



TATE ANNUAL REPORT 2019/20





CHAIRMAN'S FOREWORD

Until the coronavirus pandemic struck in early spring, we lived in a familiar world of open borders, seamless travel and packed galleries. This world has been turned upside down by an economic and public health crisis which has had a devastating impact on the arts and cultural sector.

I would like to thank all at Tate who have helped the institution navigate the most testing time in generations. We are grateful for their support, especially colleagues within DCMS and HM Treasury. Our many friends have been generous with gifts, donations and other forms of assistance. They continue to be so, and we are deeply indebted to them all.

As this report shows, 2019/20 had been a very successful year. There were a number of outstanding exhibitions and commissions: Frank Bowling and Anne Hardy at Tate Britain, Olafur Eliasson and Kara Walker at Tate Modern, Keith Haring at Tate Liverpool and Huguette Caland at Tate St Ives. All were remarkable shows, demonstrating the breadth of Tate's programmes.

Despite the pandemic, we are resolved to continue to bring world-class programmes to a diverse and engaged audience. By the end of the reporting period, Tate Membership had grown to 159,000, and there were almost as many sign-ups in Tate Collective, our special offer to 16 to 25-year-olds. At the time of our forced closure, Warhol and Steve McQueen were on display at Tate Modern, and Aubrey Beardsley at Tate Britain. In July it was a delight to give audiences the chance to visit these shows anew.

Along with his exhibition at Tate Modern, Steve McQueen's remarkable *Year 3* project at Tate Britain reopened along with the galleries. These individual portraits from London's schools are a joyous expression of the nation's future, looking beyond the pandemic to a brighter world, where the arts and culture are once again centre stage.

Tate, let there be no doubt, will be there.

Lionel Barber,
Chairman of the Trustees of the Tate Gallery

TATE TRUSTEES

As of 31 March 2020

John Akomfrah, CBE
Lionel Barber (chairman)
John Booth
Farooq Chaudhry
Tim Davie, CBE
Dame Jayne-Anne Gadhia, DBE
Dame Moya Greene, DBE
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James Timpson, OBE
Jane Wilson



DIRECTOR'S INTRODUCTION

This is not a year any of us is likely to forget. As we neared the end of the reporting period, we were about to celebrate one of the most successful years in Tate's history and were planning to announce another year of exciting exhibitions and programme. Within a matter of hours we were forced to close our doors. Little did we know that we would have to close for the longest period since the Second World War.

I would like to pay tribute to our staff, our artists and our many supporters for all they have done for Tate in recent months. During lockdown we mobilised at pace to enable colleagues to work from home. Exhibition programmes were rescheduled and there was extensive preparation for the safety of our visitors and staff when we reopened our galleries in July. None of us could have foreseen the scale of the fall in visitors and the huge drop in income we've seen. This has led to having to make some very tough decisions, not least in our trading arm Tate Enterprises Ltd with the loss of many jobs, to our very great regret.

During closure, we harnessed the creativity for which we are celebrated, with new digital content. Virtual tours for our Warhol and Beardsley shows were viewed in one month alone by 470,000 people. We also released an

online performance by Faustin Linyekula and children's activities on the Tate Kids website. There was an large growth in our digital reach, reflecting how critical art and our activities are to local and global audiences.

We must acknowledge 2019/20 as a period of significant achievement, despite what we are now experiencing. We welcomed 8.26 million visitors to our galleries and pushed boundaries with ambitious projects such as Steve McQueen's joyous Year 3 at Tate Britain and our most extensive global tour to date of collection exhibitions. The programme at all our galleries continued to be increasingly diverse with major international artists like Theaster Gates in Liverpool, Otobong Nkanga in St Ives and Steve McQueen at both London Tates. The wider political landscape of the previous twelve months was also reflected in our activities. When the climate and ecological crisis was brought to urgent world attention through well-publicised activism, Tate Directors, given impetus by discussion with artists at events at Tate Modern, declared a climate emergency in July 2019. We are now at the forefront of the sector in the effort to reduce carbon emissions and raise awareness through public programmes and exhibitions.

In December 2019, with our national partners in the Plus Tate network, we called on the new Government to provide access for all children to visual art through an arts-rich curriculum, insisting that visual arts must be a core part of the national curriculum in primary and secondary schools in England, as they are elsewhere in the UK. Covid-19 has thrown into relief the inequality of educational access across the UK and we have redirected activities to support continued access to art for children, young people and their schools and teachers.

The abrupt halt and shift due to Covid-19 has thrown into sharp relief the enduring importance of museums and galleries to society. At the same time, the global Black Lives Matter movement requires museums to look at their own practice and role in society. Tate has formed a Race Equality Taskforce made up of colleagues across our organisation so that we accelerate change in this area. Whatever challenges the next year brings, we want to hold on to the importance of art and artists for understanding what connects us and gives us hope for the future.

Maria Balshaw,
Director of Tate

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OUR VISION

Tate promotes the public understanding and enjoyment of British, modern and contemporary art, championing the right to art for everyone.

We want to serve as an artistically adventurous and culturally inclusive museum for the UK and the world.

We want to celebrate the art of the past and present in its complexity and diversity, supporting artistic risk-taking and deep scholarship. This will be shared with all our audiences: in our buildings, in exhibitions we tour, through works we loan and across our digital platforms.

We believe access to art is a universal human right and we see our galleries as sites of creative learning. We want to champion the importance of making art and encourage people to explore the many ways in which art is created and to develop their own creative potential.

We hold the national collection of British art and of modern and contemporary international art that reaches across all continents: we share and celebrate access to this collection and deepen understanding of its importance. Tate is a leading global institution and we will continue to influence critical thinking about art practice. Tate is committed to maintaining free entry to our collections.

We want to welcome audiences that better reflect our nation and attract a diverse international public. Our reach is already powerful. We intend to increase its impact across society, with art that will resonate around the world. We will redefine museum experiences for the twenty-first century, offering a greater depth and range of experiences and offering visitors multiple points of engagement with our collection and ideas about art.



Steve M'Queen: Year 3
at Tate Britain

HIGHLIGHTS

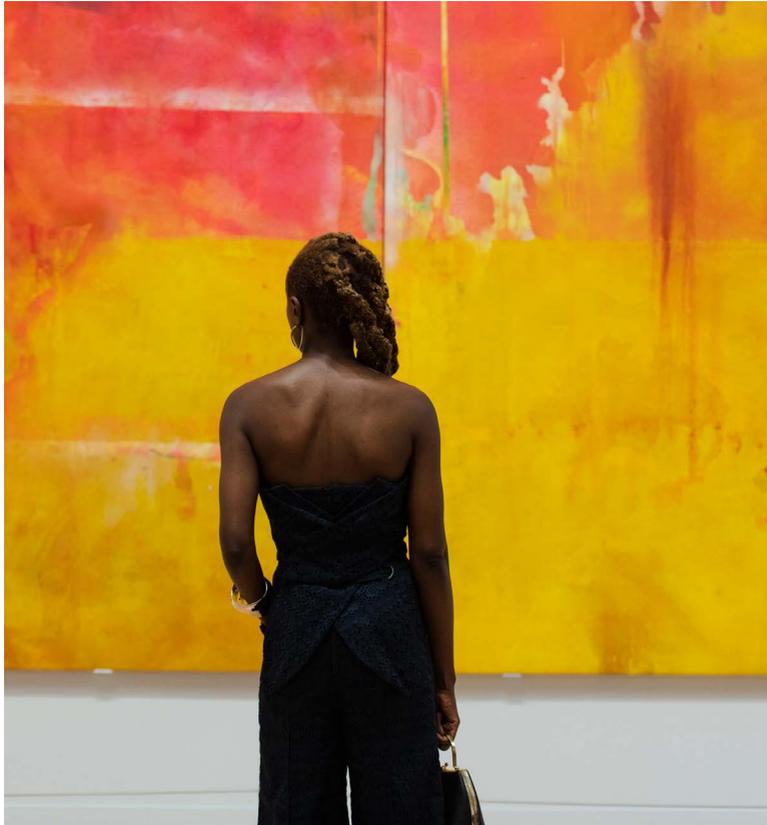


TATE BRITAIN

Tate Britain combined ambition with experiment, making close connections between art history and its social and cultural contexts.

The EY Exhibition: Van Gogh in Britain, which opened at the end of 2018/19, attracted over 422,000 visitors. Along with a major presentation of the work of William Blake it helped the gallery to attract over 1.6 million visitors, the highest number in our history.

The legacy of Steve McQueen’s *Year 3* will leave its mark for generations. Made in collaboration with A New Direction and Artangel, it was one of the most extensive portraits ever undertaken, photographing over 76,000 schoolchildren across 1,500 London schools.



Frank Bowling exhibition at Tate Britain



Artist France-Lise McGurn paints directly onto the walls for her Art Now exhibition at Tate Britain

Tate Britain continued to build our reputation for championing emerging artists. New developments in British art were shown in the Art Now series with work by Sophia Al-Maria, France-Lise McGurn and Joanna Piotrowska. Anne Hardy’s winter commission for the Millbank steps, at once fantastical and topical, provided a haunting commentary on changes to the climate.

British Baroque and *Aubrey Beardsley* showcased historic art while other exhibitions celebrated contemporary artists: Turner Prize-winner Mark Leckey, and one of Britain’s most visionary painters, Frank Bowling.

J.M.W. Turner was celebrated this year on the new £20 note. It was launched by Mark Carney, Governor of the Bank of England, at Tate Britain, in front of Turner’s self-portrait.



Above: *Natalia Goncharova*
at Tate Modern

Right: *Nam June Paik*
at Tate Modern

TATE MODERN

Tate Modern reaffirmed our commitment to rethink the history of modern and contemporary art from a less Western-centric vantage point.

We made several new appointments to our curatorial team with specialisms in African, Middle Eastern and South Asian art, as well as supporting the newly established Hyundai Tate Research Centre: Transnational.

We continue to address the imbalances in the representation of gender and presented the first UK retrospectives of four influential women: the Russian avant-garde artist Natalia Goncharova; Dora Maar, reappraised as a force in modernism; and a free display of the work of Dora Maurer.

The fifth Hyundai Commission for the Turbine Hall was created by Kara Walker, known for her provocative and candid investigations of race and sexuality. Her 13-metre-high fountain, *Fons Americanus*, explored the interconnected histories of Africa, America and Europe, through water and the transatlantic slave trade.

Olafur Eliasson: In real life brought to our audiences some of the most exciting immersive installations in the world and prompted discourse on social issues and the climate emergency. An accompanying event on this theme, *Art in Real Life: Addressing the Sustainability Challenge*, was staged in the Turbine Hall in July 2019 and featured key voices from across the social and political spheres.

We also presented the work of Korean-born visionary Nam June Paik, the influential Greek sculptor Takis, and ended the year with major exhibitions of Andy Warhol and Steve McQueen.

New collection displays showed work by artists from around the world, including Bani Abidi, Nairy Baghramian, Igor Grubic and Yin Xiuzhen.





TATE LIVERPOOL

A key focus of Tate Liverpool is to tell stories of modern and contemporary art through the lens of Liverpool and the North.

A new model for exhibitions was begun this year with an open call from artists from the North West of England to create an exhibition for the gallery. The inaugural winner was Emily Speed, who will present her work in 2021.

We were privileged to display Theaster Gates's *Amalgam*, his first solo museum show in the UK. This focused on the history of an ethnically mixed community evicted from the island of Malaga off the north-eastern US state of Maine in 1912.

