  
 Overall display dimensions variable  
 Purchased with funds provided by the Middle East North Africa Acquisitions Committee 2018  
 T15023



**Kerry James Marshall**  
 born 1955  
*Untitled (London Bridge)*  
 2017

Kerry James Marshall's *Untitled (London Bridge)* 2017 depicts a fictitious scene set at London Bridge in Lake Havasu, Arizona on a day of a hot air balloon festival where crowds of mainly white tourists gather. In the centre, an African American advertises a restaurant named after Olaudah Equiano, a slave who, after buying his freedom, became a prominent figure in the abolitionist movement in London and a successful businessman. The old London Bridge, built across the River Thames in the 1830s, was dismantled in the late 1960s and moved, stone by stone, to Lake Havasu to become a tourist attraction. Thus Marshall links two stories that connect displacement to financial opportunity. He also asks whether it is possible to commemorate Black history given the conditions of the tourist industry today. The man advertising Olaudah's restaurant is ignored, while a rope swings over his head, perhaps a reminder of lynching and of the violent racism Black Americans continue to endure. Marshall's composition refers to Georges Seurat's *A Sunday on La Grande Jatte* 1884, while the colour scheme looks back to Andre Derain's *London Bridge* 1906 and the works of the Chicago-based AfriCOBRA collective.

Acrylic paint on canvas  
 Support: 2130 x 3050 mm  
 Purchased by the Tate Americas Foundation, courtesy of the North American Acquisitions Committee with assistance from Bob Rennie 2018  
 L04083



Victor Pasmore  
1908–98

The personal and professional papers of Victor Pasmore, 1917–97. The collection includes works on paper – juvenilia and later drawings; notebooks; letters and postcards (from Francis Bacon, Anthony Hill, Wyndham Lewis, Henry Moore, Ben Nicholson, Claude Rogers and Gillian Wise among others); drafts and proofs of articles, statements, lectures, questionnaires and unpublished texts; transcripts of interviews and round table discussions; dummies for Pasmore’s artist’s book *The Man Within* (1997); material relating to the Euston Road School and the book *Developing Process* (1959), the Marlborough Gallery, the Turner Society, and various exhibitions; photographs (mostly relating to early family life and Peterlee) and an album of photographed works of art; as well as published material – press cuttings, periodicals, ephemera, books and catalogues.



John Blandy  
born 1951

A collection of archival material, collated by John Blandy, relating to the Sigi Krauss Gallery, Gallery House and the Artists Meeting Place, 1960s–70s. This unique collection of records and associated printed material documents the development of these three innovative avant-garde spaces for art and artists in the late 1960s and early 1970s. John Blandy, who was a fine art student at the Royal College of Art when he first met Sigi Krauss, was intimately connected to all three spaces. The extant archives reflect the precarious existence of the three venues. The records include letters and notes by and about artists shown, catalogues and printed ephemera. The largest cache of records concerns Gallery House. There is an almost unbroken chain of material documenting all the key exhibitions and semi-permanent installations, including correspondence, photographs of exhibitions and installations, and printed publications and ephemera. The records of the Artist Meeting Room document the early discussions among artists, printed ephemera including many posters, as well as photographs and some audio-visual material.





MAKING

IT HAPPEN

## OUR STAFF AND VOLUNTEERS

None of Tate's achievements would have been possible without our dedicated and expert workforce who work to deliver our programmes and activities and to meet our business objectives. We are also grateful to our 300 volunteers who provide a warm welcome for the public in the galleries and invaluable additional support behind the scenes.

We were sad to say goodbye to several valued colleagues this year. Caroline Collier, Director of Partnerships and Programmes, left after twelve highly successful years. Her work on projects including Plus Tate, ARTIST ROOMS and the British Art Network has transformed the cultural ecology of the UK. She also oversaw year after year of successes at Tate Liverpool and Tate St Ives, as well as the Learning, Collection Care and Research departments.

