



TATE PATRONS
A SUMMARY OF YOUR SUPPORT

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DIRECTOR'S FOREWORD

The events of 2020 could not have been foreseen, particularly as we had just experienced one of our most successful years ever at Tate. We find ourselves open again after a long lockdown and in a much-changed social and cultural landscape. We know that the only way we will be able to realise our ambitious work and programme is with the support of Tate Patrons and our close friends.

Since the galleries first closed in March 2020, we experienced an exceptionally high demand from our audiences to maintain a connection with Tate's artworks and collection. In July, we were incredibly pleased to be able to welcome our visitors back (albeit in significantly reduced numbers) to see the Patrons-supported exhibitions *Andy Warhol* and *Steve McQueen* once again. Sadly, further gallery closures followed, but each demonstrated the important role Tate has to play in connecting people to art and to one another again.

Recently, your commitment as Patrons has helped us reassess some of the most recognised names in art, as well as share new art historical narratives on artists such as Frank Bowling and Dora Maar. It has also helped us draw attention to artists addressing important social issues, such as Olafur Eliasson and his engagement with the climate emergency, and supported visitor engagement with Steve McQueen's *Year 3* project through the Schools and Teachers programme. We were also able to expand the representation of women artists in the collection by acquiring works by Marguerite Humeau, France-Lise McGurn and Maud Sulter. All this important work was realised with confidence thanks to you.

We are equally grateful to you for helping us encourage access to the collection through our public programmes. You allowed Tate Exchange to continue to stage inclusive community-based collaborations and Tate Collective to continue reaching younger audiences in new and creative ways.

As we look ahead in today's new cultural landscape, it is important that we remain socially-minded in all we do, inclusive in the way we share the collection and keep advocating for the positive impact that art can have on everyone. As Tate Patrons, you will remain at the heart of our activities because your vital support continues to be as crucial as ever. Thank you once again for your incredible generosity over the past year and for everything that you do to support Tate.

I would also like to take this opportunity to thank Suling Mead, Chair of Tate Patrons, for her exceptional leadership of the group during this unprecedented year.

Maria Balshaw
Director, Tate



Maria Balshaw, Director, Tate
Photo: Hugo Glendinning

CHAIR'S ADDRESS

After what was an unprecedented 2020, I hope you and your families managed to stay safe and well. As the current situation continues to transform the way we enjoy and engage with art, what has been heart-warming to hear from you is your strong commitment to Tate's programme and the unwavering belief in the power of art to enrich everyone's lives.

With this in mind, it has been encouraging to take stock here of the wide-reaching role we, as Patrons, continue to play at Tate. Through landmark exhibitions, inclusive learning programmes, specialist conservation care and diversifying the collection, we truly help make art available to all, providing meaningful opportunities to engage with key social ideas through art and encounter lesser-represented names from art history.

Prior to social distancing, we were lucky to have seen many of these projects first-hand, and then digitally, at our exclusive Patrons events. We have been joined by Tate directors, curators and conservators, who all shared their expertise and vision with us, and heard from major artists, prominent collectors and artworld specialists at intimate private events. A big thank you must go to everyone who hosted us and made all of our many incredible events possible. With our Patrons events once again taking place in-person, I look forward to sharing many more special moments with you over the coming year.

Finally, I personally want to thank you for standing with Tate during this significant time. Without your commitment, many of the projects detailed in this Report would not have been possible. As such a dedicated group, I know we will continue to help Tate lead the way in championing the social value of art in our local and international communities, support artists working today and present an ever more diverse story of art fit for the 21st century. I hope this Report offers you a moment for reflection on just how impactful your recent support has been and that we can count on your generosity over the coming years.

Suling Mead
Chair of Tate Patrons



Suling Mead, Chair of Tate Patrons. Photo © Tate (Jordan Anderson)

ARTWORKS

HOW YOU HELPED GROW THE COLLECTION



WILLIAM BURROUGHS

1914–1997

A group of 18 photcollages
1963–5

Photographs, gelatin silver prints on
paper
Dimensions variable

Presented by Tate Patrons 2020

P82492–P82509



William Burroughs was an influential artistic and cultural figure, and is considered a key avant-garde writer of the American beat generation, with such novels as *Naked Lunch* (1959). His exploration of the cut-up method, in which text is rearranged to create new narrative directions, also found expression in his visual artworks, which he created throughout his lifetime. By 1963 when based in London, Burroughs had evolved a use of photomontage. The juxtaposition of photographs was one way he visualised emotional relationships between people, time and place, and was an early attempt to use visual images in ways that were similar to the use of cut-ups in his writing. These eighteen works exemplify this approach. With photographs arranged on a tabletop and photographed in evolving sequences, a series on Tangier shows images of the locale, Burroughs and his friends laid over a map of the city, creating emotional 'mindscapes'. Six montages from New York also demonstrate his experimentation with incorporating scrapbook pages and overlaying shadows. As the first works by Burroughs to enter the collection, these enable us to share his artistic practice and impact on the 1960s British countercultural scene.

Previous page: Maud Sulter *Les Bijoux VII* 2002 © Estate of Maud Sulter / DACS 2021, All rights reserved. Photo © Tate

William Burroughs *Untitled (Photo-Collage, Tangier)* 1964 © Estate of William S. Burroughs. Photo © Tate (Sam Day)



MARGUERITE HUMEAU

Born 1986

ENID, A female engineered to cry out of sadness 2016

Polyurethane foam, plaster, polyester, acrylic, silicone, metal, carpet, glass, wood, water, elephant tears and other materials

Dimensions: 2920 × 3390 × 2490 mm

Purchased with funds provided by Tate Patrons and the Gytha Trust 2020

T15457

At the heart of Marguerite Humeau's contemporary practice is an enquiry into the nature of being. Her sculptures are often prosthetic-like and futuristic, yet organic, channelling voices and creatures from prehistory to explore 'the territory of science encountering doubt'. *ENID, A female engineered to cry out of sadness* 2016 is one of seven sculptures exploring what would have happened if elephants had evolved as the dominant species on Earth. Working with zoologists, palaeontologists, biologists and psychologists, these imagine their possible evolutionary trajectories and complex social interactions, with each representing a different emotion and engaging in an elaborate mourning ritual. Representing sadness, this work takes the form of a large, glossy, highly stylised elephant head with an artificial tear drop system containing powdered depressant hormones and three drops of elephant tears that the artist sourced herself. Typical of her interest in speculative narratives and her research-based process, this is the first of Humeau's works to enter the collection and offers new perspectives on the relationship between art, ecology and the natural sciences.