We presented the first major show in the UK of Keith Haring, showing his politically charged work as an AIDS activist, and nuclear disarmament and anti-apartheid campaigner.

The poetic canvases made by the Swiss-Argentine artist Vivian Suter in her home in the hills of Guatemala were shown for free in the ground floor Wolfson Gallery, as was an immersive installation by the Venezuelan artist Sol Calero, who explored issues around cultural stereotypes and tourism.

Keith Haring at Tate Liverpool

TATE ST IVES

The programme at Tate St Ives embodies the internationalism and experimentation that distinguished the work of the original St Ives painters who made the town famous.

This was reflected in the gallery's contemporary exhibitions, commissions and residencies.

Otobong Nkanga's *From Where I Stand* was the artist's first UK museum survey. It focused on the processes and consequences of the extraction of natural resources from the land, a subject with echoes of Cornwall's mining and industrial past. A survey of the work of the Lebanese artist Huguette Caland shone light on her under-recognised role in the development of international modern art.

In June 2019 around 3,000 people took part in *063 Urban Songline (Another Hurling of the Silver Ball)* by artist Allard van Hoorn. This new performance work was based on the 1,000-year-old St Ives Feast Day tradition of 'hurling', where a small silver ball is chased through the town. Van Hoorn reimagined the silver ball at a much greater scale, collaborating with local residents to create a unique procession which celebrated the past, present and future of St Ives.

The year concluded with a major exhibition of the work of Naum Gabo, one of the great pioneers of constructivism, marking the centenary of his *Realistic Manifesto*, the seminal proclamation of the modernist era.

Huguette Caland at Tate St Ives





PERFORMANCE, LIVE ART AND FILM

Tate has one of the most significant collections of live and performance art in the world.

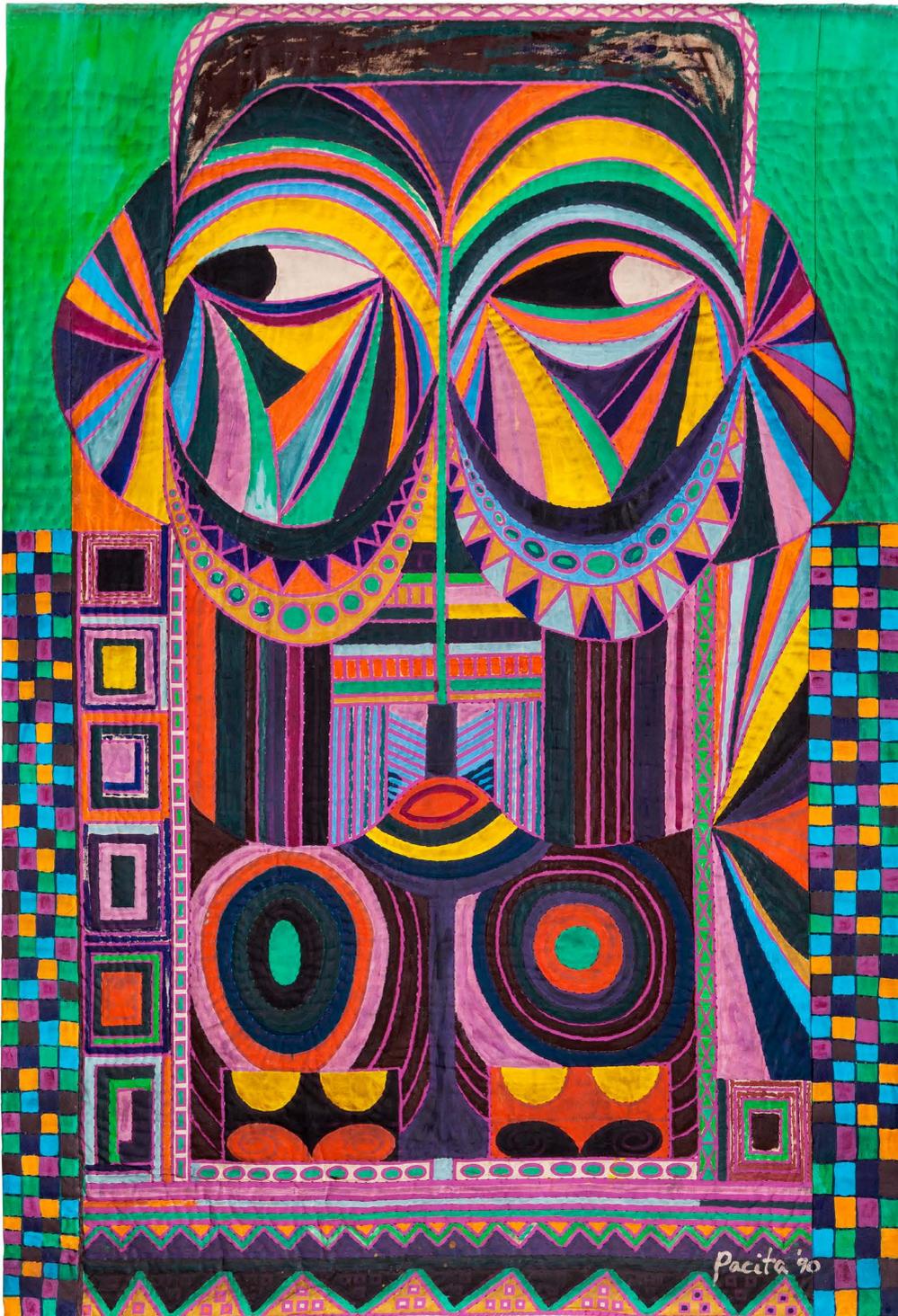
The annual *BMW Tate Live Exhibition* also brings powerful shared experiences by visionary artists into our galleries. The March 2020 edition coincided with the beginning of the UK's coronavirus lockdown, but one of the artists, Faustin Linyekula, was already in London. He worked with Tate to stage a one-off, site-specific work, performed to cameras in the empty Tanks. This was then made available for people to watch digitally from home.

Pan Daijing's new play *Tissues*, uniting opera, dance, cinema and poetry, was one of the year's highlights at Tate Modern, as was the

French choreographer Boris Charmatz's London premiere of *10000 Gestures*, co-presented with Sadler's Wells.

Film seasons celebrated artists and filmmakers who challenge the conventions of the moving image. We held a number of UK premieres: Carlos Casas's *Cemetery* which raised questions about the environment and colonialism; Congolese musician and artist Nkisi's *The Spiral*, made specifically for the Starr Cinema at Tate Modern; and Jill Magid's *The Proposal*, which explored heritage and repatriation.

10000 Gestures by Boris Charmatz
in Tate Modern's Turbine Hall



BUILDING THE COLLECTION

Our priority is to increase our holdings of work by women, LGBTQIA+ artists, minority artists and artists of colour across the British and international collections.

We continue our strategy of telling new transnational histories and are pursuing our interest in the work of First Nation and Indigenous artists.

Thanks to the generosity of our supporters, this year we added 480 works to the collection of which 180 were by British artists and 300 by international artists. The full list is available at www.tate.org.uk/about-us/tate-reports.

We announced a further round of artworks giving Australian artists more visibility through a joint acquisition programme with the Museum of Contemporary Art Australia and Qantas.

Pieces were acquired by Dale Harding, Robert Hunter and Justene Williams.

Other highlights of the international acquisitions include a group of three quilted canvases by the Filipino artist Pacita Abad, a section of Kemang Wa Lehulere's multi-part sculpture, *I cut my skin to liberate the splinter*, commenting on his experiences growing up in apartheid South Africa, and a large, two-part sculpture by the Slovakian artist Stano Filko. Among many other works, we acquired *Vessel* 1961 by Helen Frankenthaler, the first piece in the collection by this major figure of abstract American art, and a painting by Dorothea Tanning.

Pacita Abad *European Mask* 1990

The British collection was enhanced with some standout photographic works by women, Maud Sulter's *Les Bijoux IV* from 2002 and Shirley Baker's *Manchester* 1965 among them. Mike Nelson's *The Asset Strippers (Elephant)* 2019, an element of his powerful installation in the Duveen Galleries, was also a highlight.

We acquired work from both Frieze London and Frieze Masters for the first time, thanks to funds from Endeavor. These were by Jagoda Buic, Marc Camille Chaimowicz, Paulo Nazareth and Patrick Staff.

Tate Archive, the largest archive of British art in the world, celebrated its fiftieth anniversary in 2020. We received transformative additions, among them Derek Jarman's notebooks, sketchbooks and letters on long-term loan as part of Art Fund's successful campaign to save Jarman's Prospect Cottage and its contents for the nation. The National Trust gifted over 5,000 sketches and drawings by the British surrealist Ithell Colquhoun which reunited these with the bequest of her papers left to Tate in 1989.

The Marie-Louise von Motesiczky Charitable Trust gave the Archive its largest-ever grant, which will help us present regularly changing displays of archival material in the Archive Gallery at Tate Britain.

CARING FOR THE COLLECTION

Tate is a world leader in collection care research and practice.

Through the research initiative Reshaping the Collectible: When Artworks Live in the Museum, funded by Andrew W. Mellon, we have been able to explore and reveal how collection care disciplines are developing to manage, preserve and display complex artworks within our collections. Building on our pioneering expertise in time-based media and live performance art, the research made possible the restaging at Tate Liverpool of Tony Conrad's *Ten Years Alive on the Infinite Plain*, which was first performed in New York in 1972.

Among the many current projects for our conservation scientists is a collaboration with the UCL Institute for Sustainable Heritage to explore a new approach to polymer degradation. This will aim to support the preservation of plastic objects in national collections.

Exhibitions and displays regularly require collection care expertise across many fields, both historic and contemporary. For *British Baroque*, the newly acquired, early eighteenth-century painting *The Whig Junto* was conserved along with its complex frame. At Tate Modern, the display of Nan Goldin's multiple-slide work, *The Ballad of Sexual Dependency*, portraying American underground culture in the 1980s, was made possible by our time-based media conservation experts. At Tate Liverpool, art handling and conservation teams installed a twelve-metre-long work on paper by Keith Haring. This impressive feat took six people four hours to achieve.

We are now working with City & Guilds London Art School to set up a BA (Hons) Conservation: Books and Paper. Few opportunities to study book and paper conservation exist in the UK.

Tony Conrad *Ten Years Alive on the Infinite Plain* 1972 at Tate Liverpool





Clockwise from top left: Turner Prize exhibitions by Tai Shani, Lawrence Abu Hamdan, Oscar Murillo and Helen Cammock. The four artists accepted the prize as a collective

NATIONAL

Tate works with organisations from all parts of the UK to bring art to as many people as possible.

The Plus Tate network of visual arts organisations issued a call for new members which expanded the group to forty-eight. It hosted a 'state of the nation' symposium on diversity in the visual arts, with the aim of driving a step change in the sector. Participants examined structures and behaviours in their own organisations and looked at ways to increase diversity and support the necessary leadership skills in this area. Six Plus Tate early-career curators attended the Children of Grizedale professional development programme.

The British Art Network comprises 602 members representing 256 Higher Education, arts and heritage organisations. In 2019, Tate formed a new partnership with the Paul Mellon Centre for Studies in British Art. This will support the network's subject specialist groups and expand the Early Career Curators Group from ten to fifteen, with bursaries to fund workshops and self-facilitated research. Two major conferences were hosted this year: on Curatorial Ecosystems; and Contemporary Public Art in the Urban Landscape.

