

TATE ANNUAL REPORT

2025-26



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INTRODUCTION

2025-26 was a year of major milestones, successful exhibitions and ground-breaking initiatives for Tate.

The first half of the year saw Tate Modern mark its 25th anniversary, with a weekend of free celebratory activities attracting 76,000 people, an unprecedented 70% of whom were under 35. Having completed the first phase of building work, Tate Liverpool secured major public and private investment towards its transformation and reopening next year. And in the summer Tate St Ives launched Teylu, a new year-round programme of creative activities and artist-led workshops for families.

Later in the year, the 250th anniversary of JMW Turner’s birth was celebrated in *Turner & Constable*, a landmark exhibition which helped Tate Britain achieve its busiest autumn-winter season in over a decade. There was also popular and critical acclaim for Tate Modern’s *Tracey Emin* exhibition, curated by Maria Balshaw as her final project at Tate before stepping down after nine years of leadership. Karin Hindsbo, Deputy Director of Tate and Director of Tate Modern, was appointed Interim Director while recruitment is underway.

By the end of 2025-26, visitor numbers to Tate’s galleries had risen to 6.2 million. In addition, over 3 million people saw a work from Tate’s collection on loan around the UK, and a further 1.5 million did so internationally. The year closed with over 154,000 people taking part in Tate’s membership scheme, with the highest number of new joiners in Tate’s history. Meanwhile, Tate Collective remains the largest youth membership scheme of any arts organisation in the world, with over 194,000 members.

These successes follow strategic changes across Tate’s programme and operations driven by Tate’s leadership, turning the page on the deficits left over from the post-pandemic era, and confidently planning for another balanced budget in 2026-27. All of this would have been impossible without the extraordinary work and dedication of Tate’s staff and volunteers. Their achievements across the year have been exceptional.

HIGHLIGHTS

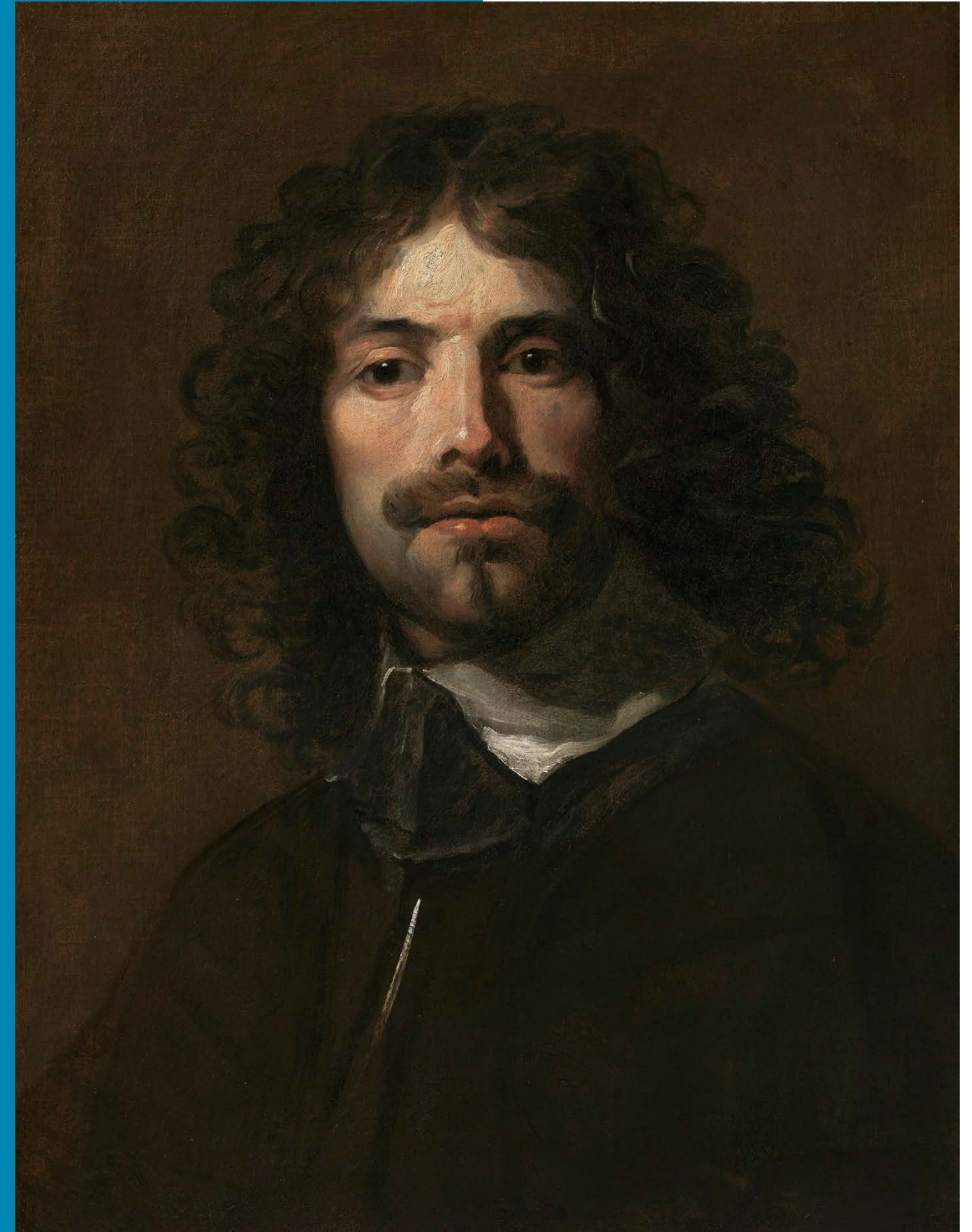
A rare self-portrait by William Dobson was jointly acquired by Tate and the National Portrait Gallery