Marguerite Humeau *ENID, A female engineered to cry out of sadness* 2016 © Marguerite Humeau. Exhibition view, Palais de Tokyo, Paris, 2016. Courtesy the artist, CLEARING New York/Brussels. Photo: Spassky Fischer

MARY KELLY

Born 1941

An Earthwork Performed 1970

Petroleum coke, printed paper, film, 16mm, projection, black and white and video, monitor, colour and sound (stereo)
Overall display dimensions variable

Presented by Tate Patrons 2020



T15532

Mary Kelly was an American conceptual artist who, informed by the feminist theory of the early women's movement, adopted a critique and rethinking of the strategies of conceptual art. A foundational work, *An Earthwork Performed* 1970 was originally presented as a performance and then subsequently as a static installation. As a live work, a performer would shovel a 400kg pile of petroleum coke in the gallery, before a pre-recorded film of this activity would begin, accompanied by a sound recording of shovelling. Live video of the performance would then also play on a monitor and projector, with the layering of sound building for twenty minutes before reaching a crescendo. While inscribed with the history of unionised labour activism through reference to the coal industry, by moving the focus from production, an historical archetype of masculine labour, to distribution, the work represents the start of Kelly's focus on gendered divisions of non-productive labour in both industrial and domestic contexts. The work simultaneously acts as a critique of the lack of subjectivity and gendered assumptions present in wider conceptual practices, such as land art.



MARK LECKEY

Born 1964

Affect Bridge Age Regression
2017–19

Fibreboard, printed papers on
plywood, 3 sodium lights, steel,
audio (stereo) and other
materials
Overall display dimensions
variable

Purchased with assistance from
Tate Patrons 2020

T15529

Mark Leckey is a British contemporary artist and Turner Prize winner whose work explores the relationship between popular culture and technology, and youth, class and nostalgia. *Affect Bridge Age Regression* 2017–19 is an installation comprised of four elements: a cast concrete scale-replica of a motorway bridge from his hometown, a set of three wall-hung sodium lights which bathe the gallery in a monochromatic orange hue, a billboard papered with twelve posters evoking a city scene and an audio soundtrack in the form of an exorcism. The overall effect is one of apocalyptic anxiety at the turn of the millennium, distinctly urban and toxic. The bridge, a liminal space where Leckey believes he had a paranormal encounter as a teenager, is a recurring motif in his work. The title's reference to a hypnotherapy technique used to access repressed memories therefore acts to lend the bridge further symbolic meaning. As a precursor to the Patrons-supported exhibition *Mark Leckey: O' Magic Power of Bleakness* at Tate Britain in 2019, the work encompasses elements of his practice not previously represented in the collection – immersive installation, sculpture and performance.

Mark Leckey *Affect Bridge Age
Regression* 2017–19 © Mark
Leckey. Installation view at Cubitt
Gallery, London 2017

FRANCE-LISE MCGURN

Born 1983

Get in the Car 2019

Oil paint, acrylic paint, spray
paint and marker pen on canvas
Support: 2002 × 3000 × 45 mm

Presented by Tate Patrons 2020

T15544



France-Lise McGurn is a Glasgow-based artist who predominantly works with paint, creating fluid works that often transcend the canvas. *Get in the Car* 2019 is a large-scale painting drawing on autobiographical references and exploring ideas of self-identification. The title refers to a phrase her mother would use on family excursions and here relates to the shift in concerns that occur when becoming a parent. The central figure presiding over two others is based on a photograph of the artist's mother in a long double-breasted coat. Deliberately restyled to allude to an imperial army uniform, the garment transforms her into a masculine archetypal figure and a personification of memory. Through intuitive painterly gestures in swift brushstrokes, McGurn creates compositions with loose associations to place and history, inviting viewers to create their own personal narratives. Made for her *Art Now* exhibition, *Sleepless*, at Tate Britain in 2019, the work's exploration of motherhood and self-determination provides a contemporary counterpoint to other works investigating gender and identity, and represents the artist in the collection for the first time.



MAUD SULTER

1960–2008

Les Bijoux 2002

9 photographs, colour, Polaroid
prints on paper
Dimensions: Frame: 808 × 592 ×
48 mm

Presented by Tate Patrons 2020

P82547–P82555

Maud Sulter was a celebrated artist, poet, curator and writer of Scottish and Ghanaian heritage. She often used photography to explore the role of the female muse, the erasure of black women's stories in history and the long-standing cross-cultural connections between Africa and Europe. *Les Bijoux* 2002 is a series of large-format Polaroid self-portraits, in which Sulter re-imagines herself as Jeanne Duval, a romantic companion and muse of nineteenth-century French poet Charles Baudelaire. Sulter was interested in the lack of knowledge surrounding Duval, as with so many black women throughout history. The work's title is taken from a poem by Baudelaire, in which he imagines Duval without clothes, wearing only her jewels. Here however, Sulter portrays Duval with her jewels and dressed in lavish gowns. Gazing directly at the viewer showing an array of emotions, she appears to challenge Baudelaire's exoticised description and give Duval agency over her representation. As the first works by Sulter to enter the collection, this series offers opportunities to present new perspectives on feminism and the representation of the black and female body.

Maud Sulter *Les Bijoux III* 2002
and *Les Bijoux IV* 2002 © Estate
of Maud Sulter / DACS 2021, All
rights reserved. Photo © Tate
(Lucy Dawkins)

VIVAN SUNDARAM

Born 1943

Memorial 1993–2014

Steel, metal trunks, sandstone tiles, marble, glass, wood, concrete, ceramic, plaster, iron nails, neon, photograph, gelatin silver print and photographs, inkjet print on paper
Overall display dimensions variable