Le Passeur (The Ferryman) 1881 by William Stott of Oldham returned to Tate Britain, after five years on tour, for the final leg of a unique partnership with five tour venues across the UK. As part of this project, strategic loan bursaries were awarded to eleven UK galleries enabling works from Tate's collection to travel across the country to, among others, Ikon in Birmingham, Shetland Museum and Archive, Gracefield Arts Centre in Dumfries and Ceredigion Museum in Wales.

The five-year tour of Constable's *Salisbury Cathedral from the Meadows* to six UK venues concluded in 2019. The six national tour partners will continue to have a say in how the work is displayed and shared with the public, and Tate will help to build the capacity of museums and galleries of all kinds and scales to borrow and lend from their collections.

A new season of ARTIST ROOMS was announced at partner venues and galleries in Cardiff, Leamington Spa, Newcastle and on the Isle of Wight. Now in the tenth year of its tour, ARTIST ROOMS have been seen by over 53 million people at 87 venues across the UK. The 2019 Turner Prize was presented at Turner Contemporary in Margate where it attracted 141,000 people, one of the largest audiences in its history. In recognition of the nominated artists' shared commitment to urgent social and political causes, the jury honoured their request to award the prize to all four as a collective. The prize was presented by Edward Enninful, editor of *British Vogue*.

INTERNATIONAL

This was an exceptional year for our international partnerships and we worked with more institutions around the world than ever before

Fourteen exhibitions of collection works were curated specially for international venues – a record. An exhibition of work by David Hockney delighted visitors in Asia at M Woods Museum in Beijing and Seoul Museum of Art. It was seen by nearly half a million people in total, becoming one of the most visited shows in Seoul Museum of Art's history.

We also shared the collection with shows in Mystic Seaport, Lucerne, Hamburg, Hong Kong, Milan, Münster, Nashville, Paris and Rome. These showcased some of the most renowned British artists including Francis Bacon, Lucian Freud, Barbara Hepworth and J.M.W. Turner.

J.M.W. Turner: Horror and Delight at LWL Münster was the most visited show in their history with over 137,000 visitors.

Many of our temporary exhibitions in partnership with cultural institutions across the world also went on tour, taking successes such as *Soul of a Nation* and *Edward Burne-Jones* to global audiences. A full list of these is shown from page 31 of this report.

Tate signed contracts in January 2020 with Shanghai Lujiazu Group – a leading state-owned developer in China – as part of the development of Shanghai's Pudong Museum of Art. This signals our commitment to cultural

exchange in the region and will provide the Pudong gallery with training and expertise in multiple fields as well as an inaugural exhibition drawn from Tate's collection.

Tate hosted the fourth Tate Intensive this year, an annual one-week event for visual arts practitioners from around the world. Two Brooks Fellows from India and Argentina were hosted through the Brooks International Fellowship Programme, which enabled six-month research projects in curatorial, learning and research departments. The Brooks Programme is generously supported by the Rory and Elizabeth Brooks Foundation.



An exhibition of Tate's Pre-Raphaelite works was shown at Milan's Palazzo Reale



Instagram AR filters told the stories behind paintings from Tate Britain's collection displays

GROWING OUR AUDIENCES

Our aim is to attract ever broader and more diverse audiences, and to enhance the experience of art for young people, families and local communities.

We must be relevant for those we serve in the towns and cities where our galleries are situated. Through our digital and social media channels we continue to deepen engagement with people around the world.

Tate's website was visited by over 20 million people. We have made significant strides in the accessibility of the site with transformative changes to how visitors can find out about the collection. New features such as Tate Paint on the Tate Kids website have proved popular. The website played a critical role in our response to the coronavirus pandemic, ensuring people had continued access to our collections and content.

Successful partnerships have produced ground-breaking projects. Among these have been a video with Corali, a company of dancers with learning disabilities; and a collaborative project between Tate and i-DAT, University of Plymouth, which resulted in an interactive projection of Naum Gabo's *Bronze Spheric Theme* as part of the exhibition at Tate St Ives.

On social media (Instagram, Facebook and Twitter) there were over 550 million impressions – a 20 per cent increase on last year. We also had 15.3 million engagements in response to our posts – likes, comments, shares or retweets.

Our Instagram channel grew by 23 per cent over the year and we now have 3.5 million followers across 180 countries. Tate released eight augmented reality (AR) filters that brought artworks from our collection to life. We were the first UK institution to offer this experience and won the award for the best use of AR at the Social Media Marketing Awards as well as two Webby Awards Nominations.

Tate's social channels marked Black History Month by highlighting Black artists. These posts had more than half a million engagements. We marked Women's History Month by telling the stories of women artists in history, with a focus on artists from under-represented groups. The response was vast, commented on or shared over 1.6 million times.

MEMBERSHIP AND TATE COLLECTIVE

Our Members are incredibly important to us, and we're doing what we can to maintain these often very long-term relationships.

We extended Memberships for the duration of the closure, and gave Members special access to content like Andy Warhol and Aubrey Beardsley video tours, as well as refocusing *Tate Etc* magazine on home readers, collections and behind-the-scenes stories. Despite the galleries having closed, we finished the year with a record 159,301 members.

Tate Collective has rapidly grown over the year with 153,000 sign ups since it was launched in 2018. This group specifically for those aged between 16 and 25, offers tickets to Tate exhibitions for £5. A bespoke website showcases videos by advocates and young talent, with films on forging careers in the arts, advice from established artists, and platforms for discussion around identity and race.

Tate Collective Producers, peers from this group, devise and curate their own programme of activities. This year, responding to key themes of the Eliasson exhibition at Tate Modern, they presented a series of sensory and exploratory events on environmental racism and the practical ways young people can act against climate change in their day-to-day lives.

Visitors to Tate Modern's collection displays during Uniqlo Tate Lates





Tate Exchange explored the theme of 'power'

LEARNING

Our learning programmes are for everyone and for all ages, reflecting the role that art can play in society.

Steve McQueen's *Year 3* was one of the most ambitious undertakings in Tate's history. It showed the appetite of young children to engage with art and our ambition for the legacy of the project is an arts-rich curriculum for all. We supported the schools who took part with learning resources, created new family activities and developed additional space for children at Tate Britain.

This was the fourth year of Tate Exchange, our pioneering learning project at Tate Modern and Tate Liverpool. The theme for the year was 'Power' and the lead artists were the all-women collective Hyphen Labs. Different interpretations of power and its implications were explored in hundreds of workshops and events across the year, created in association with over 80 arts and community groups.

A highlight was *All Rise for the Planet*, a fictional people's court set in 2030 in which

the public adjudicated on legal responsibility and accountability for the climate emergency. This was facilitated by the human rights lawyer Tim Crosland of Plan B, with 198 Contemporary Arts, Extinction Rebellion and others. The power of participatory dance to help people recover from addiction was examined at Tate Liverpool, responding to themes in the Keith Haring exhibition.

Tate has one of the most popular and extensive programmes of Lates in the UK, regular evenings for younger audiences which showcase emerging creative talent. These events are a chance to network, debate and share ideas. We celebrated three years of Uniqlo Tate Lates at Tate Modern in 2019, attended by more than 350,000 people since they launched in 2016. The events continued online during the coronavirus lockdown, as did the ever popular Late at Tate Britain.

In St Ives, young artists from the Tate Collective Producers programme started a residency at the historic Porthmeor Studios, experimenting with their practice and holding an open studio. Others formed their own dance collective and performed with Otobong Nkanga at her exhibition opening. Tate St Ives also organised a careers fair in partnership with Falmouth University, to help young people get into careers in the creative industries.

Tate offers a vast range of talks and workshops across all four galleries. A highlight this year was the Terra Foundation for American Art Series: New Perspectives, which explored an expanded view of American art and artists. As part of this we looked at the work of Nam June Paik, Kara Walker and Andy Warhol, focusing on the dual themes of identity and power.



RESEARCH

In these challenging times, research plays an ever more important role in enabling us to investigate and critically reflect on the urgent issues affecting Tate.

Research is the engine that drives the organisation. It encompasses art history, visual culture, conservation science, cultural theory and policy, education and museum studies.

With a refreshed research strategy launched in October 2019, we are working in multiple, interconnected ways, combining staff-led, practice-based enquiry with bespoke projects undertaken with external partners. Tate also co-hosts 29 collaborative doctoral partnerships with students working with academic institutions in the UK and Europe.

The Hyundai Tate Research Centre: Transnational continues to deepen our commitment to telling multiple art histories beyond Europe and North America. We co-organised the Centre's first symposium, Axis of Solidarity, with the Institute of Comparative Modernities at Cornell University and the Africa Institute, Sharjah, UAE, and held a further six collaborative events. Three Adjunct Curators were appointed, based in Africa, Latin America and the Caribbean.

The research initiative Reshaping the Collectible: When Artworks Live in the Museum, is developing new models for the conservation and stewardship of complex works of art. The project is building our ability to collect diverse artistic practices, whilst revealing how these works question boundaries between the art collection and the archive.

Tate is leading one of five foundational projects as part of the five-year AHRC programme Towards a National Collection: Opening UK Heritage to the World. This programme is exploring how to create a unified virtual 'national collection' using digital technologies. Tate's Provisional Semantics project is examining how to embed ethical and sustainable methods to update any outdated and offensive language that has been used to describe museum collections.

Lives of Net Art research event organised as part of Reshaping the Collectible: When Artworks Live in the Museum, at Tate Modern

ENVIRONMENT

Tate has committed to reduce our carbon emissions by 50 per cent by 2023 from the baseline year of 2007/8.

We have achieved a 40 per cent reduction so far and will achieve at least a further ten per cent by 2023. We also aspire to make tangible progress towards net zero emissions by 2030. It is crucial that we examine our operations, working sustainably to protect the environment.



We have made substantial progress this year:

- We commissioned Julie’s Bicycle to carry out an audit of all of our operations;
- Switched to a renewable electricity tariff across all four galleries, ensuring the power we consume is matched with electricity sourced from 100% renewable sources;
- Lowered energy consumption by replacing or updating our heating and cooling machinery, lighting controls and water-monitoring equipment.
- Continued the changeover to low-energy LED lighting in all our galleries;
- Tate’s WiFi Environmental Monitoring System was extended across the four galleries. It provides live data with remote access, facilitating care of the collection;
- And we are taking the leading role in improving environmental sustainability within the museum sector across Collection Care, Curatorial and Estates teams, working with networks across the UK and internationally. We ask staff to use trains where possible for travel, reducing the number of flights.

We also divert all waste away from landfill to create energy and around 75 per cent of our waste is recycled. We have an action plan to enhance biodiversity within the Tate estate. Varied habitats have been provided wherever possible and we have reviewed the types of plants in Tate’s gardens, adding those that are more bee friendly.

The Barbara Hepworth Garden in St Ives



TATE ENTERPRISES

The success of Tate Enterprises in 2019/20 was severely impacted by the global pandemic

As Tate's commercial subsidiary, comprising Tate Commerce and Tate Eats, Tate Enterprises Ltd was badly hit by the fall in visitors to all four galleries. Up to March 2020, this had been an otherwise successful year, but the unavoidable plunge in revenue since has led to a regrettable loss of jobs, something we exhaustively tried to mitigate. We acknowledge that this has been a devastating time for all in Tate Enterprises but are now beginning to grow the business for the future.

Before the pandemic we achieved a great deal. We increased the number of vegetarian dishes and vegetarian food now accounts for 40 per cent of sales. We also worked with Studio Olafur Eliasson to create a special menu for Tate Modern's Terrace Bar throughout the run of Eliasson's exhibition, based on organic, vegetarian and locally sourced food.