Tate's entire Picasso collection went on display at Tate Modern to mark the centenary of *The Three Dancers*

Tate celebrated JMW Turner's 250 birthday by lending over 100 of his works around the UK and beyond

Tate Members welcomed more new joiners than in any other year, reaching 154,000 Members in total

William Dobson, *Self-Portrait* c.1635-40.
Image courtesy of Tate and the National Portrait Gallery





Tate Modern, the world's most popular modern art museum, turned 25 with a host of new displays and events

The Turner Prize attracted over 80,000 visitors as part of Bradford's 2026 City of Culture programme

Lee Miller at Tate Britain became the most popular photography exhibition in Tate's history

Over 100 works from Tate's collection travelled to the Dallas Museum of Art for a major Surrealism exhibition

Louise Bourgeois, *Maman* 1999 at Tate Modern, 2025.
Photo © Tate (Josh Croll)

A new online platform, Tate Schools, brought the nation's art collection into classrooms across Britain

Tate St Ives staged the most comprehensive survey of Liliane Lijn's pioneering kinetic and installation art

70,000 people came to Tate Modern to see the UK AIDS Memorial Quilt in the Turbine Hall

Nigerian Modernism brought together the work of 50 artists who forged a new African vision of modern art



Students from The Lowry Academy in Salford.
Photo by James Speakman / PA Media Assignments

IN OUR GALLERIES



Turner and Constable at Tate Britain, 2025.
Photo © Tate (Lucy Green)



TATE BRITAIN

Tate Britain’s free displays are the heart of its public offer. Building on the popular success of the rehang in 2023, the gallery regularly refreshes its walls with recent acquisitions to the collection. This year’s additions included a newly gifted canvas by Bridget Riley, *Concerto 1*, which formed the centrepiece of a solo display spanning six decades of her working life. A display exploring artists’ depictions of birds featured Pieter Casteels’ *A Fable from Aesop: The Vain Jackdaw* 1723, on show for the first time since joining the collection through the Government’s Acceptance-in-Lieu scheme.