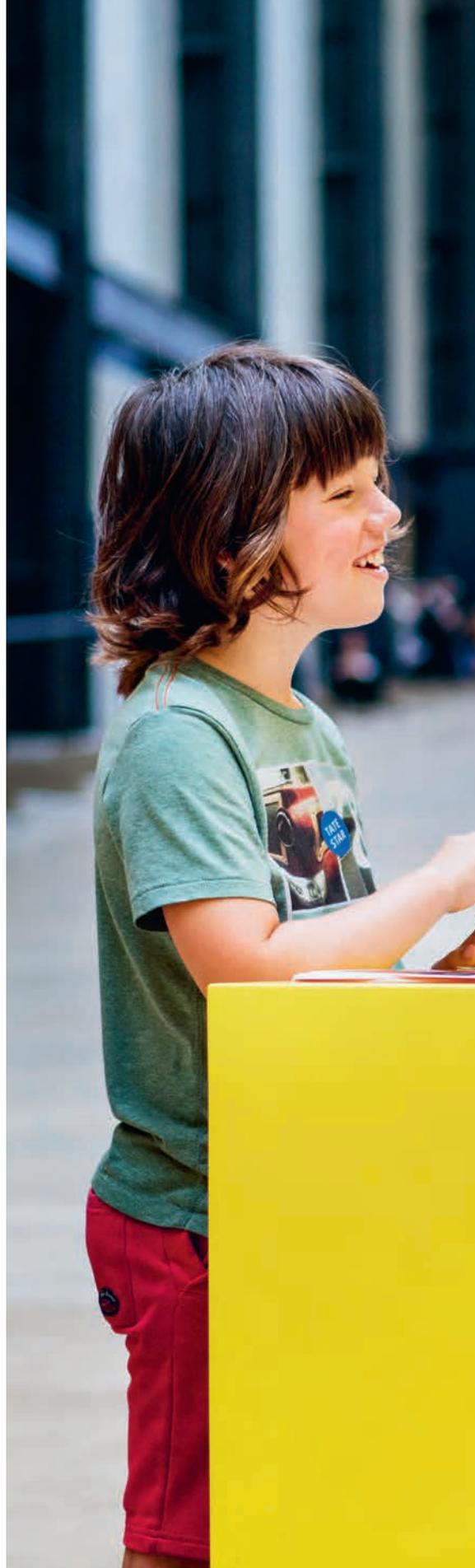
Mark Osterfield stepped down as Executive Director of Tate St Ives after completing the radical transformation of the gallery. We are indebted to his tireless work on this challenging project and his ability to bring people together. Anne Barlow was appointed as the Director of Tate St Ives.

Andrea Nixon, Executive Director of Tate Liverpool, left the gallery in May 2018, after celebrating its thirtieth birthday. She started at Tate in 1992 and held senior roles in the Development department before moving to Liverpool, where she has played a key role in building relationships with the local community. Francesco Manacorda stood down as Artistic Director of Tate Liverpool after five years. Helen Legg, previously Director of Spike Island, Bristol, started as the new Director of Tate Liverpool in June 2018.

Tate Britain's Head of Displays Chris Stephens left on a high, after curating the gallery's most visited exhibition ever: *David Hockney*. Alison Smith, Lead Curator of 19th Century Art, left after curating many stellar exhibitions, including *Turner Whistler Monet*. Fiona Kingsman founded and led the pioneering Tate Exchange project.

We would also like to thank many other colleagues who have chosen to give many decades of their careers to Tate, including Tim Green, Alan Froud, Ken Simons and Rita Nash. Tate wouldn't be what it is today without their contribution.

On a sadder note, we mark the passing of two young members of staff: Tim Miles-Board of the Digital department and Jessica Lenihan of the Development department. Sir Paul Jenkins, a valued member of our Ethics Committee and the Freedom of Information Appeals Committee died in February 2018. And David Shalev, one of the architects of Tate St Ives, passed away in January 2018, shortly after contributing to the gallery's acclaimed expansion and refurbishment. Our thoughts are with their families.





# HELLO FAMILIES

Families Welcome desk  
at Tate Modern

## OUR SUPPORTERS

To do the work that we do, Tate relies on, and is grateful for, the help and generosity of individuals, public bodies, foundations and corporate supporters both within the UK and internationally.

### INDIVIDUAL, TRUST AND PUBLIC FUNDING

This year, much-needed funding has been raised from individuals, trusts and foundations and public-sector bodies to ensure Tate continues to deliver its core programme of activity including exhibitions, commissions, learning, conservation and the archive.