The climate emergency has impacted all our activities. We are using recycled and/or recyclable packaging for shop deliveries, have changed all retail carrier bags from biothene to paper, and are reducing single-use packaging across our outlets. We pioneered a circular economy approach to clothing in our shops as part of the Olafur Eliasson exhibition. This meant that discounts on exhibition T-shirts were offered to visitors who brought in old T-shirts for us to recycle.

For many years we have sourced and roasted our own coffee, purchased in line with our Gender Equality Project. Every kilo comes equally from female and male producers, championing female coffee producers and family farmers who equitably share household income, resources and decision-making.

We worked with Studio Olafur Eliasson's renowned kitchen to create a special menu for the Terrace Bar at Tate Modern

TATE EXHIBITIONS 2019/20



Tate offers a diverse and vibrant programme of temporary exhibitions and commissions at all four venues

TATE BRITAIN

FRANK BOWLING
31 May – 26 August 2019

WILLIAM BLAKE
11 September 2019 – 2 February 2020

MARK LECKEY:
O' MAGIC POWER OF BLEAKNESS
24 September 2019 – 5 January 2020

STEVE M^cQUEEN:
YEAR 3
12 November 2019 – 31 January 2021
Closed 18 March – 26 July and 5 November – 1 December 2020 due to coronavirus

TATE BRITAIN WINTER COMMISSION
30 November 2019 – 26 January 2020

BRITISH BAROQUE:
POWER AND ILLUSION
4 February – 18 March 2020
Closed early due to coronavirus

AUBREY BEARDSLEY
4 March – 20 September 2020
Closed 18 March – 26 July due to coronavirus

TATE MODERN

NATALIA GONCHAROVA
6 June – 8 September 2019

TAKIS
3 July – 27 October 2019

OLAFUR ELIASSON:
IN REAL LIFE
11 July 2019 – 5 January 2020

HYUNDAI COMMISSION:
KARA WALKER: FONS AMERICANUS
2 October 2019 – 7 February 2021
Closed 18 March – 26 July and 5 November – 1 December 2020 due to coronavirus

NAM JUNE PAIK
17 October 2019 – 9 February 2020

DORA MAAR
20 November 2019 – 15 March 2020

STEVE M^cQUEEN
13 February – 6 September 2020
Closed 18 March – 6 August due to coronavirus

ANDY WARHOL
12 March – 4 November 2020
Closed 18 March – 26 July due to coronavirus

TATE LIVERPOOL

KEITH HARING
14 June – 10 November 2019

SOL CALERO:
EL AUTOBUS
14 June – 10 November 2019

VIVIAN SUTER
13 December 2019 – 15 March 2020

THEASTER GATES:
AMALGAM
13 December 2019 – 18 March 2020
Closed early due to coronavirus

TATE ST IVES

HUGUETTE CALAND
24 May – 1 September 2019

ALLARD VAN HOORN:
URBAN SONGLINES 2009–19
24 May – 1 September 2019

OTOBONG NKANGA
21 September 2019 – 5 January 2020

MIKHAIL KARIKIS:
CHILDREN OF UNQUIET
21 September 2019 – 5 January 2020

NAUM GABO
25 January – 27 September 2020
Closed 18 March – 26 July due to coronavirus

EMILY SPEED:
ROOMS DESIGNED FOR A WOMAN
25 January – 27 September 2020
Closed 18 March – 26 July due to coronavirus

HUGUETTE CALAND
TATE ST IVES
24 May – 1 September 2019

- First UK museum show of this Lebanese artist.
- Erotically charged paintings challenged traditional conventions of beauty.

FRANK BOWLING
TATE BRITAIN
31 May – 26 August 2019

- Celebration of this artist’s remarkable six-decade career.
- Full breadth of his experimentation in paint.
- From his Guyanian heritage and his years in London and New York.



Clockwise from top left:
Huguette Caland; Frank Bowling; Natalia Goncharova; Sol Calero: El Autobus

NATALIA GONCHAROVA
TATE MODERN
6 June – 8 September 2019

- First UK retrospective of this leading exponent of the Russian avant-garde.
- Explored her diverse sources, from Russian folk art to international modernism.

SOL CALERO:
EL AUTOBUS
TATE LIVERPOOL
14 June – 10 November 2019

- New commission inspired by this Venezuelan artist’s recent journey through Latin America.
- Explored themes of marginalisation, globalisation and tourism.



KEITH HARING
TATE LIVERPOOL
14 June – 10 November 2019

- Major exhibition of this iconic American artist.
- 85 works showing his unique presence in 1980s New York.
- Explored his legacy as AIDS activist and educator.



TAKIS
TATE MODERN
3 July – 27 October 2019

- Lifetime celebration of this artist rarely shown in depth.
- Sculptor of magnetism, light and sound.
- One of the most original artistic voices in Europe from the 1960s onwards.

OLAFUR ELIASSON:
IN REAL LIFE
TATE MODERN
11 July 2019 – 5 January 2020

- Full range of this Icelandic artist's diverse practice.
- Large-scale immersive experiences drew in over half a million visitors.
- Showed his deep engagement with environmental issues.



Clockwise from top left:
Keith Haring; Takis; Olafur Eliasson:
In real life



WILLIAM BLAKE
TATE BRITAIN
11 September 2019 – 2 February 2020

- Large-scale survey by this visionary painter, printmaker and poet.
- 300 works, many rarely seen.
- Rediscovery of Blake as a visual artist for the twenty-first century.

OTOBONG NKANGA
TATE ST IVES
21 September 2019 – 5 January 2020

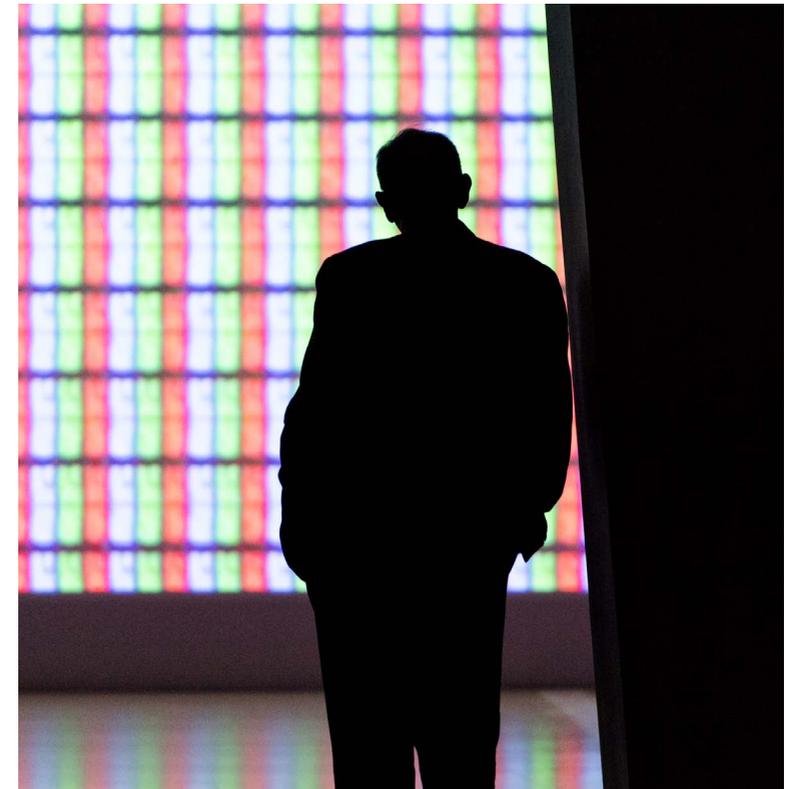
- First UK museum survey.
- Tapestry, drawing, photography, video and installation.
- Explored the politics of land ownership and the extraction of minerals.

MARK LECKEY:
O' MAGIC POWER OF BLEAKNESS
TATE BRITAIN
24 September 2019 – 5 January 2020

- An atmospheric theatrical experience of spectral visions, sound and video.
- Included massive, life-size replica of a motorway bridge on the M53.
- Also showed some of his seminal video works.



Clockwise from above:
Otabong Nkanga; William Blake;
Mark Leckey: O' Magic Power
of Bleakness



HYUNDAI COMMISSION

KARA WALKER:

FONS AMERICANUS

TATE MODERN

2 October 2019 – 7 February 2021

Closed 18 March – 26 July and 5 November – 1 December 2020 due to coronavirus

- Fifth Hyundai commission – questioned narratives of power past and present.
- 13-metre-high monumental fountain told the stories of African diaspora.

NAM JUNE PAIK

TATE MODERN

17 October 2019 – 9 February 2020

- 200 works by this visionary Korean-born artist.
- Mesmerising riot of light and sound.
- Founding figure of film and video art and a pivotal figure in transnational art history

STEVE M^QQUEEN:

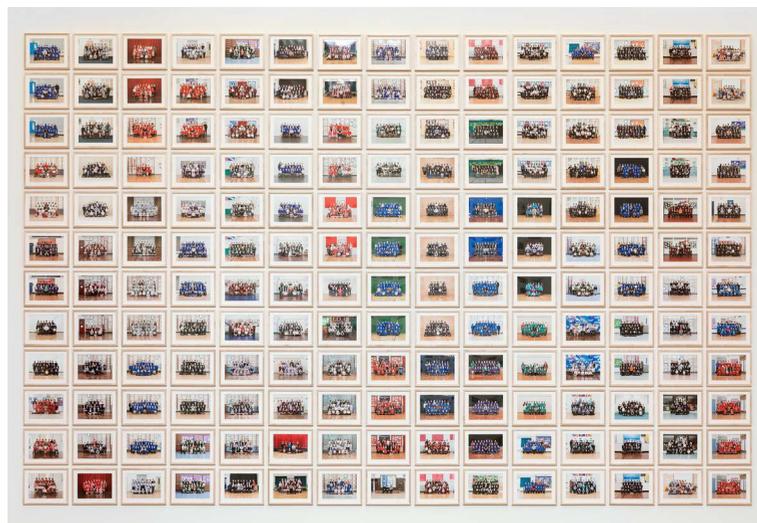
YEAR 3

TATE BRITAIN

12 November 2019 – 31 January 2021

Closed 18 March – 26 July and 5 November – 1 December 2020 due to coronavirus

- An ambitious visual portrait of citizenship.
- Epic installation documented 76,000 London schoolchildren, two thirds of London's seven to eight-year olds.
- Profound legacy for future generations.



Clockwise from top left:
Nam June Paik; Hyundai Commission:
Kara Walker; Steve M^QQueen: Year 3

DORA MAAR
TATE MODERN
20 November 2019 – 15 March 2020

- First UK retrospective.
- Over 200 works revealed her under-appreciated contribution to surrealism.



WINTER COMMISSION
ANNE HARDY:
THE DEPTH OF DARKNESS,
THE RETURN OF THE LIGHT
TATE BRITAIN
30 November 2019 – 26 January 2020

- Transformed Millbank façade with winter solstice-inspired installation.
- Topical comment on the climate emergency.



THEASTER GATES: AMALGAM
TATE LIVERPOOL
13 December 2019 – 18 March 2020
Closed early due to coronavirus

- First UK solo museum show of this acclaimed US artist.
- Explored interweaving issues of race, territory and inequality in the US.
- Focused on the fate of the ethnically mixed community off the coast of Maine.