The year’s exhibition programme began with one of the most influential British artists of his generation, *Ed Atkins*. The career-spanning exhibition featured paintings, writing, embroideries and drawings, alongside his acclaimed moving-image works in a succession of large-scale installations. This was followed by a pair of solo exhibitions exploring how *Edward Burra* and *Ithell Colquhoun* each took British surrealism in very different directions. The accompanying events programme included a ‘Show and Share’ by Tate’s Library and Archive team, offering the public a chance to explore the depth of Tate’s archival holdings about both artists. The same team at Tate Britain has also been working on the acquisition, cataloguing and digitisation of the Duncan Grant Archive, including over 500 of his letters to members of the Bloomsbury Group, ahead of a major upcoming exhibition.

In the autumn, *Lee Miller* was the UK’s largest ever retrospective of the highly acclaimed war and fashion photographer. A trailblazing surrealist, Miller’s extraordinary career was explored through 250 images, including some never previously displayed. It ran alongside a landmark show



positioning two giants of British art in dialogue with one another for the first time: *Turner & Constable*. This exhibition became one of the most visited in the gallery's history, and welcomed a very special visitor, His Majesty The King. It marked the culmination of *Turner 250*, a year-long celebration of the artist's 250th birthday coordinated by Tate, for which the Minister of Culture hosted a special event at 10 Downing Street.

Finally, the year ended with the opening of *Hurvin Anderson*, the first major solo show at Tate dedicated to this important, Birmingham-born contemporary artist.

2025 marked the 30th anniversary of *Art Now*, Tate Britain's ongoing series of free exhibitions showcasing emerging artistic talent. The year's programme opened with *Hylozoic/Desires* (Himali Singh Soin and David Soin Tappeser), followed later in the year by Onyeka Igwe.

Outside the gallery, building work has begun on the new Clore Garden, which will span 1.5 acres along Millbank and open to the public in 2027. Realised in partnership with the Royal Horticultural Society (RHS) and made possible by generous funding from the Clore Duffield Foundation with support from The Julia Rausing Trust, the new garden will bring together nature, art and community while providing an enormous boost to the area's biodiversity. When work began, the Mayor of London Sadiq Khan said: "It's fantastic that a new green haven is being created by Tate Britain and the Clore Duffield Foundation in the heart of the capital, where people can reconnect with nature and wildlife will be able to thrive."

Left: *Lee Miller* at Tate Britain, 2025.
© Lee Miller Archives, England 2025. All rights reserved. leemiller.co.uk.
Photo © Tate (Sonal Bakrania)

Right: *Hurvin Anderson* at Tate Britain, 2026.
Photo © Tate (Larina Annora Fernandes)

TATE MODERN

Tate Modern's ever-changing free collection displays were central to the gallery's 25th anniversary celebrations, with the return of Louise Bourgeois' giant bronze spider *Maman* – the first work to greet visitors when the gallery opened in 2000. This was accompanied by a new trail of 25 'key works', offering visitors a snapshot of the gallery's diverse collection, from icons like Warhol's *Marilyn Diptych* and Dalí's *Lobster Telephone* to new additions by artists including Outi Pieski, Edgar Calel and Nalini Malani. Anniversary celebrations culminated in a 'Birthday Weekender' in May, which saw over 76,000 people attending a special programme of live music, performances, talks, and tours.

Further new displays showcased the incredible work of Tate's highly skilled Collection Care team. Intricate folded paper cut-outs by the Chinese artist Xidayie were painstakingly prepared for their first display at Tate Modern, with conservators and technicians devising a hinging system from tiny pieces of Japanese paper and a bespoke double-sided frame. The team also carefully cleaned and consolidated a series of photographs by Marina Abramovic, which had been stored in a cellar for nearly half a century before joining Tate's collection. Displayed without glazing, visitors can now experience them as they would originally have been presented in the 1970s.