Groups of supporters were brought together to provide funding through Exhibition Supporters Circles for: *Rachel Whiteread*; *Giacometti*; *The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy*; *Modigliani*; *Fahrelnissa Zeid*; *All Too Human: Bacon, Freud and a Century of Painting Life*; *Soul of a Nation*; *Home for Christmas*; *Art Now*; *Virginia Woolf: An Exhibition Inspired by Her Writings*; and the *Hyundai Commission: SUPERFLEX – One Two Three Swing!* In addition, generous funding was received from the Terra Foundation, Ford Foundation and Henry Luce Foundation for *Soul of a Nation*, Maryam and Edward Eisler for *Giacometti* and *Modigliani*, Amanda and Glenn Fuhrman and FLAG Art Foundation for *Rachel Whiteread* and Simon and Midge Palley for Anthea Hamilton's *The Squash*.



Maryam and Edward Eisler's generosity, together with funding from Paul Hamlyn Foundation, Arts Council England, Art Fund and Tate Patrons ensured that Tate Exchange continued its success throughout its second year. Support from a variety of sources allowed Tate's Learning programme to thrive including grants from The J Isaacs Charitable Trust, while *Circuit*, the national programme for 15–25 year olds funded by Paul Hamlyn Foundation, saw its final year after launching in 2013. Tate's film programme continues to be supported by Beatrice Bulgari | In Between Art Film.

Several individuals and foundations were integral in ensuring Tate's Collection Care department could care for world-class works of art and make them accessible to all. For example, in partnership with the Alberto and Annette Giacometti Foundation we raised funding to restore the individual pieces of *Femmes de Venise* before they were brought together in the *Giacometti* exhibition for the first time since 1956. In Tate Archive works were catalogued and digitised thanks to a number of generous supporters.

Art Fund and Arts Council England continued their support of ARTIST ROOMS on Tour, ensuring audiences across the country can see this collection of international contemporary art. Arts Council England also kindly supported British Art Network. Heritage Lottery Fund, John Ellerman Foundation and Art Fund continued their support of The Ferryman Partnership Programme and Constable's *Salisbury Cathedral from the Meadows* returned to Tate Britain for the final leg of the five-year Aspire partnership touring and wider activity programme funded by Heritage Lottery Fund and Art Fund.

The Dana and Albert K Broccoli Charitable Foundation enabled Tate to establish a new Adjunct Photography Curator post at Tate Britain over four years, with additional support from Keith and Kathy Sachs, The Hon Robert H Tuttle and Mrs Maria Hummer-Tuttle, and Mr Ronald and The Hon Mrs McAulay. We are also grateful to the Clore Duffield Foundation for their support of the Martin Boyce's *Remembered Skies* commission at Tate Britain.

## TATE ST IVES

We are grateful to the following who provided crucial funding for the redevelopment of Tate St Ives: Arts Council England, Michael and Gillian Bailey, The Hon Evelyn Boscawen, Sir Alan and Lady Bowness, Dr Sophie Bowness, Viscountess Boyd Charitable Trust, Carew Pole Charitable Trust, Clore Duffield Foundation, The John S. Cohen Foundation, Cornwall Council, His Royal Highness The Prince of Wales Duke of Cornwall, Department for Digital, Culture, Media and Sport, DCMS/Wolfson Museums and Galleries Improvement Fund, Robert and Lucy Dorrien Smith, The Foyle Foundation, Philip and Linda Harley, Jane Hartley, The Headley Trust, Heritage Lottery Fund, The Ronald and Rita McAulay Foundation, St Michael's Mount Foundation, Lord and Lady Myners of Truro, Colin and Denise Nicholls, The Porthmeor Fund, St Enodoc Hotel, St Ives Tourism Association, The Tanner Trust, Tate Members, Tate St Ives Members, Tregothnan, Michael and Yvonne Uva, Garfield Weston Foundation, James Williams, Sir Geoffrey and Lady Lise Wilkinson and those who wish to remain anonymous.