Clockwise from top left:
Winter Commission: Anne Hardy;
Theaster Gates: Amalgam; Dora Maar

VIVIAN SUTER
TATE LIVERPOOL
13 December 2019 – 15 March 2020

- Presented *Nisyros (Vivian's Bed)* – 53 large-scale, brightly coloured paintings.
- Reflecting the tropical landscape of Panajachel in Guatemala.

NAUM GABO
TATE ST IVES
25 January – 27 September 2020
Closed 18 March – 26 July due to coronavirus

- UK's first large-scale Gabo exhibition for 30 years.
- Marked centenary of his *Realistic Manifesto*.
- Fresh perspectives on his ground-breaking experiments.



Clockwise from top left:
Naum Gabo; British Baroque;
Vivian Suter

**BRITISH BAROQUE:
POWER AND ILLUSION**
TATE BRITAIN
4 February – 18 March 2020
Closed early due to coronavirus

- First show of baroque art in Britain in the Stuart period, 1660–1714.
- New historic discoveries; many works restored for public view.



STEVE M^CQUEEN
TATE MODERN
 13 February – 6 September 2020
 Closed 18 March – 6 August due to coronavirus

- First M^CQueen survey for twenty years.
- Addressed representation, identity and history.
- A sequence of major film installations which completely transformed the exhibition space.

AUBREY BEARDSLEY
TATE BRITAIN
 4 March – 20 September 2020
 Closed 18 March – 26 July due to coronavirus

- Largest display of his drawings in 50 years.
- 200 works and key commissions that defined his career.
- Revealed his astonishing and prodigious output before he died aged 25.

ANDY WARHOL
TATE MODERN
 12 March – 4 November 2020
 Closed 18 March – 26 July due to coronavirus

- A new lens on this American icon, foregrounding his queer identity and obsession with death.
- Largest group of *Ladies and Gentlemen* series shown in the UK.
- First major Warhol show at Tate for 20 years.



Clockwise from top left:
 Steve M^CQueen; Andy Warhol;
 Aubrey Beardsley



EXHIBITIONS AT OTHER VENUES



Soul of a Nation: Art in the Age of Black Power
1963–1983 at de Young, San Francisco

TATE COLLECTION EXHIBITIONS

DAVID HOCKNEY:
WORKS FROM THE TATE COLLECTION
SeMA, Seoul, South Korea
21 March – 4 August 2019

M Woods - Hutong, Beijing, China
30 August 2019 – 5 January 2020

Bucerius Kunst Forum, Hamburg, Germany
1 February – 13 September 2020

PRERAFFAELLITI:
AMORE E DESIDERIO
Palazzo Reale, Milan, Italy
19 June – 6 October 2019

TURNER:
THE SEA AND THE ALPS
Kunstmuseum Luzern, Switzerland
6 July – 13 October 2019

L'ÂGE D'OR DE LA PEINTURE ANGLAISE DE
REYNOLDS À TURNER
RMN-Musee du Luxembourg, Paris, France
11 September 2019 – 16 February 2020

BACON, FREUD AND THE SCHOOL
OF LONDON
Chiostro del Bramante, Rome, Italy
26 September 2019 – 23 February 2020

JMW TURNER:
WATERCOLORS FROM TATE
Mystic Seaport Museum, Connecticut, US
5 October 2019 – 23 February 2020

OBJECTS OF WONDER:
FROM PEDESTAL TO INTERACTION
ARoS, Aarhus, Denmark
11 October 2019 – 1 March 2020

BARBARA HEPWORTH
Musée Rodin, Paris, France
31 October 2019 – 14 March 2020

J.M.W. TURNER:
HORROR AND DELIGHT
LWL Münster, Germany
8 November 2019 – 26 January 2020

A SENSE OF PLACE
Hong Kong Museum of Art, China
29 November 2019 – 27 May 2020

JMW TURNER:
THE QUEST FOR THE SUBLIME
Frist Art Museum, Nashville, Tennessee, US
20 February 2020 – 7 September 2020

TURNER:
PAINTINGS AND WATERCOLOURS
FROM TATE
Musée Jacquemart André, Paris, France
13 March 2020 – 10 January 2021

ARTIST ROOMS

ROY LICHTENSTEIN
Grundy Art Gallery, Blackpool
13 July – 7 September 2019

Hatton Gallery, Newcastle upon Tyne
28 September 2019 – 4 January 2020

DIANE ARBUS
Leamington Spa Art Gallery & Museum
20 September – 1 December 2019

VIJA CELMINS
Quay Arts, Isle of Wight
21 September – 16 November 2019

AUGUST SANDER
National Museum Cardiff
26 October 2019 – 1 March 2020

RICHARD LONG
Thelma Hulbert Gallery, Honiton
22 February – 31 October 2020

TURNER PRIZE 2019

Turner Contemporary, Margate
28 September 2019 – 12 January 2020

THE FERRYMAN PROJECT

LE PASSEUR:
THE FERRYMAN'S JOURNEY
Aberdeen Art Gallery
2 November 2019 – 8 March 2020

ALSO PRESENTED AT TATE BRITAIN

EDWARD BURNE-JONES
Prins Eugens Waldermarsudde, Stockholm,
Sweden
14 September 2019 – 26 January 2020

KODE Bergen, Norway
15 February – 31 May 2020

ALSO PRESENTED AT TATE MODERN

JOAN JONAS
Serralves, Porto, Portugal
9 May – 1 September 2019

DORA MAAR
Centre Pompidou, Paris, France
5 June – 29 July 2019

PIERRE BONNARD:
THE COLOUR OF MEMORY
Ny Carlsberg Glyptotek, Copenhagen,
Denmark
6 June – 22 September 2019

Bank Austria Kunstforum, Vienna, Austria
10 October 2019 – 12 January 2020

NATALIA GONCHAROVA
Palazzo Strozzi, Florence, Italy
28 September 2019 – 12 January 2020

Ateneum Art Museum, Helsinki, Finland
21 February – 24 May 2020

SOUL OF A NATION:
ART IN THE AGE OF BLACK POWER
1963–1983
de Young, San Francisco, US
9 November 2019 – 15 March 2020

TAKIS
MACBA, Barcelona, Spain
22 November 2019 – 13 September 2020

OLAFUR ELIASSON:
IN REAL LIFE
Guggenheim Bilbao, Spain
14 February 2020 – 4 April 2021

NAM JUNE PAIK
Stedelijk Museum, Amsterdam, Netherlands
14 March – 3 October 2020

ALSO PRESENTED AT TATE LIVERPOOL

FERNAND LEGER AND MODERN LIFE
Institut Valencia d'Art Modern, Spain
3 May – 15 September 2019

KEITH HARING
BOZAR Centre for Fine Arts, Brussels, Belgium
6 December 2019 – 21 July 2020

Museum Folkwang, Essen, Germany
21 August – 29 November 2020

ALSO PRESENTED AT TATE ST IVES

OTOBONG NKANGA:
FROM WHERE I STAND
MIMA, Middlesbrough, UK
14 March 2020 – 21 February 2021

ACQUISITION HIGHLIGHTS



Kemang Wa Lehulere
I cut my skin to liberate the splinter: Act 1 2017

TATE COLLECTION



John Closterman 1660–1711
Portrait of an Unknown Gentleman c.1702–5

John Closterman was one of the leading portraitists working in Britain in the late seventeenth and early eighteenth century. This ambitious swagger portrait is characteristic of the flamboyant, large-scale society paintings he was known for. The sitter's confident stance, the tension of his horse (only just controlled by his groom in the background) and the dramatically lit woodland create a sense of power and vigour. Painted after Closterman's return from his tour abroad to Madrid and Rome between 1698 and 1700, it shows the inspiration he drew from the art he saw on the continent. He is known to have studied the royal collection of King Charles II of Spain and this picture may have been inspired by the court painter Juan Carreño de Miranda's *The Duke of Pastrana* c.1679.

Oil paint on canvas
Support: 2400 x 1486 mm
Accepted by HM Government in Lieu of
Inheritance Tax and allocated to Tate 2019
T15483



Eleanor Fortescue-Brickdale 1872–1945
The Châtelaine exhibited 1904

One of the pre-eminent women artists of her generation, Fortescue-Brickdale carried forward the Pre-Raphaelite style into the twentieth century. *The Châtelaine* (French for the mistress of a castle) is one of five recorded sculptures by Fortescue-Brickdale, and her only polychrome plaster. The artist kept it until she died and exhibited it repeatedly, explaining that plaster could be a noble, permanent material. The subject of the work remains unclear: despite its French title, the woman's medieval style of dress appears to be Florentine, which is in accord with the Tuscan landscapes that are painted with gold leaf on the wooden base of the sculpture.

Painted plaster, painted oak, gold leaf,
semi-precious stones and pearls
860 x 240 x 240 mm
Purchased with assistance from Tate Members 2019
T15280



Gluck 1895–1978
Flora's Cloak c.1923

Gluck came from a wealthy family who co-founded the J Lyons & Co catering empire. Following a conventional art school training at the St John's School of Art, Gluck left London for the artists' colony in the Lamorna Valley in Cornwall during the First World War. There the artist adopted a new name, began dressing in an androgynous style and rejected masculine or feminine prefixes. Gluck is now celebrated as a pioneering gender-nonconforming artist. *Flora's Cloak*, included in Gluck's first solo exhibition in 1924, is the first work by the artist to enter Tate's collection. Thought to be the only painting by Gluck of a nude figure, *Flora's Cloak* refers to the mythological character Flora, goddess of flowers and spring – a symbol of fertility, youth and the renewal of life. Eight years later the artist started a relationship with the celebrated florist Constance Spry. Spry came to own *Flora's Cloak*, which hung above the fireplace in her Kent home and, it is said, her Mayfair shop.

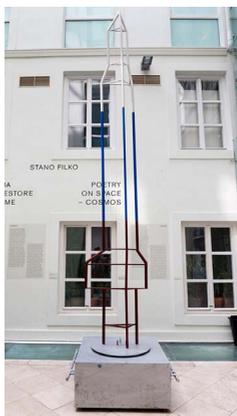
Oil paint on canvas
Support: 664 x 410 mm
Purchased with funds provided by the Denise Coates
Foundation on the occasion of the 2018 centenary
of women gaining the right to vote in Britain 2019
T15334



Shirley Baker 1932–2014
Manchester 1965

Pioneering British photographer Shirley Baker was one of the few women practising street photography in Britain during the post-war era. This spontaneous portrait is part of a significant collection of ten photographs that has been acquired together. They represent an important body of work, depicting daily life in inner-city areas of Manchester between 1962 and 1968. The artist rarely asked people to pose, finding that children in particular would often pose themselves spontaneously when she asked to take their picture. It was important for her to capture local architecture in her work and here a dilapidated building functions as a backdrop for the photograph. Baker was aware that large parts of Manchester were soon to be demolished due to 'slum clearance' programmes, which would lead to the forced relocation of the residents. Today, her photographs have gained international recognition and have become important records of British street culture.

Photograph, gelatin silver print on paper
Image: 200 x 292 mm
Purchased with funds provided by the
Photography Acquisition Committee 2020
P82520



Stano Filko 1937–2015
*Nothing on Electric Revolving Base and
Rocket – Observatory Tower with Lifts 1967*

This work by the neo-avant-garde artist Stano Filko is a reflection of the artist's interest in the universe, time and existence, expressed through the creation of his own cosmology and new system of social relations. The vertical rocket-shaped element is made of welded steel and painted in three colours: red, blue and white. It is activated by the floor-based rectangular metal element with a circular plate that rotates. The colours of the rocket reflect Filko's self-styled 'psycho-phil(k)osophy', an approach based on different codes, dimensions and a symbolic colour system. His investigations around the individual and society, and the relationship between space and humanity, mirror the historical and political events during the Cold War and the Space Race.