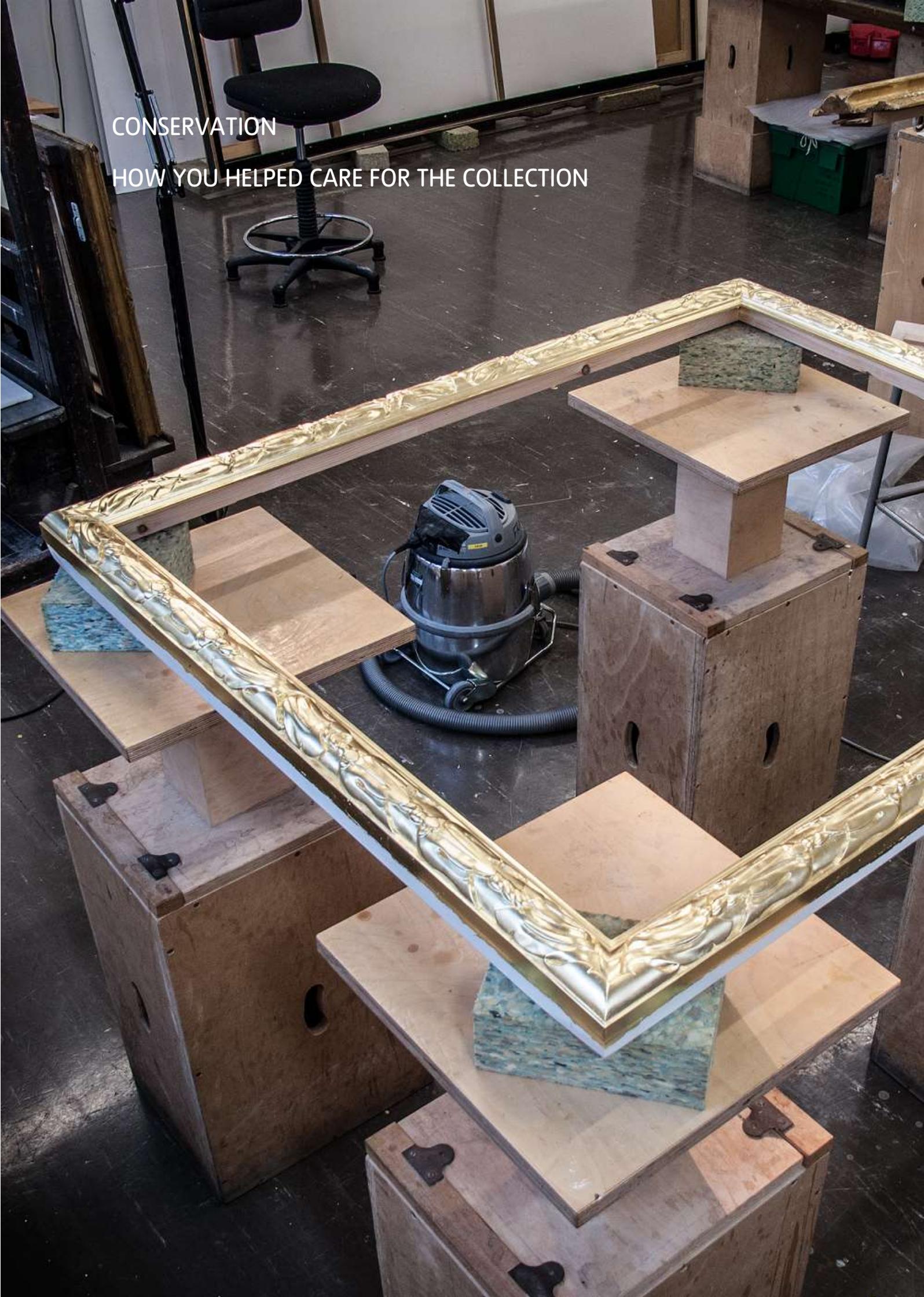


Purchased with funds provided by the South Asia Acquisitions Committee, Tate International Council and Tate Patrons 2019

T15329

An influential voice in contemporary Indian art, Vivan Sundaram turned from painting to conceptual art in the late nineteenth century to address the shifting cultural and political landscape of the country. Responding to violent conflict between Hindu and Muslim groups in Bombay – now Mumbai – in the early 1990s, *Memorial* 1993–2014 is a room-sized installation that takes a newsprint photograph of a dead body as its starting point. Entering through a steel barrier used to control access within public spaces, a neon sign bears the words 'Fallen Mortal', while a central 'Mausoleum' encases a plaster cast of a supine body. Throughout, manipulated and collaged photographs inspired by the source imagery become progressively more abstract and violent, as plaster, steel and metal nails cover or pierce the image surfaces, degrading the image. Distinctive for simultaneously using the photograph as a sculptural material and visual metaphor, the repetition challenges the idea of the degradation of visual imagery in mass media. Moreover, as a commemorative tomb for the unknown victim, *Memorial* raises important questions about collective memory and citizenship.

CONSERVATION
HOW YOU HELPED CARE FOR THE COLLECTION



FRAMES CONSERVATION

JOAN CARLILE

*Portrait of an
Unknown Lady*
1650–5

Frame conservation
by Alastair Johnson,
Frames Conservator

Joan Carlile's *Portrait of an Unknown Lady* 1650–5 is an important painting by one of the earliest British women artists to work professionally in oil. Acquired thanks to the support of Tate Patrons in 2016, this became the earliest work by a woman artist in Tate's collection.

This historic work was acquired without a frame. With no historical references available to determine the exact design of the original, several contemporary frame designs were considered from which to make a copy. With the usual practice in such cases being to find an existing frame which can be examined to fully understand the technical detail, the carved and gilded frame around a portrait of John Maitland, 1st Earl of Lauderdale, from the National Trust Collection at Ham House, was chosen as a suitable model; the type and scale of ornamentation reflecting the probable status of the sitter in both paintings.

Photographs, measurements and moulds of the carved ornamentation and profile were taken from the frame at Ham House and were adjusted to fit the slightly smaller dimensions required for the Joan Carlile painting. Full size drawings were then produced to serve as a guide for four lengths of pine to be carved. In this instance the carving was carried out by an established local craftsman.

Once assembled into a frame, the bare wood surface was prepared with a special glue to seal the wood grain, before a series of gesso – a milky mixture of chalk and glue – layers were applied. The most laborious aspect of the preparation before gilding was carefully sanding the gesso to a smooth, almost polished surface, as the final gold layer can amplify any surface defects present. Following mid-seventeenth century practice, a specially prepared oil was brushed very thinly over the surface and allowed to cure for twelve hours, after which twenty-three carat gold leaf was laid on top and pressed down. Finally, the raw brightness of the new gold leaf was reduced using pigment in a weak size to create a tone that suited the painting.

Joan Carlile *Portrait of an
Unknown Lady* 1650–5

Oil paint on canvas
Support: 1107 × 900 mm
Frame: 1205 × 1012 × 73
mm

Presented by Tate Patrons
2016

Frame conservation
supported by Tate Patrons
2020

T14495

Previous page: The bespoke
frame, after gilding,
designed for Joan Carlile's
Portrait of an Unknown Lady
1650–5, in the Frames Studio
at Tate Britain. Photo © Tate



Joan Carlile *Portrait of an Unknown Lady* 1650–5 with new frame

PAINTING CONSERVATION

JOSEPH MALLORD
WILLIAM TURNER

*Mountain Scene with
Castle, Probably
Martigny c.1802–3*

Conserved by Susan
Breen, Paintings
Conservator

Scientific analysis by
Joyce Townsend

Curatorial input from
Ian Warrell

Mountain Scene with Castle, Probably Martigny c.1802–3 is a small, unfinished painting which was originally thought to be of a view in Wales, possibly of Caer Cennen. It was later related to a watercolour of the thirteenth century Château de la Bâtiaz in Martigny, Switzerland, which Turner visited in 1802.