## ACQUISITION SUPPORT

Tate's six Acquisitions Committees continue to grow. A number of individual Acquisitions Committee supporters made additional donations or gifted works of art to support Tate's collection. We are especially grateful to Alireza Abrishamchi, The Ampersand Foundation in memory of Michael Stanley, Harry and Lana David, Wendy Fisher, Caro Macdonald, Catherine Petitgas, Nadia and Rajeeb Samdani, Komal Shah, Emile Stipp and Mercedes Vilardell and Michael and Jane Wilson, among others.

2017/18 marked the first active year of the European Collection Circle. Each supporter commits to making three annual gifts to secure acquisitions of modern and contemporary art from Western Europe, including Britain. The group is chaired by Edward Lee, building on his existing commitment to Tate through the Edward and Agnès Lee Acquisition Fund, which marked its final year in 2017/18 and enabled the acquisition of key works by Michelle Stuart and Michael Buthe.

The Martin Parr Photobook Collection, which comprises over 12,000 photobooks and is widely acknowledged as one of the greatest in the world, was part gifted by Martin Parr and acquired by Tate with the generous support of the LUMA Foundation. Further contributions towards the acquisition came from Art Fund, Tate Americas Foundation, Tate Members, and Tate's Acquisitions Committees focused on Photography, Asia-Pacific, Russia and Eastern Europe, Latin America, and the Middle East and North Africa.

Thanks to the support of Tate International Council, Tate Members and Art Fund, Tate acquired a rare group of small sculptures by German émigré artist Kurt Schwitters from his time in Britain. With the generous support of the Ny Carlsberg Foundation, Tate acquired a group of five major sculptural works by Per Kirkeby.

The Frieze Tate Fund, supported by WME/IMG for the second year, enabled Tate to acquire works by Leonor Antunes, Dorothy Iannone, Mary Beth Edelson, Hannah Black and Lawrence Abu Hamdan, commencing the representation of these artists in Tate's collection.

This was the final year of the V-A-C Foundation Acquisition Fund for Russian Art, which has helped Tate enhance the representation of Russian art and artists in the collection and heighten awareness of the rich artistic heritage of Russia and the Diaspora. Acquisitions this year included works by Igor Makarevich, Evgeny Antufiev, Elena Elagina and Yuri Leiderman.

Through HM Government's Cultural Gift Scheme, Tate welcomed into the collection two early works by Mark Wallinger: *They Think It's All Over... It Is Now* 1988 and *Behind You!* 1993. These works were allocated to Tate as part of a larger Cultural Gift Scheme gift from Jack Kirkland, through which works by Wallinger also entered the collections of Nottingham Castle Museum and National Galleries of Scotland. This was the first cross-institutional gift since the scheme was launched in 2013.

We remain grateful to Joe and Marie Donnelly for their ongoing support of the collection through the Joe and Marie Donnelly Acquisition Fund. In 2018, we saw *Oscar Wilde* 2016 by Marlene Dumas go on display at Tate Britain. This work will enter Tate's collection through the Donnelly Fund, building on the transformative works by Lucy McKenzie and Nairy Baghramian acquired last year. In addition to their support through the Acquisition Fund, we are also grateful to Joe and Marie for generously committing to enable Tate to acquire Jordan Wolfson's iconic *Colored Sculpture* 2016, which featured in a major display in the Tanks at Tate Modern in summer 2018.

We are also grateful to the Marie-Louise von Motesiczky Charitable Trust gift of four works by Marie-Louise von Motesiczky, as well as to Eric and Louise Franck and Michael and Jane Wilson for their continued support of photography.

## LEGACIES

Legacy gifts, no matter the size, provide a lasting contribution to our work.

Through HM Government's Acceptance in Lieu scheme, Tate welcomed into the collection six important works by five artists: John James Baker's *The Whig Junto* 1710, from the collection of Richard and Patricia, Baron and Baroness Sandys; Sir Anthony Caro's *The Window* 1966–7 and *Lock* 1962, from the Estate of Lady Caro (Sheila Girling); Joseph Herman's *The Organ Grinder* c.1940–1 and Jankel Adler's *Orphans* 1941, from the Estate of Eleonore Marie Herman; and Albert Irvin's *Enclosed* 1963, from the Estates of Albert and Betty Irvin.