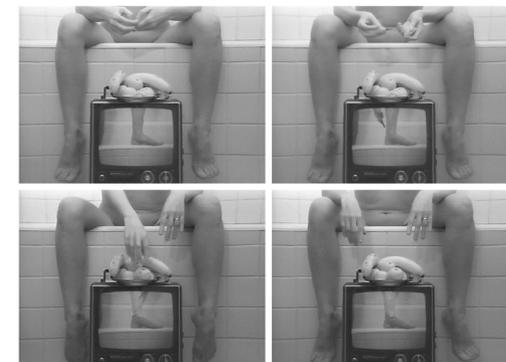
Painted steel, metal and electric motor
Displayed: 5120 x 1080 x 905 mm
Presented as a partial gift by Roman Zubal, Bratislava
and partial purchase with funds provided by the Russia
and Eastern Europe Acquisitions Committee 2019
T15372



Dorothea Tanning 1910–2012
Murmurs 1976

Dorothea Tanning was an American painter and sculptor based for most of her life in Paris and represented in Tate's collection by important surrealist paintings from the 1940s and 50s as well as by her radical soft sculptures from the 1960s. Following her 2019 retrospective, we added to the collection a painting from the mid-1970s, *Murmurs* 1976. It shows a headless female form, sitting cross-legged on a pink crescent moon against a dark sky, to whose shoulder clings a humanised dog who stares out at the viewer with piercing eyes. Light from the moon or an external source radiates onto the female's belly, breasts and arm – illuminating them with an ethereal, otherworldly glow – and what appear to be faceless foetal forms and strange disconnected limbs emanate from the dark background. As suggested by Tanning's own writing, the painting can be seen as a depiction of herself cradled within a space she imagines for her own memories and personal mythologies.

Oil paint on canvas
Support: 1298 x 973 mm
Purchased with funds provided by
the Nicholas Themans Trust 2020
T15444



Nil Yalter born 1938
Harem 1980

Nil Yalter's *Harem* 1980 is a black and white single-channel video that focuses on the romantic relationship between two women held captive in a harem. The work's fictional narrative unfolds as a series of fragmented stories, based on accounts of concubines living in an Ottoman Palace. Yalter uses filmic techniques including mirrored split-screens, and repeated depictions of body parts and fragments to blur the boundaries between reality and representation. Throughout the video, body parts are imbued with sensual charge and erotic intensity. By focusing on these qualities, the artist emphasises the subversion of the restrictions and sexual commodification of the female body within the hierarchical structure of the women's quarters. Yalter's video practice is concerned with the position of marginalised subjects in society and, more broadly, with a conceptual approach to ethnic, identity and gender issues.

Video, black and white, and sound
Duration: 45min
Purchased with funds provided by the Middle East
North Africa Acquisitions Committee 2019
T15370



Franz West 1947–2012
Untitled (Model for a Metal Sculpture) 1987

Franz West was an Austrian artist who has been incredibly influential on sculptural practice since the late 1970s. Following his 2019 retrospective, we have added to the collection his largest work of the 1980s, *Untitled (Model for a Metal Sculpture)*, a work that premiered in his first institutional exhibition in Vienna at the Secession in 1987. Based on the shape of a club held by the classical Farnese Hercules figure in Naples, it stands on a metal base composed of radiating bars. It is constructed from papier-mâché over a metallic core and has been painted gold. The work leans backwards at what feels like a precarious angle, like West's other pieces from this time which call to mind drunken postures. *Untitled (Model for a Metal Sculpture)* is characteristic of West's playful approach to sculptural history, and his anarchic and humorous use of cheap sculptural materials.

Papier-mâché, paint, metal leaf, plaster and steel
Object: 3840 x 1500 x 430 mm
Purchased with funds provided by the European Collection Circle, George Economou, Lonti Ebers and Agnès and Edward Lee Acquisition Fund 2019 T15484



Pacita Abad 1946–2004
European Mask 1990

These extraordinary embroidered tapestries are part of a series that Pacita Abad began in the late 1970s. Referred to as *trapuntos*, they represent artistic responses to the cultural traditions that Abad encountered in her peripatetic life and travels throughout Asia, Africa, Latin America and the United States. Resurrecting vernacular traditions of sewing and quilting, the works were made using large pieces of canvas on to which the artist stitched forms, creating a three-dimensional effect by stuffing the canvases and transforming their surface with paint, shells, buttons, beads, mirrors and other objects. Abad dispensed with stretcher bars and hung these works directly on the wall or from the ceiling, transforming the flat surface of a picture into something more dynamic and multi-dimensional. The portability of the *trapunto* form resonated with her migrant existence.

Acrylic paint, silkscreen and thread on canvas support: 2607 x 1827 mm
Purchased with funds provided by the Asia Pacific Acquisitions Committee 2019 T15297



Vivan Sundaram born 1943
Memorial 1993–2014

This room-size installation responds to the violent conflict between Hindu and Muslim groups in India in the early 1990s. *Memorial* is a commemorative tomb for an unknown victim. It takes as its central image a newsprint photograph by the photojournalist Hoshi Lal, which depicts a deceased man lying in the street after the 1993 riots in Mumbai. They were part of a cycle of civil conflict between religious communities that included the destruction of the sixteenth-century Babri mosque in Ayodhya in 1992, a landmark event in contemporary Indian history. The installation is laid out on an architectural plan that recalls the landscape and Mughal geometry of monuments and necropolis structures in North India, especially Delhi, where the artist lives. The work was presented in the exhibition *Century City: Art and Culture in the Modern Metropolis* at Tate Modern in 2001.

Steel, metal trunks, sandstone tiles, marble, glass, wood, concrete, ceramic, plaster, iron nails, neon, photographs, gelatin silver print and inkjet prints on paper
Overall display dimensions variable
Purchased with funds provided by the South Asia Acquisitions Committee, Tate International Council and Tate Patrons 2019 T15329



Maud Sulter 1960–2008
Les Bijoux IV 2002 from Les Bijoux 2002

An artist and poet of Ghanaian and Scottish heritage, from the 1980s Maud Sulter was involved in Black feminist and lesbian circles in Britain. Her work explores the representation of Black women and the effacing of their stories. Such themes are central to this series of performative self-portraits, the first works by Sulter to enter Tate's collection. The artist here reimagines herself as Jeanne Duval, a Haitian-born actress and dancer, and life companion of Charles Baudelaire. In his poems, Baudelaire cast Duval as an erotic and exotic being. In this series of portraits, Sulter aims to give her back control over her representation and sexual agency.

9 photographs, colour, Polaroid, on paper
828 x 560 mm each (framed)
Presented by Tate Patrons 2020 P82550



Kemang Wa Lehulere born 1984
I cut my skin to liberate the splinter: Act 1 2017

This work is part of a larger installation titled *I cut my skin to liberate the splinter* 2017 which addresses South African histories, in particular the artist's experiences growing up during apartheid. Themes such as history, memory, home and exile are explored through the artist's signature use of found objects. The work can be activated by a performance in which elements of the sculptures are used as instruments. *Act 1* comprises a triangular form constructed out of salvaged school desks and an acrylic tube connecting a transparent rectangular tank with a steel bath filled with water. Glass bottles containing sand and blue paper scrolls are arranged in front of the bath. When activated the piece references the pressurised water system used in constructing the Giza Pyramids. In explaining the title, Wa Lehulere has said that 'to cut oneself to liberate that which hurts is a poetic act towards generosity and [a] desire for freedom'.

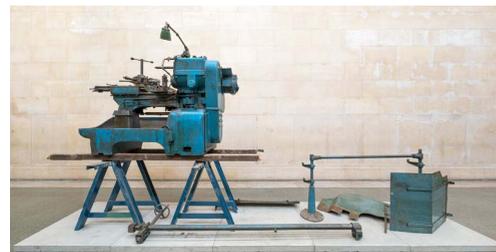
Wooden school desks, 96 glass bottles with cork tops, steel bath, acrylic tank, acrylic pipe, water, moulded plastic valves, metal flutes, sand, paper, and ribbon
Overall display dimensions variable
Purchased with funds provided by the Africa Acquisition Committee 2019
T15274



Vincent Fecteau born 1969
Untitled 2018

Vincent Fecteau, based in San Francisco, makes handcrafted sculptures from everyday materials, often incorporating these into structures made of foamcore or papier mâché. *Untitled* 2018 is papier-mâché sculpture, painted with watercolour and acrylic, with a jagged shaped patch of tulle hanging from one of its sides. The planes rise and curve to edges that are sometimes straight and sometimes twisted. Though not based on any existing object or image, Vincent Fecteau's sculpture might evoke a futuristic mask or a shell whose exterior has been eroded, leaving its cavities visible.

Papier mâché, tulle, watercolour and acrylic paint
Object: 760 x 610 x 660 mm
Presented by the Tate Americas Foundation, courtesy of the North American Acquisitions Committee 2019
T15342



Mike Nelson born 1967
The Asset Strippers (Elephant) 2019

This brilliant blue lathe on cast concrete slabs is one of the sculptural assemblages that formed Mike Nelson's response to the Tate Britain Commission for the Duveen Galleries in 2019. The compositional treatment of the parts, together with the monochromatic colour scheme, is reminiscent of British modernist sculpture, in particular the industrial assemblages of Anthony Caro. Significantly, however, Nelson's sculpture is composed of found objects. Nelson scoured the online auctions of asset strippers to amass a collection of remnants of Britain's manufacturing industry which points to the decline of that industry, its infrastructure and the welfare state. He described the works as marking 'the ends of an era, the cannibalising of all we have left – a sort of self-consumption, an eating away of ourselves.'

Metal lathe, metal trestles, cast concrete tiles, industrial machinery parts and wooden timbers
Object: 2705 x 6010 x 1200 mm
Purchased 2019
T15413



Lisa Brice born 1968
Untitled 2019

Lisa Brice was the subject of an Art Now exhibition at Tate Britain in 2018. Her paintings of unidentified women borrow from a range of art historical references, particularly depictions of the female body by male artists such as Pablo Picasso, Edgar Degas and Édouard Manet, subverting them to create portraits that express emancipation and empowerment. Here the figure is both subject and artist, indicated by the easel at her feet and the paintbrushes in her hand, though the painting is not a self-portrait as such. The dark-haired woman, naked other than for a pair of blue stockings, confronts herself in the mirror, her blank stare reflected back at the viewer. The use of cobalt blue, a colour which has multiple associations for the artist, is characteristic of Brice's work.

Gouache and synthetic tempera on canvas
Support: 2000 x 950 x 30 mm
Presented by Harry and Lana David 2019
T15546

ARCHIVE

**Ithell Colquhoun 1906–1988**

This archive collection, formerly cared for by the National Trust, comprises approximately 5,000 preparatory sketches, drawings, pages from sketchbooks, designs for book covers and other commercial work, theatre designs and experimental surrealist artworks covering the artist's career, 1930s–80s.

Margaret Ithell Colquhoun became interested in esoteric literature and occult sects while studying at the Slade School of Fine Art in London between 1927 and 1931. During the early 1930s, when she took a studio in Paris, she became involved in surrealism. In 1936 she participated in the *London International Surrealist Exhibition*, after which she exaggerated the anthropomorphic qualities of her botanical works in line with Salvador Dalí's illusionistic paintings, making her own contribution to the capturing of psychic space in painting. Colquhoun moved to Cornwall in the late 1940s, where her interest in automatism and the esoteric became combined.