In June, the UK Aids Memorial Quilt was displayed in Tate Modern's Turbine Hall, a vast work consisting of 42 quilts, representing 384 individuals affected by HIV and AIDS. Laid in a grid across the entire floor, it saw substantial visitor queues outside of the building, with people seeking a rare opportunity to see this iconic and devastating piece of commemorative art.





Tate Modern's exhibition programme led with a series of ambitious solo shows: *Leigh Bowery!* proved an enormous hit with audiences, offering them a glimpse into the provocateur's audacious, unapologetic world. *The Genesis Exhibition: Do Ho Suh* brought together the Korean-born, London-based artist's immersive fabric installations and life-size replicas of past homes. Sustained engagement on social media platforms saw the exhibition's popularity grow and grow, leading to its run being extended to help meet demand. *Emily Kam Kngwarray*, was the first major European exhibition of the work of one of Australia's most significant figures in contemporary art, focusing on her ritual, spiritual and ecological engagement with her homelands. Finally, Tracey Emin's largest ever survey show – entitled *A Second Life* – opened at the end of the year, coinciding with one of her large-scale bronze sculptures being installed outside the gallery.

One of the most renowned works in Tate's collection, Pablo Picasso's *The Three Dancers* 1925, had its centenary year in 2025. To mark the occasion, Tate Modern invited contemporary artist Wu Tsang and writer and curator Enrique Fuenteblanca to explore the meaning of performance through Picasso's work. This resulted in *Theatre Picasso*, a hugely successful exhibition which showcased Tate's entire collection of the artist's work in a dramatic installation, continuing Tate Modern's history of presenting foundational figures from art history in fresh ways.

Left: *UK AIDS Memorial Quilt* c.1989-ongoing, at Tate Modern 2025.
Photo © Tate (Kathleen Rundell)

Right: Tracey Emin at Tate Modern, 2026.
Photo © Tate (Sonal Bakrania)

Overleaf: *Nigerian Modernism* at Tate Modern, 2025.
Photo © Tate (Jai Monaghan)

A landmark group exhibition, *Nigerian Modernism*, celebrated the artists who revolutionised modern art in Nigeria before and after national independence in 1960. The show attracted significant visitor numbers, including His Excellency Bola Tinubu, President of Nigeria, who was joined by the Deputy Prime Minister David Lammy as part of a state visit to the UK. Tate's commitment to the art of Africa and the African Diaspora was also reflected in an exceptional gift of 36 works from renowned collectors Jorge M. and Darlene Pérez. Featuring such artists as El Anatsui, Yinka Shonibare, Joy Labinjo, Bruce Onobrakpeya and Buhlebezwe Siwani, the gift considerably strengthened Tate's holdings of works by contemporary artists from, or with links to, the region.

Tate's three annual commissions began with the launch of the *Infinites Commission*, a brand-new platform focused on the limitless experimentation of contemporary art. French artist Christelle Oyiri was the inaugural recipient of the commission, with an installation made specially for the Tate Modern's Tanks. This was followed in the summer by Monster Chetwynd's *Uniqlo Tate Play* commission, which brought an immersive theatrical installation to the Turbine Hall, and in the autumn by Sámi artist Máret Anne Sara's *Hyundai Commission*. Sara's multisensory work invited audiences to consider the sacred life-forces rooted in ancestral knowledge and the natural world.

Tate Modern has always sought to provide a welcoming environment for the broadest range of audiences. The 2026 edition of the I AM Festival, an annual event designed to empower deaf, disabled, and neurodiverse young people to showcase their talents and ideas, took place in collaboration with A New Direction. This year's edition was the largest and most visible to date, with over 550 young people taking part in activities over three days, in spaces across Tate Modern.