The following legacy gifts were accessioned this year: Anthony Benjamin's *Poem of the Ocean II* 1960, Paul Feiler's *Morvah* 1958, Henry Moore's *Upright Motif: Marquette No.3* 1955–6, cast 1956–61, and Brian Wall's *Untitled* 1956 – all from Anne Christopherson, in memory of her husband John Christopherson; and Paul Feiler's *Janicon LXII* 2002, from The Estate of Paul Feiler and the Redfern Gallery, London.

We are grateful to have received several legacy pledges and monetary gifts in 2017/18, helping to secure and strengthen Tate's long-term future, including generous gifts from The Estate of Anthony Zambra, the Estate of Michael Stoddart, the Estate of Howard Hodgkin and The Estate of J A Murray.

Tate's honorary Legacy Group, the 1897 Circle, welcomed another member this year, bringing total enrolment to fifty-seven members. We are grateful to everyone who has pledged a future bequest to Tate and to our Legacy Ambassadors, David and Jenny Tate, for their unflinching dedication to this group.

## TATE PATRONS

Tate Patrons have been at the very heart of Tate for over thirty-five years. This year, Tate's 512 Patrons collectively championed Tate Exchange and supported nine major exhibitions, including *Soul of a Nation*, large archive cataloguing projects, and the acquisition of key artworks. Patrons also supported vital conservation work, such as the treatment of J.M.W. Turner's *Steamer and Lightship; a study for 'The Fighting Temeraire'* c.1838–9, allowing this historically important study to go on display for the first time.

Tate's Young Patrons group, the largest such group in London, welcomed HRH Princess Eugenie of York as its first Royal Patron. Aurore Ogden and Alexander Petalas became Co-Chairs of the group and will work with us to help forge a community of art lovers from varied backgrounds.

## INTERNATIONAL COUNCIL

This year the Tate International Council celebrated its thirtieth anniversary since founding by Gilbert de Botton in 1987. Members assist Tate in its mission to enhance the international nature of the collection and programme by supporting the acquisition, conservation and display of significant works of art. This year the group welcomed five new members, totalling 147. This international network represents twenty-six different countries including Bangladesh, Brazil, Nigeria and South Korea and has helped realise important exhibitions including *Joan Jonas* and *The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy*, as well as the acquisition of works of art including Ida Cadourin Barbarigo's *Open Game* 1961.

## CORPORATE SUPPORT

Long-term corporate partnerships enable us to confidently plan ahead and we are fortunate to have a group of very supportive partners who wish to see Tate achieve its creative ambition.

2017/18 saw the launch of both *The EY Exhibition: Impressionists in London – French Artists in Exile 1870–1904* and *The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy* as part of The EY Tate Arts Partnership. It was also announced that the Partnership will be renewed for an additional three years, extending to 2022.

Hyundai Motor's visionary eleven-year partnership saw the third Hyundai Commission, *Hyundai Commission: SUPERFLEX – One Two Three Swing!*, take place in the Turbine Hall, generating great interest from the significant number of people who visited the installation.

In October 2017, Tate and Uniqlo celebrated the first anniversary of Uniqlo Tate Lates. This support enables these events to take place monthly, and for Tate to engage with new and wider audiences. Over 190,000 people attended a Uniqlo Tate Late in the first twelve months.

BMW have partnered with Tate since 2012, supporting live and performance art. This ground-breaking partnership presented the work of Joan Jonas in dialogue with an intergenerational selection of artists through *BMW Tate Live Exhibition: Ten Days Six Nights*.

Bank of America Merrill Lynch's long-standing partnership with Tate saw its sixth exhibition, *Modigliani*, open at Tate Modern as well as the Modigliani Conservation Research Project which saw Tate and colleagues from other museums examining Amedeo Modigliani's works in our collection and sharing findings on a study day. The exhibition incorporated a virtual reality experience which was created in partnership with HTC VIVE. This was VIVE's first partnership with Tate and it helped to realise a virtual reality experience within an exhibition for the first time at Tate, and to notable acclaim.

Through Bloomberg Connects – a visionary partnership that started with the opening of Tate Modern in 2000 – Bloomberg Philanthropies supported an incredible programme of digital interpretation projects that engaged approximately 14.6 million visitors in 2017/18. The Tate App, part of the Bloomberg Connects programme, also officially launched in all four Tate Galleries.