Presented by the National Trust, 2019
TGA 201913

**Guy Brett born 1942**

Guy Brett is a renowned art critic and curator with an international outlook, based in London. He has written extensively and curated many exhibitions examining the boundaries between the 'global and the local', and the coexistence between artists and their works. He is considered to be the key art critic responsible for the wider understanding of the work and practice of Latin American artists, as well as for the increase in interest in kinetic art of the 1960s in both Europe and Latin America. Guy Brett's papers closely reflect the range of his activity, with files of correspondence and documentary material relating to artists covering a wide geographical and generational spread, as well as project files for his own writing and curatorial projects.

Presented by Alejandra Allamirano and Guy Brett 2019
TGA 20208

INDIVIDUAL, TRUST AND PUBLIC FUNDING

We are grateful for the generosity of individuals, public bodies, foundations and corporate supporters both within the UK and internationally who provide essential support and advocacy to enable us to deliver our mission. We also extend our thanks to the Tate Americas Foundation and Tate Canada Foundation for their international fundraising.



We acknowledge the generosity of the following exhibition supporters: AKO Foundation towards *Olafur Eliasson: In real life*, Terra Foundation for American Art for *Nam June Paik* and the ongoing *New Perspectives on American Art* series, Petr Aven for *Natalia Goncharova* and John Studzinski for *Dora Maar*. Support for *Steve McQueen: Year 3* came from Joseph and Abigail Baratta, and De Ying Foundation, with additional support from Dana and Albert R. Broccoli Charitable Foundation, The Garcia Family Foundation and the Wagner Foundation.

Groups of supporters also joined Exhibition Supporters Circles, providing additional funding for *Frank Bowling*, *British Baroque: Power and Illusion*, and *Aubrey Beardsley* at Tate Britain; and *Olafur Eliasson: In real life*, *Andy Warhol* and *Steve McQueen* at Tate Modern.

Continued support from a growing Art Now Supporters Circle has enabled the delivery of an engaging programme of exhibitions at the forefront of contemporary art in Britain, including exhibitions from France-Lise McGurn, Sophia Al-Maria and Joanna Piotrowska at Tate Britain.

In Between Art Film have ensured that Tate Film continues to thrive, generously supporting the programme that expands the dialogue between art and moving image.

The major undertaking of annual commissions at both Tate Modern and Tate Britain have been strengthened by the Tate Britain Winter Commission Supporters Circle for Anne Hardy's transformation of the Millbank steps and Sikkema Jenkins & Co.'s generous support towards the *Hyundai Commission: Kara Walker: Fons Americanus* at Tate Modern.

Tate's Learning programme, including the Schools and Teachers and Special Educational Needs and Disability programmes, has been generously supported this year by a number

of new and existing supporters. Thanks to Elizabeth and Rory Brooks, the Brooks International Fellowship continues to connect practitioners globally, enabling knowledge exchange between Fellows and Tate colleagues.

Tate Collective has continued to move from strength-to-strength, benefitting from the committed support of Jean and Melanie Salata, Garfield Weston Foundation and the Rothschild Foundation. Support for conservation work included a grant received from The Charlotte Bonham-Carter Charitable Trust for vital treatment to restore the Juno fancy dress costume worn by Barbara Hepworth to the 1956 Penwith Arts Ball.

This year we entered the final year of the ARTIST ROOMS on Tour programme, generously supported by Arts Council England (ACE) and Art Fund. ACE also continue to provide much-needed funds towards the British Art Network, alongside the partnership and support from Paul Mellon Centre. We also entered the final year of support from National Lottery Heritage Fund towards the Tate St Ives Legacy, Aspire: National Network for Constable Studies and The Ferryman projects.

The Tate Liverpool Commissioning Circle supported production of two exhibitions: *Sol Calero: El Autobús* and *Theaster Gates: Amalgam*. Tate Liverpool's partnerships with Birmingham City University, The City of Liverpool College, Edge Hill University, Liverpool Hope University, Liverpool John Moores University and the University of Liverpool enabled the gallery to deliver exhibitions, research, and a free public and learning programme. We are also grateful for the ongoing support of Liverpool City Council and Patrons.

Andy Warhol at Tate Modern

ACQUISITION SUPPORT

Tate's six Acquisitions Committees continue to provide invaluable support for major acquisitions of important works of art. In 2019/20, the Committees comprised 189 active supporters, hailing from 48 countries, and together enabled 121 works from around the world to enter the national collection.

We hugely appreciated the generosity of a number of individual Acquisition Committee supporters, who generously gave additional donations or gifted works of art to support Tate's collection. We also acknowledge the Tate Americas Foundation North American and Latin American Acquisitions Committees' support of acquisitions from the Americas.

The Middle East and North Africa Acquisitions Committee (MENAAC) celebrated its tenth anniversary this year. We especially acknowledge and thank Maryam Eisler and Maya Rasamny, who stepped down as founding Co-Chairs of MENAAC, for their passionate commitment during their tenure. We were delighted to welcome Maria Sukkar and Faisal Tamer as new Co-Chairs. In addition, we remain hugely grateful to Mercedes Vilardell, Chair of the Africa Acquisitions Committee; Alan Lau and Fernando Zobel de Ayala, Co-Chairs of the Asia-Pacific Acquisitions Committee; Elizabeth Brooks, Chair of the Photography Acquisitions Committee; Dilyara Allahkverdova and Peter Kulloi, Co-Chairs of the Russia and Eastern Europe Acquisitions Committee; and Lekha Poddar and Rajeeb Samdani, Co-Chairs of the South Asia Acquisitions Committee, for their continued leadership.

This marked a successful third year of the European Collection Circle, an initiative in which supporters enable collection-transforming acquisitions of modern and contemporary art by leading artists from Western Europe, including Britain. This past year, thanks to the European Collection Circle with additional support

from George Economou, Lonti Ebers, and the Edward and Agnès Lee Acquisition Fund, Tate secured Franz West's iconic work *Untitled (Model for a Metal Sculpture)* 1987, following its prominent inclusion in last year's Tate Modern retrospective. The European Collection Circle now comprises eleven supporters and is chaired by Edward Lee, building on his commitment to Tate through the Edward and Agnès Lee Acquisition Fund.

The Joe and Marie Donnelly Acquisition Fund, launched in 2016, continues in its ten-year commitment towards key acquisitions by Tate of contemporary works of art by European, British and American artists. This year, the Fund enabled Tate to acquire Silke Otto-Knapp's *A series of images following one from the other. Eine aufeinander folgende Reihe von Bildern* 2018. We warmly acknowledge Joe and Marie Donnelly for their continued dedication to supporting this initiative.

The Frieze Tate Fund supported by Endeavor continued this year, enabling Tate to acquire works by Jagoda Buič, Marc Camille Chaimowicz, Paulo Nazareth and Patrick Staff. It was the first time that works were acquired from both Frieze London and Frieze Masters. Dimitris Daskalopoulos generously continued his critical support of the post of The Daskalopoulos Senior Curator, International Art (Africa, Asia & Middle East). This support continued to underpin Tate's ability to realise key research, acquisitions and exhibitions of art from Africa, Asia and the Middle East.

With generous support provided by the Estate of Mollie Winifred Vickers, Art Fund (with a contribution from the Wolfson Foundation), Tate Members and Tate International Council, this year Tate was able to acquire *Due Porte* 2015, a major work by Rachel Whiteread, which had featured prominently in the Tate Britain *Rachel Whiteread* exhibition.



Works by Helen Frankenthaler shown at Tate Modern

The Helen Frankenthaler Foundation generously presented Helen Frankenthaler's *Vessel* 1961, a spectacular example of the artist's work created during an important early stage of her career and the first painting by the artist to enter Tate's collection. The work went on immediate display at Tate Modern alongside four other paintings generously on loan from the Helen Frankenthaler Foundation.

A number of individuals and private and charitable organisations provided critical support for Tate's collection, through donations toward acquisitions, gifts of works of art, and ongoing support for key areas of collection building. In addition to those highlighted above, we are especially grateful to: a/political foundation; Alireza Abrishamchi; Art Fund; ArteBA; Inna Bazhenova and In Artibus Foundation; Leanne and Caitlin Bennett; Bloomberg Philanthropies; José Luis Blondet; Ivor Braka; Jamal Butt; Denise Coates Foundation; Contemporary Art Society; Paul Cumming-Benson; Harry and Lana David; Ford Foundation; Eric and Louise Franck; Candida Gertler; Robert Hiscox; Yongsoo Huh; Catriona Jeffries; Jack Kirkland; José Luis Lorenzo; Helen

Mignano; Adrian Milbus; the Ronald Moody Trust; the Mottahedan family; National Heritage Memorial Fund; National Trust; New Carlsberg Foundation; Outset Contemporary Art Fund; Silvia Paz-Illobre; Qantas Foundation; Olivia, Sofia & Thea Rasini; the Rea family; Erica Roberts; Emmanuel Roman; Anna Salamone; Anders and Yukiko Schroeder; Leo Shih; V-A-C Foundation; Mercedes Vilardell March; Michael Werner; Jane and Michael Wilson; Juan Yarur Torres; Anita and Poju Zabłudowicz; Roman Zubal and those who wish to remain anonymous, among others.

Tate also continues to benefit from generous gifts of works of art from artists and artist's estates. This year, we are especially grateful to: the Estate of Pacita Abad; George Condo; Natalie Dower; Juan Manuel Echavarría and Fundación Puntos de Encuentro; Nan Goldin; Tamara Henderson; Andy Holden; the Estate of Clyde Hopkins; Kim Ku-lim; Duane Linklater; Steve McQueen; Mike Nelson; Martin Parr; Stephen Prina; Taryn Simon; Erika Verzutti; Kemang Wa Lehulere; Rachel Whiteread; the family of Vladimir Yankilevsky with support from Alexander Girda; and Marie Yates, among others.



LEGACIES

Legacy gifts are critically important to Tate, making a lasting contribution to all areas of our work, both now and for future generations. The 1897 Circle, Tate's honorary Legacy Club, welcomed eight new members this year, bringing total enrolment to seventy-three 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 continued dedication.

Legacy gifts of art to the national collection this year included: Michael Ayrton's *The Evolution of the Minotaur* 1963–4 and *The Landscape of Cain* 1958, John Milne's *Credo* 1974 and *Les Baux* 1959 and Jacob Epstein's drawing of *Jacob and the Angel* c.1940 from the Estate of Andrew Burt and Meredith Frampton's *Trial and Error* 1939 from the Estate of Miss J.B Dickins, among others. Tate especially remembers the longstanding support of the late Karsten Schubert, who generously presented a major work by Tess Jaray, *Garden of Anna* 1966, shortly before his passing last year.

Tate remains grateful for the invaluable benefit to the wider heritage sector provided through HM Government's Acceptance in Lieu scheme, administered by Arts Council England. This year, Tate brought into the collection a number of important artworks and archives through the scheme, including: Peter Lanyon's *Clevedon Bandstand* 1964, from the Estate of Sheila Lanyon; Giacomo Amiconi's *Frederick, Prince of Wales* 1735 and *William, Duke of Cumberland* 1735; John Closterman's *Portrait of a Gentleman* c.1700–2; the Bruce Lacey Archive and a collection of 30 black and white photographs by Bill Brandt, all generously bequeathed anonymously through the scheme.