Upon recent examination, it was evident that old dirt and varnish layers were having a disfiguring effect on the image. Careful treatment was therefore carried out to remove these layers and reveal the painting's original colour palette. During the course of the examination, which included X-radiography and Infrared reflectography, it was unexpectedly discovered that Turner had previously used the canvas for not one but two portraits. In Turner's oeuvre, portraiture in oil is notable only by its absence, so it was astonishing to discover these ghostly images in the X-radiograph. It is most likely that a female figure was painted first, before being wiped over and the canvas turned 180 degrees. A thinner preparation layer was then applied and a male portrait painted. This was also rubbed over before the application of a pink-coloured ground layer on which the current landscape scene sits. This had similarly been reworked by Turner a number of times, with the horizon lines and shape of the castle showing evidence of having been changed, implying that the landscape was reworked from one location into another. Dirt layers between the three compositions also indicate that the painting was returned to at various points over several years.

Further research was carried out to compare the underlying portraits with the only other two known portraits by Turner's hand, one of which is *Self-Portrait* c.1799 in Tate's collection; this confirmed the materials used were in keeping with Turner's known media and palette of the time. Naturally, much speculation was made as to who the sitters may have been, though there is no definitive evidence for now. Overall, the unexpected insights revealed by conserving this small unfinished painting have shed new light on Turner's process of continually returning to works in his studio, his rare portraiture practice and his mastery in the application of paint.

Joseph Mallord William Turner
*Mountain Scene with Castle,
Probably Martigny* c.1802–3

Oil paint on canvas
Support: 438 × 540 mm
Frame: 635 × 740 × 100 mm

Accepted by the nation as
part of the Turner Bequest
1856

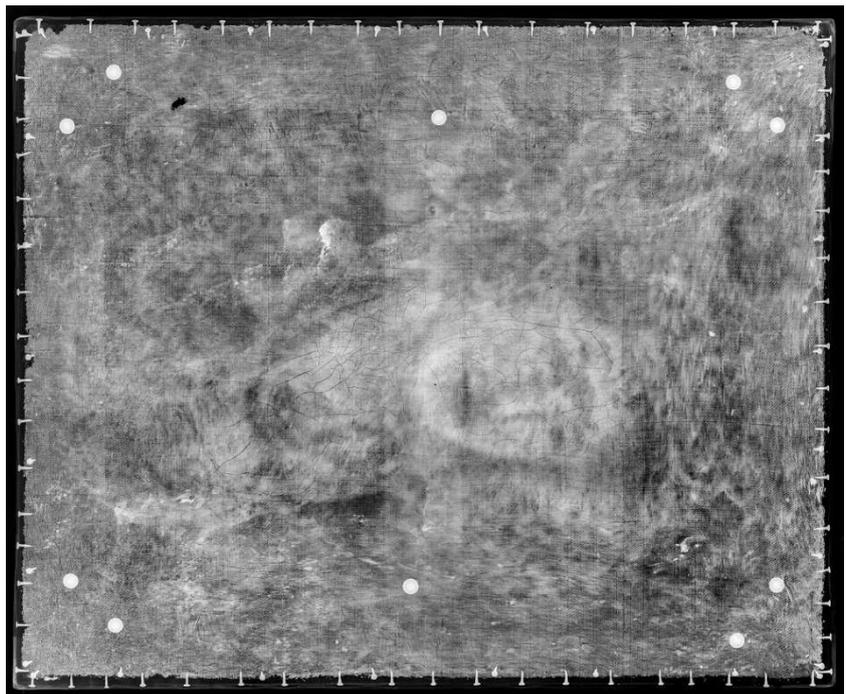
Conservation supported by
Tate Patrons 2020

N00465



Above: Joseph Mallord William Turner *Mountain Scene with Castle, Probably Martigny* c.1802-3 Tate after conservation treatment. Photo © Tate (Joe Humphrys)

Right: X-ray imagery revealing two hidden portraits under the surface paint layers (seen horizontally). Photo © Tate (Sam Day and Mark Heathcote)



PAPER CONSERVATION

WILLIAM BLAKE

Various works on paper

Conserved by Rosie Freemantle, Paper Conservator, Tate Britain, Jordan Megyery, Assistant Conservator, International Programme, and Rachel Crome, Senior Conservation Technician for Paper and Photographs

To get works ready for Tate Britain's major 2019 exhibition on the visionary British artist William Blake – which was supported by Tate Patrons – the Paper and Photograph conservation team carried out treatment on fifty-five works on paper by Blake, as well as a further forty-six works planned for inclusion in an international touring exhibition.

With the Tate Britain exhibition featuring hand coloured engravings, wood block prints, works in graphite and ink, and watercolours by Blake, this was an opportunity to conserve and present many works that had not been exhibited for over twenty years. Lead Paper Conservator for Tate Britain, Rosie Freemantle, and Assistant Conservator for International Programme, Jordan Megyery, carried out a range of conservation treatments, on works including *Beatrice Addressing Dante from the Car 1824–7*, *Plutus 1824–7* and *Catherine Blake. Verso: A Man's Head and Other Drawings c.1805*. Treatments included sensitive cleaning with different sponges and erasers to gently remove any surface dirt, localised washing to reduce areas of discolouration and repairs to tears using Japanese paper and wheat starch paste. Many of the works needed new inlays, which allow all the edges of a work to be shown while acting to support the paper itself, before these were hinged to window mounts.

The works were prepared for mounting and framing by our team of technicians, led by Rachel Crome, Senior Conservation Technician for Paper and Photographs. With inks and watercolours being more light sensitive than graphite and printing inks, non-reflective, ultraviolet-filtering acrylic was used in place of glass during the framing process. This provides protection against harmful ultraviolet radiation which causes fading, discolouration and embrittlement, and is also lighter and does not shatter like glass. A mixture of bespoke nineteenth century frames that were acquired with the works and Tate standard frames in keeping with Blake's aesthetic were used to present these as they went on display in *William Blake* at Tate Britain.

Conservation supported by Tate Patrons 2020

Below: William Blake *Beatrice Addressing Dante from the Car 1824–7* Tate. Purchased with the assistance of a special grant from the National Gallery and donations from the Art Fund, Lord Duveen and others, and presented through the Art Fund 1919 (top)

Jordan Megyery, Assistant Conservator, International Programme, and technician Joe Brown discuss the mounting and framing of William Blake's *The Entombment c.1805* Tate. Presented by the executors of W. Graham Robertson through the Art Fund 1949. Photo © Tate (bottom)



SCULPTURE CONSERVATION

ZOE LEONARD

Mouth Open, Teeth Showing (I) 2000

Conservation led by Libby Ireland, Sculpture and Installations Conservator (Acquisitions), and Judith Lee, Conservation Scientist

Mouth Open, Teeth Showing (I) 2000 is a major installation by American artist Zoe Leonard, consisting of 162 children's dolls the artist collected at flea markets. All are placed facing the viewer on the gallery floor. Some are scuffed, some show the inevitable signs of ageing and others show alterations made by former owners, leaving traces of their personal histories. The work can be seen to reference themes of feminist politics, through the implication of solidarity between the dolls and the individual differences that render them active, and highlight changing trends in fabrication processes, fashion and the representation of female bodies.