Since 2015, Deutsche Bank has supported exhibitions at Tate Modern which have importantly highlighted artists from Africa, Asia, and the Middle East. This continued in 2017 through the sponsorship of the *Fahrelnissa Zeid* exhibition.

We were also grateful to Novatek for their support of *Ilya and Emilia Kabakov: Not Everyone Will Be Taken Into The Future*.

RSM's support of *Rachel Whiteread* at Tate Britain was their first partnership with Tate, and their very first arts partnership. Tate Britain also warmly welcomed a continued partnership with Sotheby's, who supported their tenth Tate Britain Commission for the Duveen Galleries.

Hyundai Card and Tate's partnership supports both acquisitions and exhibitions of photography. The exhibition *Wolfgang Tillmans: 2017* marked the second year of Hyundai Card's exhibition partnership. The partnership's valuable acquisition fund also enabled Tate to acquire works by Cristina de Middel.

Following the success of the partnership's first year, Red Hat renewed their support of Tate Exchange for a second year.

IHS Markit kindly provided over 3,000 tickets for distribution to young people who may have never otherwise visited our galleries through the Art for All programme, building relationships with key school groups to encourage ongoing engagement with Tate.

Tate, The Museum of Contemporary Art Australia (MCA) and Qantas are partners in an international joint acquisition programme for contemporary Australian art, made possible through a corporate gift from the Qantas Foundation, which continued into its third year. A number of key acquisitions have been realised, and several works by Gordon Bennett and Susan Norrie went on display at Tate Modern.

We were grateful to Christie's and Laurent-Perrier for their renewed support of Tate, and to Amorim and Ege for their assistance with the *Hyundai Commission: SUPERFLEX – One Two Three Swing!* Loewe's creativity with the Tate Britain Commission was also invaluable.

This year we also welcomed ten new corporate members and delivered 214 corporate hire events.