We were also grateful to have received several monetary legacy gifts, helping to secure and strengthen Tate's long-term future, including generous gifts from The Estate of Denise Antenen, The Estate of Mrs AF Frohlich, The Estate of Mr Kenneth McGowan and The Estate of Mr Michael Stoddart.

Visitors to a Legacy event at Tate Britain

TATE PATRONS

Tate Patrons continue to provide crucial support across our programmes, including *Olafur Eliasson: In real life*, as well as exhibitions highlighting important yet overlooked practices in art history, such as *Dora Maar*. The group also supported a number of major conservation projects, such as pioneering research into plastic conservation using an installation by Zoe Leonard as a case study. It also helped enliven the galleries through support of the Performance Activation Fund, which delivers programming of performance works across our galleries. In addition, Patrons contributed toward the acquisition of key works by modern and contemporary artists, including Marguerite Humeau, France-Lise McGurn and Vivan Sundaram.

Patrons continued their support of Tate Exchange for the fourth year, which was instrumental in involving the wider community with ideas on society through art, while the continued contribution to Tate Collective saw large numbers of young visitors enjoy the galleries.

A performance of Nedko Solakov's
A Life (Black and White) 1998–ongoing
at Tate Modern

INTERNATIONAL COUNCIL

The International Council counts 132 members from 32 countries, 13 of whom were welcomed to the Council this year from Australia, India, Russia, South Korea, Taiwan and Turkey among other countries. Through the Council's generous support, Tate was able to make five new acquisitions, including Vivian Suter's *Nisyros (Vivian's Bed)* 2016–17. The Council also provided significant contributions to the *Steve McQueen*, *Andy Warhol* and *British Baroque: Power and Illusion* exhibitions as well as the Performance Activation Fund.



Steve McQueen at Tate Modern



CORPORATE SUPPORT

We continue to be grateful for the generosity of our Corporate Partners and specifically those who have made significant long-term commitments to support Tate. The breadth and diversity of this corporate support enables Tate to achieve our creative vision and confidently plan for the future.

EY's long-standing and committed Partnership reached its seventh consecutive year in 2019 with their support centring around *The EY Exhibition: Van Gogh and Britain* at Tate Britain. In addition, EY generously provided advisory support for Tate's Collection Care department to streamline workflows.

Hyundai Motor's twelve-year partnership continues to give contemporary artists the annual opportunity to realise a site-specific installation within Tate Modern's Turbine Hall. This year the *Hyundai Commission: Kara Walker* saw over 2.1 million visitors.

Hyundai Motor also supports the *Hyundai Tate Research Centre: Transnational*. In the first year of launching, the centre has delivered an extensive programme of symposia, events and research outputs, contributing to the reframing of art histories for the twenty-first century across Tate's research and curatorial teams, including in the *Nam June Paik* exhibition at Tate Modern.

Having supported Tate since 2000, Bloomberg Philanthropies continued their generous support of digital interpretation enabling the continuation of the *Bloomberg Connects* programme both in our galleries and online. Alongside this, Bloomberg Philanthropies also supported Steve McQueen's *Year 3*.

British Baroque: Power and Illusion
at Tate Britain

Uniqlo has supported the monthly Uniqlo Tate Lates since 2016 with 365,000 visitors to date. This programme of art, music, workshops and topical conversations has become a vibrant and important part of the Tate Modern programme.

In March 2020 we celebrated the opening of the *Andy Warhol* exhibition, which marked the eighth exhibition Bank of America has supported at Tate since 2008. Online content was created to share with our audiences due to the early closure of the exhibition due to coronavirus.

BMW have supported Tate's ambitious programme of live and performance art since 2012, including the annual *BMW Tate Live Exhibition*, launched in 2017. A one-off performance by Faustin Linyekula was shared online as the latest iteration of the annual exhibition, *BMW Tate Live*, which was due to open in March 2020.

This year marked a new iteration of Deutsche Bank and Tate's long-term Partnership, with Tate curating an exhibition of sculptures from Tate's collection for Deutsche Bank's gallery in Berlin, PalaisPopulaire. *Objects of Wonder: British Sculpture from the Tate Collection 1950 – Present* opened in January 2019 to critical acclaim and ran for a period of four months.

Tate, the Museum of Contemporary Art Australia (MCA) and Qantas are partners in an international joint acquisition programme for contemporary Australian art, made possible by a corporate gift from the Qantas Foundation in 2015. Gordon Bennett's *Possession Island (Abstraction)* 1991, acquired through the

partnership, continues to be displayed at Tate Modern.

Tate Modern presented *Natalia Goncharova*, the first retrospective of her work in the UK and our first partnered exhibition with LetterOne. We are grateful to C C Land for our first partnership together and their generous support of *The C C Land Exhibition: Pierre Bonnard – The Colour of Memory* at Tate Modern.

This was also the second year of our partnership with BNP Paribas, who have generously supported the Turner Prize at Tate Britain. Sotheby's also supported the Tate Britain Commission for the tenth time this year with the *Tate Britain Commission: Mike Nelson* welcoming more than a million visitors. Tate also welcomed White & Case as a new Corporate Partner, with their support of *British Baroque: Power and Illusion* at Tate Britain.

We also thank Audemars Piguet for their support of Tate's conservation programmes, Christie's for their long-term support, Tuplin Fine Arts for their in-kind support of this year's *Tate Britain Commission: Mike Nelson* and Laurent-Perrier for their continued support.

In addition to Tate's twenty-one Corporate Partners, Tate is grateful to our Corporate Members who, alongside our events clients, hosted 126 events across our galleries, and we are thankful for their continued commitment to supporting Tate.

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FACTS AND FIGURES



To celebrate the William Blake exhibition at Tate Britain, we projected one of his most famous works onto the dome of St Paul's Cathedral

2019/20 VISITOR FIGURES

1,621,545

BRITAIN

628,018

LIVERPOOL

5,742,822

MODERN

269,534

ST IVES

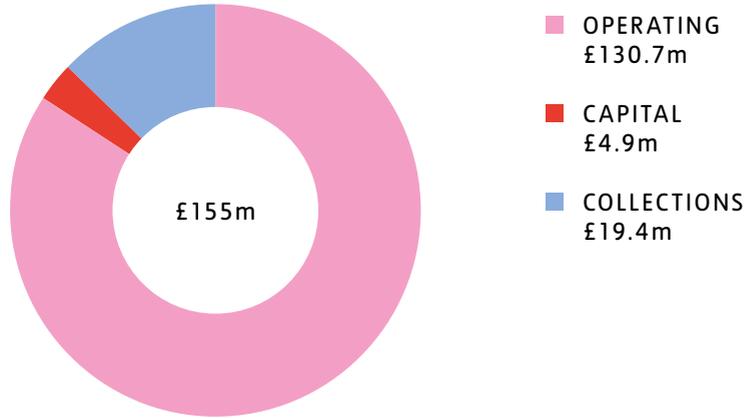
8,261,919

TOTAL

*Figures until 17 March 2020. All galleries closed
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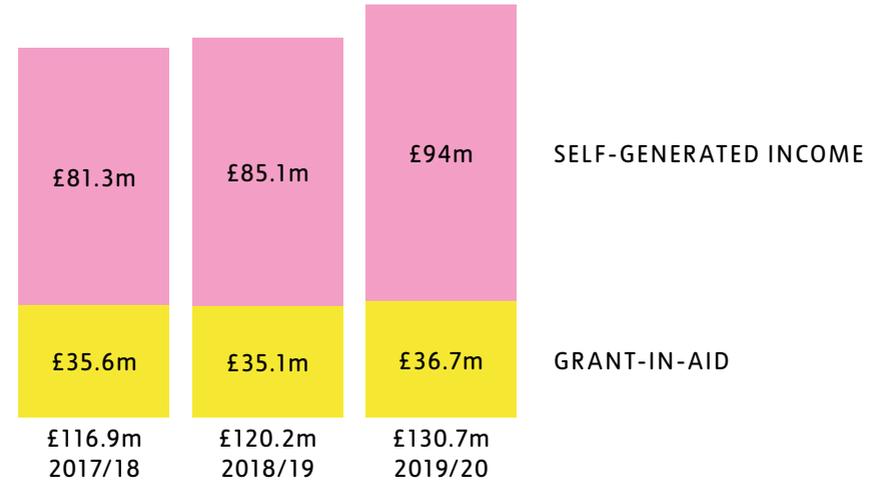
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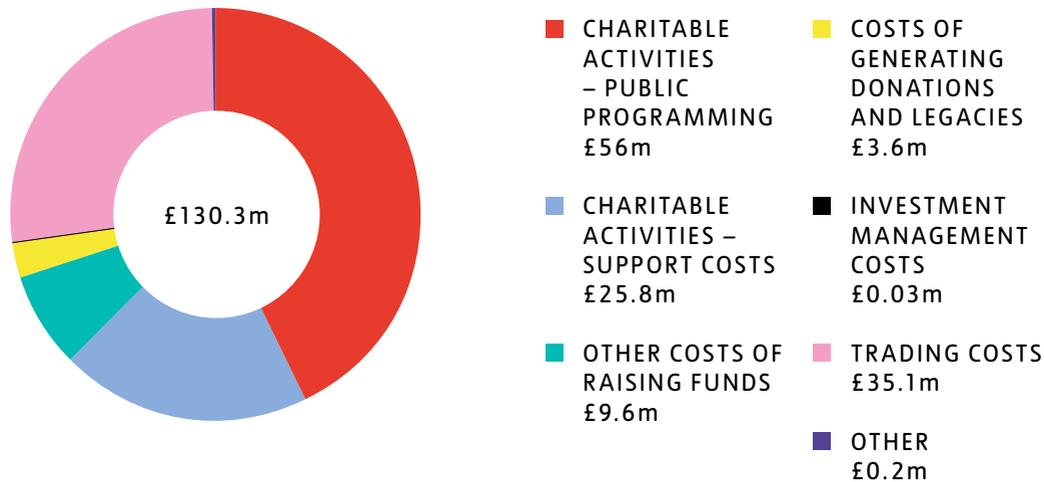
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Excluding income associated with capital expenditure and collections



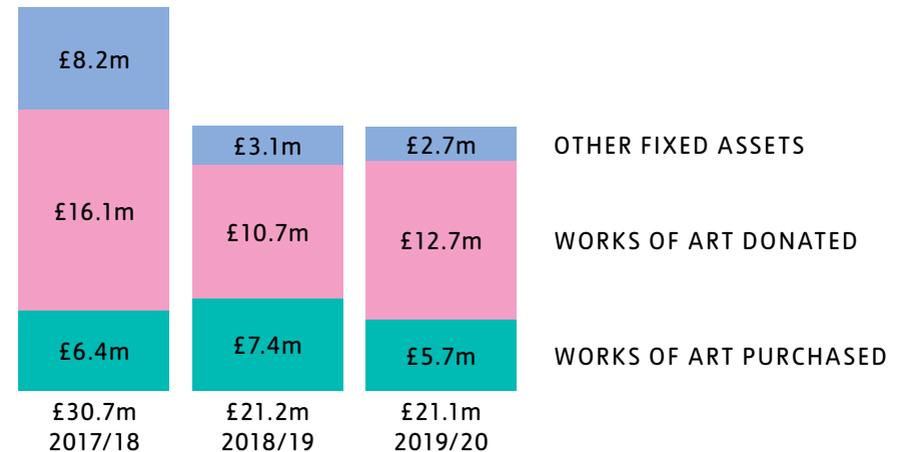
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