Photo © Tate (Madeleine Buddo)

TATE ST IVES

Before its later showing at Tate Britain, Ithell Colquhoun's *Between Worlds* was first exhibited in the spring at Tate St Ives, a fitting location reflecting the artist's move to Cornwall in the 1940s. The show also provided inspiration for the gallery's U Studio Festival, which welcomed 474 young visitors. Curated by the Tate Collective Producers group (aged 15-25), the festival featured playful and accessible activities related to the themes in Colquhoun's work.

This was followed in the summer by *Arise Alive*, a major exhibition of the work of Liliane Lijn, exploring the five-decade career of a truly pioneering kinetic artist. The winter exhibition focused on the work of Lithuanian-born artist Emilija Škarnulytė, who creates films and immersive installations that explore power structures hidden within the cosmic and geological order.

In October, new work by Turkish artist Ahmet Doğu İpek was presented in Gallery 10, created during his residency at Porthmeor Studios. His practice consists of watercolour, ink and charcoal works on paper, and explores the relationship between the built environment and nature. In the spring, these works were replaced by artist Halima Cassell's tactile, geometric sculptures, inspired by multicultural traditions of architectural carving and moulding in buildings such as cathedrals, churches and mosques.

Tate St Ives's engagement of community groups is part of the role it plays for local audiences, from Create Club, which sees groups of local young people from Truro attending regular artist-led sessions to boost creative confidence, to the annual Teylu Festival where families are invited to join in activities inspired by contemporary folk and Cornish heritage.

TATE LIVERPOOL

This year saw continued progress on the transformation of Tate Liverpool. The redevelopment will turn the UK's most popular modern and contemporary art gallery outside London into a space fit for the 21st century. Designed by 6a architects, Tate Liverpool's renovation will see the iconic building opened up to display the incredible variety of Tate's collection and host world-class exhibitions. These galleries will sit alongside new public spaces for play, relaxation and learning with views across the Mersey, helping to connect the gallery with the city and communities that surround it.