The artwork presents a significant ongoing conservation challenge as many of the dolls are made from modern plastics that are visibly degraded or are known to degrade over time, becoming yellowed, cracked and brittle, or developing sticky or powdery surfaces. While the artist has emphasised that ageing is an intrinsic element of the work, conservation care is nevertheless required to preserve the artwork. It was therefore included as a case-study within COMPLEX, a collaborative research project involving Tate and the UCL Institute of Sustainable Heritage, which sought to better understand the degradation behaviour of plastics in heritage collections. Condition checking helped identify a number of extremely fragile dolls which require ongoing monitoring, many of which show damage to the feet due to the application of hot glue previously used as a mounting method. In parallel, materials analysis was carried out, aided by the presence of 'makers marks', which revealed trends in the use of materials and types of degradation phenomena. The earliest dolls dated to the 1930s and were in fact made of moulded wood pulp, while several dolls from the 1940s–50s with polyvinyl chloride (PVC) heads were amongst the most degraded of all.

With the true extent of plastic degradation only visible over significant periods of time, this ground-breaking project has revealed new insights into the degradation phenomena of different types of plastics. This will enable us to take proactive steps to slow the deterioration of not only this work, but other plastic-based artworks in the collection, with the findings also being shared with colleagues and partners in the wider heritage sector.

Zoe Leonard *Mouth Open, Teeth Showing (I) 2000*

162 dolls
Overall display dimensions variable

Lent by the Tate Americas Foundation, courtesy of the North American Acquisitions Committee and partial gift of William and Ruth True 2018

Conservation supported by Tate Patrons 2020

L04293

Below: Installation shot of Zoe Leonard *Mouth Open, Teeth Showing (I) 2000* at Paula Cooper Gallery © Courtesy Zoe Leonard and Galerie Gisela Capitain, Cologne. Photo courtesy Paula Cooper Gallery (top); Tate conservation and UCL heritage scientists analysing a doll from the work. Photo © Tate



PREVENTIVE CONSERVATION

Environmental monitoring systems

Preventive conservation involves a continual process of monitoring and assessing the environment around artworks. With many materials present in artworks that are sensitive to light, temperature and humidity, it is vitally important to be able to maintain optimum conditions in the galleries and in storage. This ensures that artworks remain in a stable condition, can be displayed safely and are responsibly preserved for future generations to enjoy.

In 2019 thanks to your support, Testo WiFi environmental monitoring systems were successfully installed in the galleries at Tate Britain, Tate Liverpool, Tate Modern and Tate St Ives. Designed to be discreet, these replaced the previous monitoring systems which required environmental data to be physically downloaded from individual loggers in each room, meaning it is now possible to remotely monitor for optimum gallery conditions. The importance of having these new WiFi-based systems in place, which allow the preventive conservation team to live monitor site conditions, troubleshoot issues as they arise and provide weekly site reporting, was highlighted during the closure periods caused by the Covid-19 pandemic, where the team were unable to physically attend the galleries. Had the tracking of gallery conditions still been reliant on the physical downloading of loggers, looking after the collection during this period would have been very challenging.

Implementation supported by
Tate Patrons 2020

Below: The 1840s gallery at
Tate Britain. Photo © Tate

Thanks to you, Tate's preventive conservators can now keep a live track of gallery conditions to ensure each artwork is kept safe.



LEARNING

HOW YOU HELPED OTHERS ENJOY TATE



TATE COLLECTIVE

Having been supported by Tate Patrons since its inception in April 2018, a total of 143,068 16 to 25-year olds held a free Tate Collective membership as of September 2020. The scheme has continued to give members access to £5 exhibition tickets, free regular events in the galleries, such as private views and takeovers, dedicated online events and discounts across Tate. This has continued to help welcome young audiences to Tate as they engage with art and ideas through the collection and programme.

In December 2019, Tate Modern hosted *The Future Is Near*, a special takeover exclusively for Tate Collective members inspired by the themes of the 2019 exhibition *Olafur Eliasson: In real life*. During an evening of art and activism, a diverse programme of activities explored questions such as 'How do we decolonise climate action?', 'Who does climate justice speak to and for?' and 'How can young people act against the climate crisis?'. Led by artists, poets and activists, a programme of film screenings and talks explored the climate crisis's connections with colonialism and its impact on individuals, culture and food globally. Interactive workshops saw visitors build a reimagined, accountable 3D European 'landscape' and create sustainable print designs by upcycling packing materials. Performances also explored debates around environmental racism, consumerism and queer and ecological activism.

During the gallery closures in 2020 and 2021 due to the Covid-19 pandemic, dedicated digital programming strands were produced specifically for Tate Collective members to keep encouraging young audiences to engage with artistic ideas. These included *How to Make a Pot Like Grayson Perry*, a tutorial-style film presented by 27-year-old ceramicist Freya Bramble-Carter. Offering insight into the artist's process, this reached over 34,000 people prior to September 2020. Launched on Tate Collective's social media accounts, an 'art and makeup' takeover invited five young makeup artists to create looks inspired by a work in Tate's collection, which were then shared on Instagram with a time-lapse video, reaching over 242,000 people. A range of digital student resources also continue to be available on Tate's website to help young people explore careers advice and exam help.

Tate Collective is supported by Jean and Melanie Salata, with additional support from Garfield Weston Foundation, The Rothschild Foundation and Tate Patrons

Previous: *Southwark Showcase: The Power of Southwark: With Community Southwark* at Tate Exchange at Tate Modern in November 2019. Photo © Dan Weill Photography

Below: *The Future Is Near* Tate Collective takeover at Tate Modern in December 2019. Photo © Tate (top); Responses to René Magritte's *The Future of Statues 1937* and Pablo Picasso's *Weeping Woman 1937* as part of Tate Collective: Makeup and Art (bottom)



TATE EXCHANGE YEAR 4: POWER

What can art mean to our everyday? This is a question that has recently assumed ever greater significance and remains at the heart of Tate Exchange as we continue to engage our audiences in today's new social and cultural landscape. Through a varied participatory programme of artist responses, workshops, talks and events, Tate Exchange continued to encourage the public to question 'what happens when art and society meet?'. Being truly collaborative, we invited a community of Associate organisations, artists, colleagues across Tate and, of course, our participants, the public, to collaborate, create, debate and reflect on contemporary ideas through art.