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643,386

5,708,646

265,175

8,165,704

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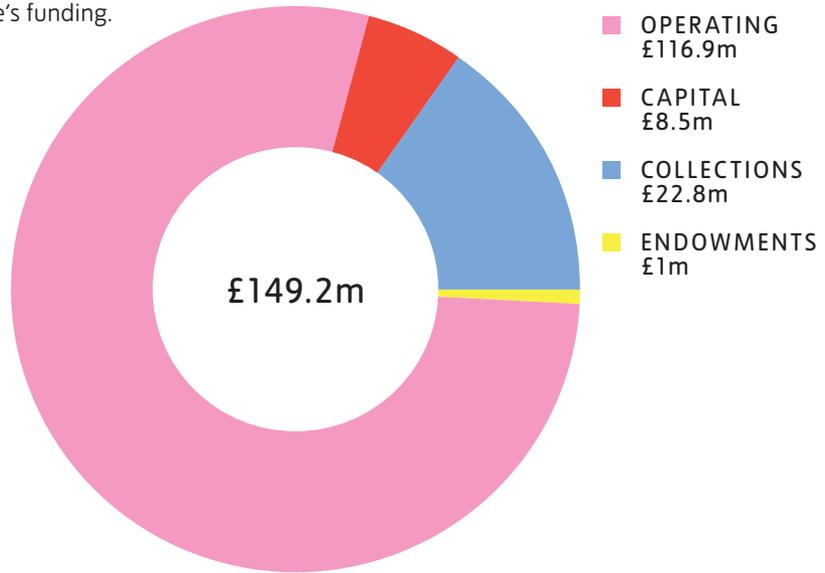
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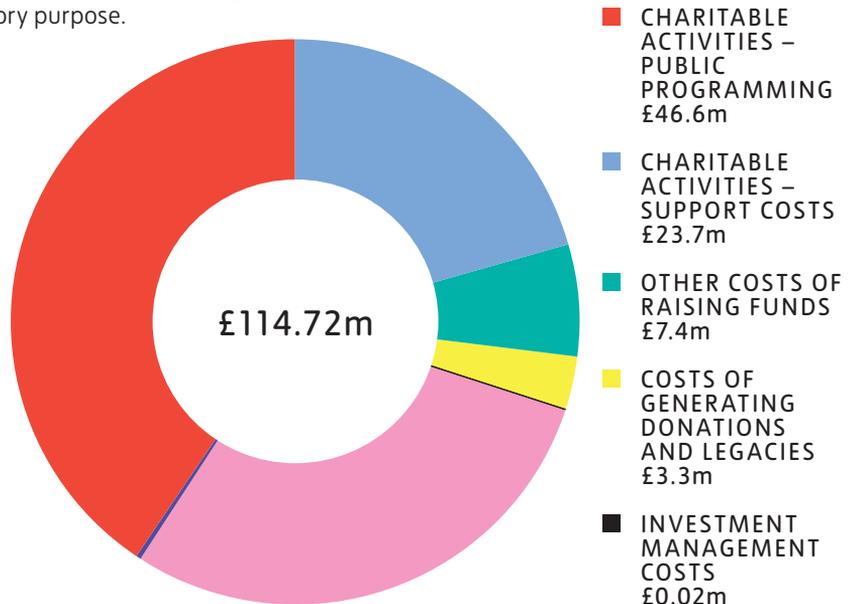
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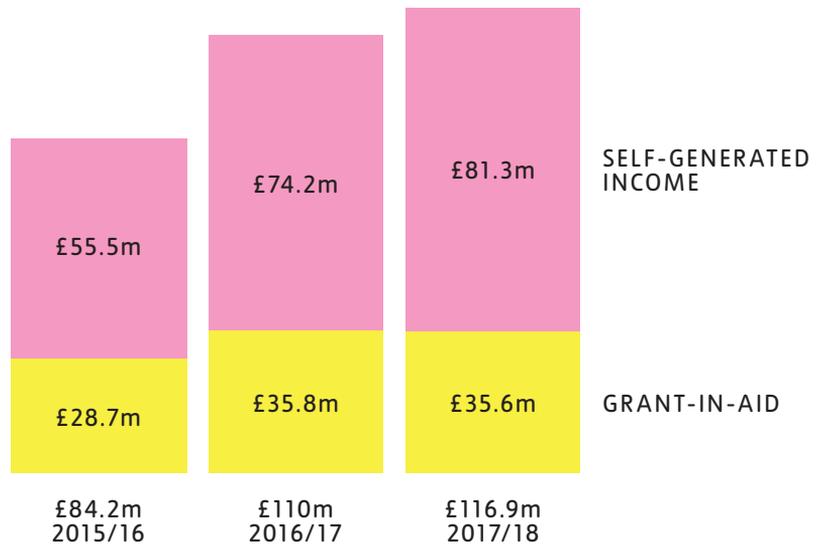
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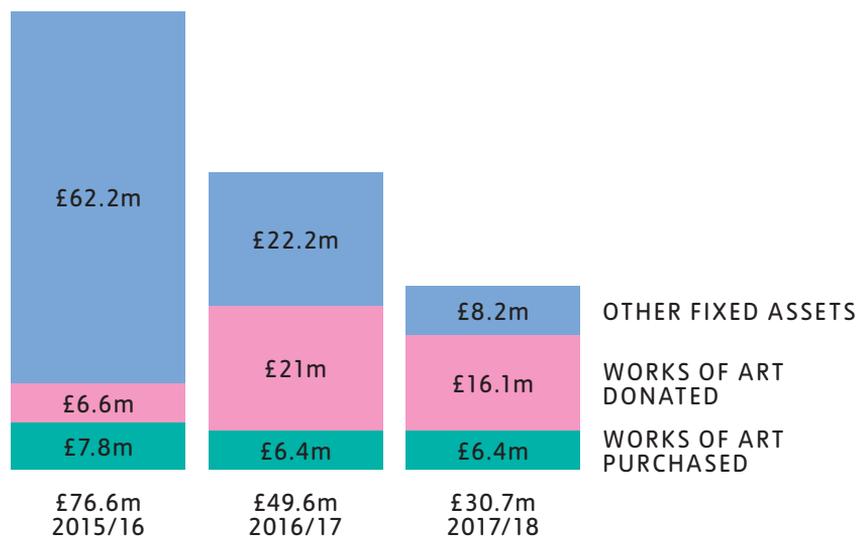
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