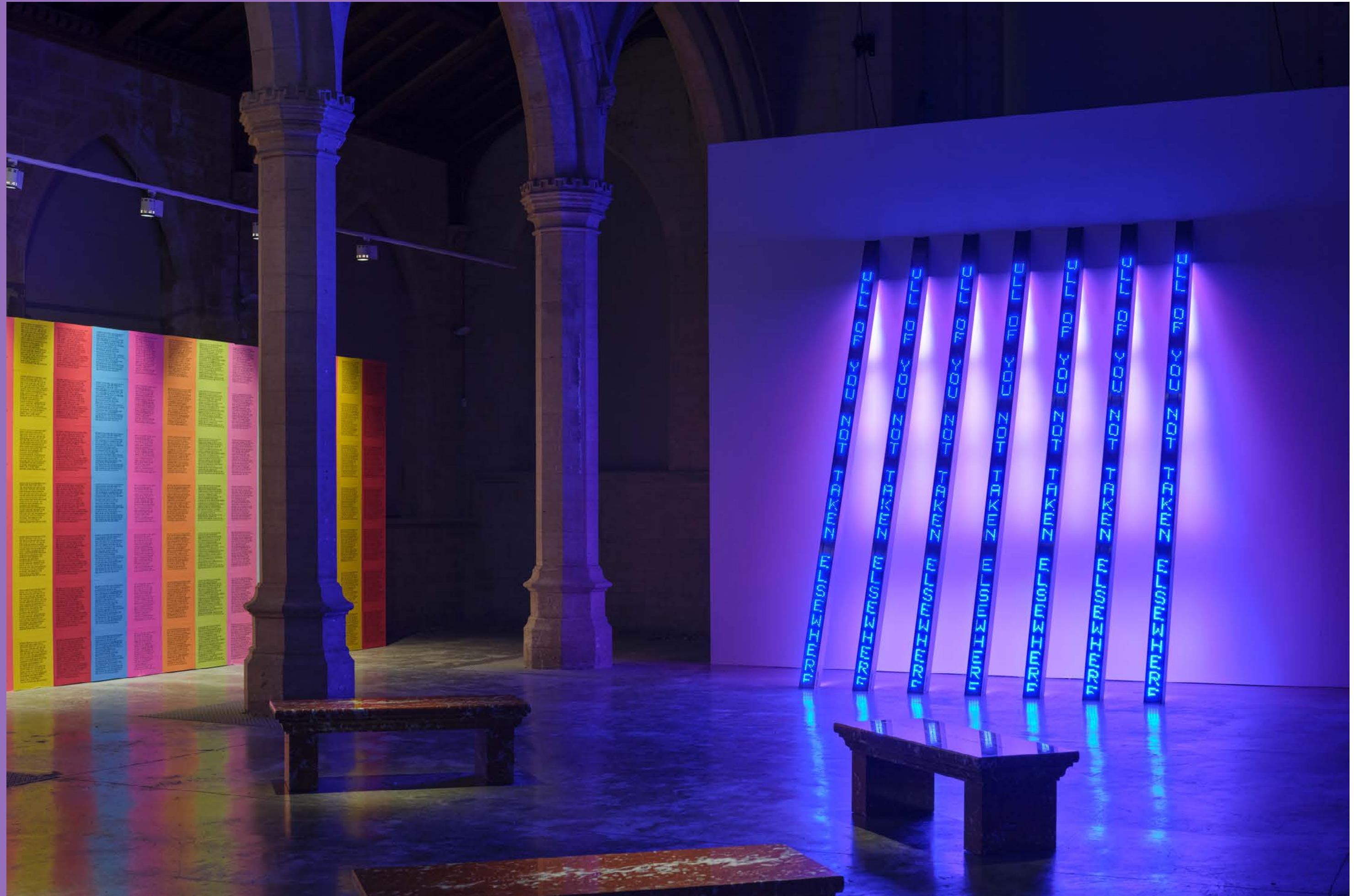
Sustainability sits at the heart of the project, implementing significant improvements in the gallery's environmental standards. New services will replace fossil fuels with renewables, and natural ventilation will be introduced to the building to ensure better energy performance. These innovations will build on Tate's ongoing success in reducing emissions across all its sites, having now achieved a 47% reduction since the baseline year of 2017-18.

While the gallery is closed, Tate Liverpool has been staging free displays, exhibitions and events at RIBA North, as well as running outreach programmes in the local community. This year, the team worked with the Liverpool City Region Careers Hub to run career workshops and activities at 147 schools and colleges.

Concept art for reimagined Tate Liverpool © 6a architects



BEYOND OUR GALLERIES



ARTIST ROOMS Jenny Holzer at 20.21, Scunthorpe, 2026.
Photo © Tate (Sam Day and Reece Straw)

AROUND THE UK

Tate is a truly national organisation, operating in towns and cities right across the UK through its own galleries, loans from its collection, and partnerships with other venues. This year, Tate loaned 361 works to 74 UK exhibitions, with a further 191 works on long-term loan to other museums and galleries. Last year, over 3 million people saw Tate works on loan to other venues – more people than visit globally renowned institutions such as the Museum of Modern Art in New York and the Rijksmuseum in Amsterdam.

Major loans included Steve McQueen’s film installation *Grenfell*, which began a three-year national tour supported by Arts Council England and Art Fund. The artwork was made in response to the 2017 tragedy at Grenfell Tower and was placed in the care of Tate and the London Museum. It was shown at Tramway in Glasgow in spring 2025 before travelling to Chapter in Cardiff. Another key work which will soon tour the UK is William Dobson’s *Self Portrait*, which was jointly acquired by Tate and the National Portrait Gallery this year. The painting, made around 1640, is widely considered to be Dobson’s masterpiece and has now gone on display at Tate Britain before its travels to other venues nationwide in 2027 and beyond.