September 2019 marked the start of the fourth year of programming consecutively supported by Tate Patrons and the beginning of a year-long exploration of the theme of 'Power'. Lead Artist Hyphen-Labs launched the year with *Higher Resolution*, a programme in which they invited the public to interrogate their emotional, intellectual and physical relationships with power in digital spaces. A two-week programme included a talk series co-curated by Mozilla examining the intersection of human rights, data privacy and artificial intelligence, and an augmented reality experience revealing how apps like Snapchat use facial recognition technology to collect data on your emotions.

The programme then continued to explore 'Power' with our Associates. December 2019 saw a restaging of Liliane Lijn's *Power Game* with the artist, a live, unrehearsed performance that uses gambling to investigate the politics of power and identity. Tate Exchange was transformed into a casino for the performance, where players placed bets on the power of chosen word cards, revealing the impact of language. Other highlights included *Power of Materials*, which saw students from Chelsea School of Art use coffee to examine the social, political and cultural impact of everyday items, particularly exploring the disconnect between producers and consumers, and questioning who holds the power to create change.

Supported by Tate Patrons since its inception in 2016, Tate Exchange can be found on Level 5 of the Blavatnik Building at Tate Modern, on the first-floor at Tate Liverpool and online. In autumn 2020, the programme continued online for its fifth year, with a focus on 'Love'.

Tate Exchange: Power was supported by Maryam and Edward Eisler and Tate Patrons

With founding support from Freelands Foundation

Below: *Power of Dance* with Trinity Laban (top) and *Power of Materials: Coffee* with Chelsea School of Art, University of the Arts London (bottom) at Tate Exchange, Tate Modern in February 2020. Photos © Dan Weill Photography



SCHOOLS AND TEACHERS PROGRAMME

The Schools and Teachers programme supports students of all ages, backgrounds and educational needs, alongside their teachers, to learn about themselves and others through being with art. Encouraging experimentation with new learning processes in the galleries, classroom and online, the programme delivers a range of artist-led workshops and special events, as well as self-led and digital resources.

A highlight of the 2019/20 academic year was *Steve McQueen Year 3*, which opened at Tate Britain in November 2019, revealing an epic portrait of tens of thousands of London's Year 3 pupils. This provided a unique opportunity to invite featured students to the galleries to engage with this ambitious work through a bespoke resource. This encouraged an exploration of the exhibition's themes – identity, community and the future – through individual and collaborative activities in-gallery and back in the classroom. Asking students to reflect on their experience of seeing themselves in the gallery, activities included sharing self-portraits and asking 'How do you see others?' and 'How do others see you?'. As of 17 March 2020, 33,450 pupils had visited to take part in these specially devised activities, amounting to 1,363 classes, making the galleries their own with declarations of 'We are here'. Teachers were also invited back to the exhibition to share their experiences, expertise and questions to collectively explore different approaches to its themes.

The 2019/20 Schools and Teachers Programme at Tate was supported by Tate Patrons, The Lord Leonard and Lady Estelle Wolfson Foundation, Chris Rokos, Lionel Barber and The Stanley Picker Trust

Steve McQueen Year 3 was a partnership between Tate, Artangel and A New Direction. Supported by Joseph and Abigail Baratta, De Ying Foundation and Bloomberg Philanthropies, with additional support from Dana and Albert R. Broccoli Charitable Foundation, The Garcia Family Foundation, Wagner Foundation and Tate Americas Foundation

Below: School children visit *Steve McQueen Year 3* at Tate Britain to take part in a special programme devised by the Schools and Teachers team. Photo: David Lennon (top) and Photo © Tate (bottom)

The school closures in 2020 due to the pandemic presented a challenging time for students and teachers alike. Throughout, a new range of activities were especially designed to be suitable for learning anywhere, which were shared digitally to keep students actively engaged with artistic ideas at home. Exploring questions such as 'What stories might we tell each other about our experiences?', resources helped young people celebrate personal and collective stories to make new sense of their past, present and future. Activities included creating a personal diary or archive, writing or drawing hopes for the future to display in their windows, and online artist-led making sessions. Summer 2020 also saw a special Teachers Forum take place, where teachers were able to exchange ideas and share new ways of effectively supporting students and parents whilst they learnt outside the classroom, which has informed the 2020/21 programme.



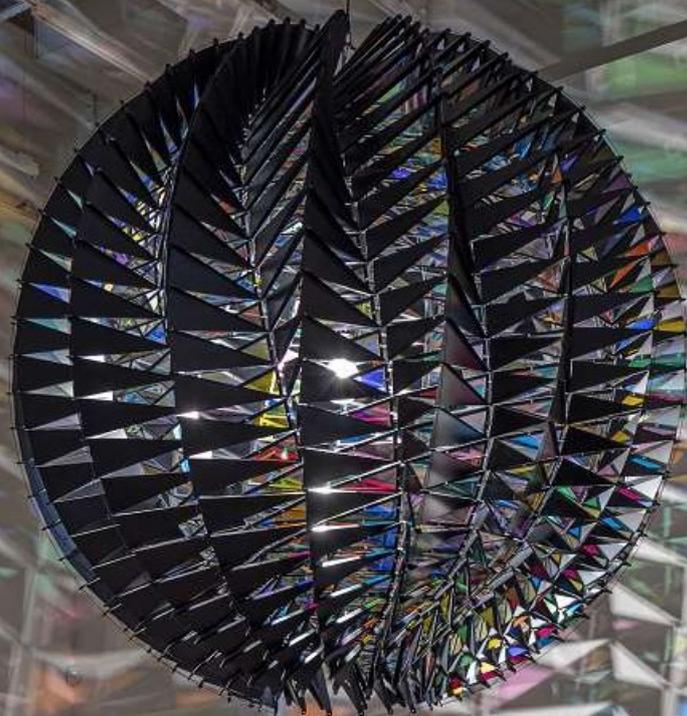
'We now know that you do not have to be rich and famous to have your voice heard or your face seen.' *Year 3 pupil*

'Everything is art, we are art, our insides, our body, and as long as your heart is beating, you are art.' *Year 3 pupil*



EXHIBITIONS

HOW YOU HELPED SHARE GREAT ART



Frank Bowling
31 May – 26 August 2019
Tate Britain

Olafur Eliasson: In real life
11 July 2019 – 5 January 2020
Tate Modern

William Blake
11 September 2019 – 2 February 2020
Tate Britain

Mark Leckey: O' Magic Power of Bleakness
24 September 2019 – 5 January 2020
Tate Britain

Nam June Paik
17 October 2019 – 9 February 2020
Tate Modern

Dora Maar
20 November 2019 – 15 March 2020
Tate Modern

British Baroque: Power and Illusion
4 February – 18 March 2020
Closed early due to coronavirus
Tate Britain

Steve McQueen
13 February – 6 September 2020
Closed 18 March – 6 August due to coronavirus
Tate Modern

Andy Warhol
12 March – 15 November 2020
Closed 18 March – 26 July due to coronavirus
Tate Modern

FRANK BOWLING

31 May – 26 August
2019

Tate Britain

In celebration of Frank Bowling's first major retrospective, his friend and former student Matthew Collings discussed the artist who is known for pushing the possibilities of paint.