One loan stood out as a true first for Tate: In March, LS Lowry’s streetscape *Dwelling Ordsall Lane, Salford 1927* was shown at The Lowry Academy in Worsley – the first time a Tate collection work has ever been loaned to a school. Students at the Academy took part in activities inspired by the painting and career workshops led by Tate staff. Schools across the UK also benefited from the launch of a new digital platform, Tate Schools, with support from Bloomberg Philanthropies. This online space for teachers and students offers a new way to

bring Tate’s collection into classrooms across the UK through resources and digital tools.

ARTIST ROOMS is Tate and National Galleries of Scotland’s flagship programme for touring the best modern and contemporary art across the UK. The jointly owned collection includes major bodies of work by over 40 international artists, which partners in urban and rural communities bring to local audiences. To date, the programme has attracted 62 million visitors to 231 exhibitions nationwide. In June, *Andy Warhol: Portrait of America* opened at the MK Gallery, Milton Keynes, before travelling to the Lightbox Gallery in Woking in July.

Members of Plus Tate, a network of over 40 UK contemporary visual arts organisations, continued to share knowledge, skills and resources this year, as well as collaborate on artistic programmes. The 3000 members of the British Art Network, jointly convened by Tate and the Paul Mellon Centre, also worked together to share curatorial research, practice and theory in British art.

Nnena Kalu’s installation at the Turner Prize, Cartwright Hall Art Gallery, 2025.
Photo © David Levene





AROUND THE WORLD

Each year, through touring exhibitions and commissions, our international partnerships mean Tate's collection is accessed and enjoyed across the globe. 2025-26 saw 706 works loaned to 115 exhibitions internationally, reaching millions of people worldwide. Meanwhile, Tate's website attracted 28.4 million visits and its social media channels were followed by 12.9 million, with Tate's Instagram account having the highest engagement of any museum in the world.

Major Tate exhibitions held outside the UK this year included *YBA & Beyond: British Art in the '90s from the Tate Collection*, which opened at the National Art Center in Tokyo (NACT). It is one of the largest and most complex collection-based exhibitions toured by Tate, featuring 81 works by 58 artists, including Francis Bacon, Black Audio Collective, Damien Hirst, Lubaina Himid, and Tracey Emin.

Following the success of *Anthony McCall: Solid Light* at Tate Modern and La Reggia di Venaria in Italy, it became one of two international inaugural exhibitions to open at Shenzhen Bay Culture Square in China, after which it travelled to Oklahoma Contemporary Arts Center in the USA. Tate's other touring shows this year included *International Surrealism* at the Dallas Museum of Art, featuring over 100 works from the collection, and *Turner's Sublime Legacy* at the Museum of Art Pudong (MAP) in Shanghai and the Chiang Kai-Shek Memorial Hall in Taipei, which put 78 works by Turner in dialogue with 28 works by modern and contemporary artists.

Tate's partnership with MAP also saw El Anatsui's *After the Red Moon* open in Shanghai in October, followed by Carolina Caycedo's *Salute of the Whales* in February. Developed as a co-commission between Tate and MAP, Caycedo's work marked the first time Tate has partnered with another museum to deliver a new artistic commission.

Alongside these collection-based exhibitions and new commissions, Tate loaned many individual works to exhibitions around the world, showcasing the strength and vitality of the UK's rich creative heritage and artistic talent. A prime example of this was the major exhibition of David Hockney's work at the Fondation Louis Vuitton in Paris, which ran from April to September. Loans from Tate provided some of the highlights of the exhibition, including the celebrated paintings *A Bigger Splash* and *Mr and Mrs Clark and Percy*.

El Anatsui, *After the Red Moon* 2024 at Museum of Art Pudong, Shanghai.
Photo © Museum of Art Pudong

FUNDING & SUPPORT



Ithell Colquhoun: Between Worlds at Tate St Ives, 2025.
Photo © Tate (Lucy Green)

We are extremely grateful for the support we have received from the many individuals, trusts, foundations, corporate and public sector funders this year.