Frank Bowling, a Guyana-born British artist, studied alongside David Hockney and R.B. Kitaj in the early 1960s, before making a name for himself in New York as both a painter and art critic. Now based in London, Frank Bowling continues his visionary approach that fuses abstraction with personal memories.

The concept of a painters' painter is that some painters are appreciated by other painters because they, in particular, expose painterly operations: they make the medium into a subject. The wider public is quite understandably not so interested in technique and is more used to looking for what the technique is in aid of: the meaning or the story. Frank pushes meanings and stories away, essentially, but brings them back in, as hints, in his titles.

He might rightly be considered international or Caribbean or global, or even a New York artist; he is all these. But it was in an English context that he was first formed artistically. He went to London art schools and the first serious art he saw was in London's National Gallery. When we think we see abstract expressionism in his paintings because they are large-scale, brightly coloured and mostly free of representation, we're really seeing two traditions. These are the broad, stark improvisations and inventions of Barnett Newman and Mark Rothko; and the depths and transparencies – subtle mists and vagueness riding on submerged geometric structures – of the English landscape tradition, from Gainsborough to Turner.

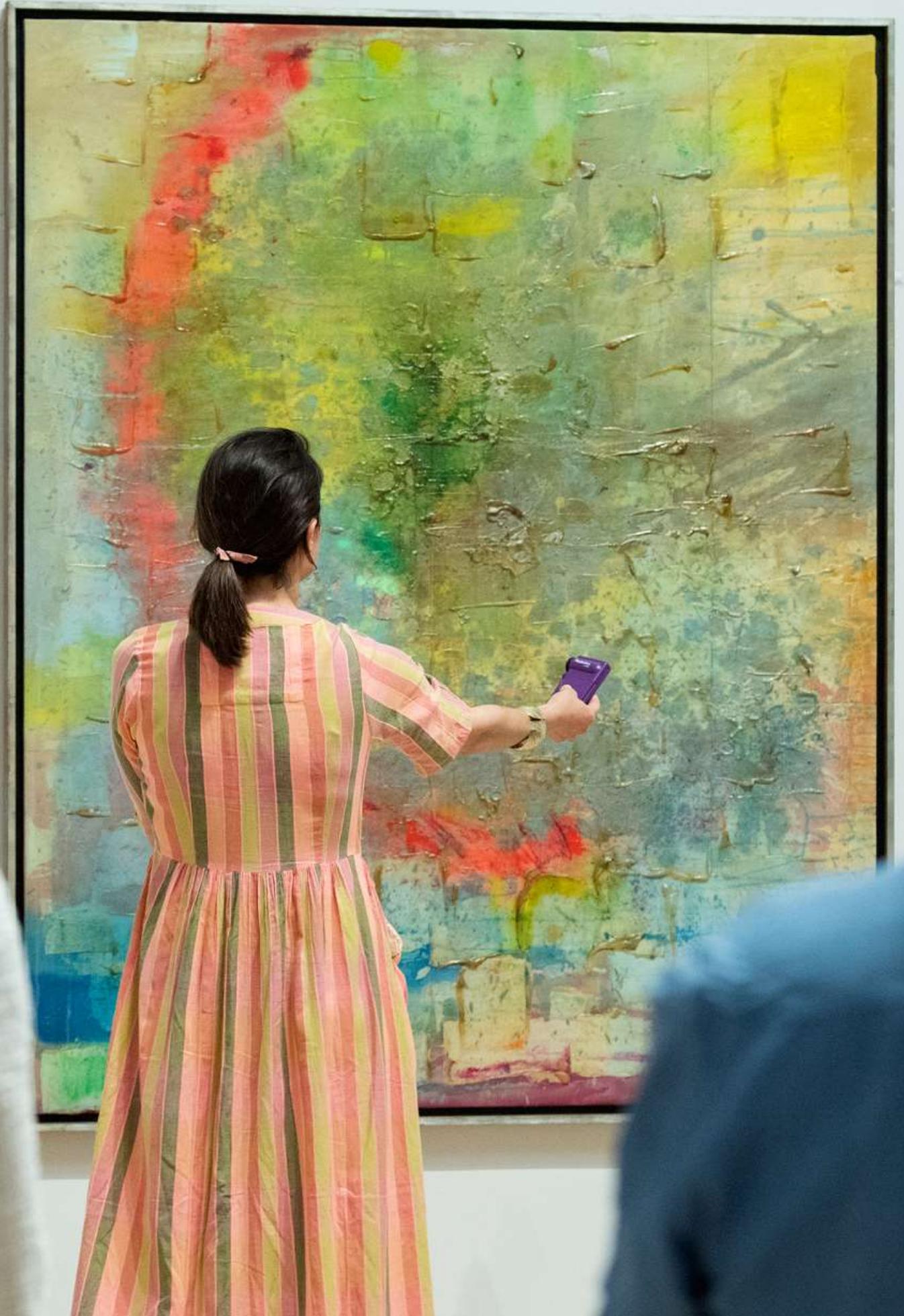
He paints from a spirit of pleasure alongside one of enquiry and gives both a context of toughness. He takes wild risks and fights his own abilities, so when he gets to a visual balance within a painting there is a surprise... We see movements and atmospheres. Terrains. Gushes of energy. We enjoy light-filled pouring torrents, strange barriers and boundaries; strange because the whole point was to make something surprising, non-planned, using bizarre methods. Pouring; sticking things in; following the movement of the material that might be liquefied, thick, viscous, trickling or heaving.

Regardless of picturing things or not...he arrives unexpectedly at the visual equivalent of a novel or even a political tract through the richness of a treated canvas surface.

Excerpts from *Frank Bowling: Awash with the Colour of Life* by Matthew Collings in Tate Etc. Issue 46 Summer 2019.

Previous page: Installation shot of *Olafur Eliasson: In real life*, featuring *In real life* 2019 © Olafur Eliasson. Courtesy the artist. Photo: Anders Sune Berg

FRANK BOWLING



OLAFUR ELIASSON: IN REAL LIFE

11 July 2019 –
5 January 2020

Tate Modern

With all but one of the works featured in *Olafur Eliasson: In real life* never having been seen in the UK before, environmentalist and activist Lily Cole spoke with the artist about his deep engagement with society and the environment.

Lily Cole Community seems to be central to your working practice: what is your methodology for collaborations?