We were delighted to mark the ten-year anniversary of one of our longest standing corporate partnerships, Hyundai Motor, who enable the bold experimentation of the annual *Hyundai Commission*. The now highly anticipated commission has attracted millions of people since its inception, as well as supporting the *Hyundai Tate Research Centre: Transnational*, which carries out vital work developing new perspectives on global art histories. UNIQLO, with whom we also have an ongoing multi-year partnership, had a strong presence at Tate Modern’s ‘Birthday Weekender’, including UNIQLO Tate Play’s drop-in family workshops and the launch of the UNIQLO Tate Shop.

Further corporate partnerships helped us deliver an ambitious and far-reaching programme throughout the year. Gucci provided support for the Tate Collective Producer scheme and for *Tracey Emin: A Second Life*. As well as the Tate Schools project, Bloomberg Philanthropies continued their support of Tate film and audio content. As part of their support of *Nigerian Modernism* at Tate Modern, Access Holdings and Coronation Group enabled free school access to the exhibition. Lockton supported Edward Burra and Ithell Colquhoun alongside support for Story Space and a Community and Partnerships Curator role at Tate Britain. Burberry continued to support Tate Britain’s Paintings Conservation Studio, and at Tate Modern, Wesfarmers and National Gallery of Australia led support for the *Emily Kam Ngwararray* exhibition, while *Theatre Picasso* was supported by *White & Case*.

We marked 30 years of Art Now in September, and The Bukhman Foundation confirmed their renewal as lead supporter at Tate Britain for 2026. We were also pleased to announce that support of the *Infinites Commission* has been confirmed for a total of ten years with a commitment from Glass Castle Foundation. Our work with young people saw continued long-term support with The Mildred Fund, The Lord Leonard and Lady Estelle Wolfson Foundation, Gilberto Pozzi, The Stanley Picker Trust and the Weinstock Fund.

The acquisition of William Dobson’s *Self-Portrait* marked a historic joint fundraising campaign by Tate and the National Portrait Gallery, with major support coming from The National Lottery Heritage Fund, Art Fund and the Deborah Loeb Brice Foundation, as well as from other very generous trusts and individuals. We are also extremely grateful to Jorge M. and Darlene Pérez, whose generosity this year is outlined earlier in this report.

In addition to many generous one-off donations, Tate’s collection benefitted from a number of donor-supported multi-year acquisition funds, for which we are immensely grateful, including a significant grant from The Julia Rausing Trust, enabling the establishment of a new acquisition fund dedicated to historic British women artists. We also received an enormous amount of support for acquisitions, public programmes, and conservation initiatives from Tate’s International Council, Tate Patrons, Acquisitions Committees, and Supporters Circle, for which we are extremely grateful.

The ongoing transformation of our galleries has benefitted from extraordinary support this year. The Clore Garden at Tate Britain, in partnership with the RHS, is being made

possible by the Clore Duffield Foundation, with which Tate has an enormously valued, longstanding relationship. We are also grateful to The Julia Rausing Trust for their generous support towards the project. Fundraising has continued throughout the year for the transformation and opening programme of Tate Liverpool, including securing support from The Headley Trust, The Ross Warburton Charitable Trust, the Paul Mellon Centre, The Hartz Foundation and E Rhodes and B Carpenter foundation.

An important milestone this year was the fundraising gala held to celebrate Tate Modern’s 25th birthday and to launch the new Tate Future endowment fund, raised through Tate Foundation. We are grateful to all the Tate Trustees and donors who pledged support for the fund.

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Tate would like to thank all the individuals, trusts, foundations and organisations who have so generously supported us this financial year. We would particularly like to thank the following individuals and organisations who have supported our programmes and exhibitions, the collection and capital projects by providing financial support, giving their time and expertise or acting as ambassadors and advocates for our work.

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