Olafur Eliasson I find the discipline and structure of working with others to be very inspiring...For example, with *Ice Watch*, which was installed outside Tate Modern and at Bloomberg's European headquarters, I worked with a geologist from Greenland, Minik Rosing, who has an outstanding knowledge about glaciers and the climate...Art can connect many people from different disciplines: scientists, politicians, members of NGOs or someone from a community project...By bringing these massive pieces of glacial ice to the centre of an important global city, like London, I wanted to give people an opportunity to come into direct contact with the reality of climate change...[and hopefully] motivate people to take action in response.

LC One consistent theme in your work has been the environment. Where did this interest begin?

OE I used to hike in Iceland during my holidays, and then, about 20 years ago, I photographed the glaciers there from the air. At the same time, as an artist, I had long been interested in the dematerialisation of conventional sculpture. This led me to work with atmospheric conditions, and things that are relatively abstract – water, fire, light, fog. And I was exploring what effects context and surroundings have on a work and vice versa, viewing them as a system that is deeply interconnected. From there it was a short step to the environment – to how our small, individual actions and choices have consequences for the system of the climate.

LC Do you believe that art has the power to impact political policy?

OE I've long been interested in what culture can bring to society and I'm totally convinced that art has a significant role to play. Even though culture is often marginalised, pushed to the periphery, it is up to us – artists and cultural institutions – to claim space at the heart of society. Culture is where identity, history and belonging are evaluated and formed, although this is not necessarily done in an advocacy type of way, but on a contemplative, spiritual, deeply emotional societal level – both individually and collectively.

Excerpt from *Olafur Eliasson talks to Lily Cole* in Tate Etc. Issue 46 Summer 2019.



WILLIAM BLAKE

MARK LECKEY: O' MAGIC
POWER OF BLEAKNESS



NAM JUNE PAIK



DORA MAAR

20 November 2019 –
15 March 2020

Tate Modern

To mark the most comprehensive retrospective of the artist ever held, we took a look back at the remarkable life of Dora Maar.

Born Henriette Théodora Markovitch in 1907 and raised between Argentina and France, Dora Maar initially studied applied arts and painting at one of Paris's most progressive art schools before moving on to photography. Disciplined and talented, Maar soon mastered the medium and decided to pursue commercial photography. During the 1930s Maar quickly made a name for herself, taking fashion and advertising commissions that had historically been awarded to men. Maar's commercial photographs were innovative and experimental. They employed dramatic lighting and shadows, as well as techniques like collage and photomontage, to blend fantasy and fiction while appearing to acknowledge that the often depicted ideal of the 'modern woman' did not represent the reality experienced by most women.

Following the 1929 economic crisis, social conditions worsened in Europe and the US, and like many photographers of her generation, Maar felt driven to observe and record the most disadvantaged members of society. She took her camera on to the streets of London, Paris and the Costa Brava, where she documented the blind, the homeless, mothers with babes in arms and children playing.

Maar became involved with the surrealists from 1933 and was one of the few artists – and even fewer women – to be included in the surrealists' exhibitions, having become close to the group because of their shared left-wing politics. Maar's photography and photomontages explore many surrealist themes, such as eroticism, sleep, the unconscious mind and the relationship between art and reality, all sharing an uncanny atmosphere. Using cropped frames, dramatic angles, unexpected juxtapositions and extreme close-ups, Maar created surreal images at odds with the idea of the photograph as a factual record.

Maar returned to painting in the mid-1930s encouraged in part by her relationship with Pablo Picasso. From the 1940s, she increasingly spent more time in the rural south of France and it was there she created abstract landscapes. She returned to photography in the 1980s, however, she was no longer interested in photographing life on the street, but instead experimented with hundreds of photograms or camera-less photographs. Throughout her life she created a vast and varied range of work, much of which was only discovered after her death in 1997, at 89 years old.

DORA MAAR



Untitled (Hand-shell)
1934
Photograph, gelatin silver print

Provenance: 1991, Janice Pennington, New York
Purchased from the artist's estate by the Museum of Modern Art, New York, 1992

Dora Maar 1907-1997
Jean Morai 1906-1999
Untitled
c.1940
Collage of photographs, gelatin silver prints

Collection: Department of Art, The Museum of Modern Art, New York

BRITISH BAROQUE: POWER AND ILLUSION



STEVE McQUEEN



ANDY WARHOL



THANK YOU



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Helping guide the group in line with Tate's strategic priorities and making sure that the broad interests of Patrons are reflected in the projects supported, the Patrons Executive Committee are key ambassadors for the group, both at Tate and further afield. As fellow Patrons, we encourage you to say hello to them throughout the year and let them know of anyone who might be interested in supporting Tate as a Patron alongside you. We are very grateful for the additional time and commitment that committee members kindly give each year.

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Natalia Bondarenko (from February 2020)
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Jill Hackel Zarzycki
Jonathan Lellouche
Suling Mead (Chair)
Maria Sukkar

We are grateful to the following former Committee members for their contribution and commitment, whose terms have now come to an end:

Aurore Ogden (June 2017 – October 2020)
Alexander V. Petalas (June 2017 – October 2020)

YOUNG PATRONS AMBASSADOR GROUP

The Young Patrons Ambassadors play a much-valued role in ensuring that the experience of the group is as engaging as possible, suggesting and hosting events, and introducing new supporters to Tate. At the end of September 2020, Aurore Ogden and Alexander V. Petalas stepped down as Co-Chairs of the group after three years. We thank them greatly for their dedicated contribution during this time, in which they helped shape the scheme into the social group it is today, hosting a number of memorable events and Young Patrons parties. We are delighted to have since welcomed Gu Arvas and Bianca Chu as new Co-Chairs of the Young Patrons, who have already brought much enthusiasm and expertise to the group. I hope you will join us in congratulating them.

The Young Patrons Ambassadors are:

Fiona Amitai
Gulru Arvas (Co-Chair) (from October 2020)
Bianca Chu (Co-Chair) (from October 2020)
Alexander Lewis (from July 2020)
Jona Lueddeckens
Dr Christina Makris
Navann Ty
Meng Zhou (from December 2019)

We are grateful to the following former Ambassadors for their contribution and commitment, whose terms have now come to an end:

Aurore Ogden (Co-Chair from June 2017 – October 2020)
Alexander V. Petalas (Co-Chair from June 2017 – October 2020)
Eugenio Re Rebaudengo (June 2012 – November 2019)
Tyler Woolcott (March 2017 – January 2020)

THANK YOU FOR YOUR SUPPORT

Your support is integral to so much of what we are able to achieve each year, be it promoting inclusive access for audiences through our exhibitions and learning programmes, or supporting the collection through vital conservation care and new acquisitions. Many of the projects featured in this Report would not have been possible without your generosity, so thank you!

* 0–5 years
+ 6–10 years
^ 10+ years

The key to the right indicates how long each individual has continuously supported Tate as a Patron. The below information is correct as at the end of March 2021.

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P45: Patrons private view of *Andy Warhol*, featuring *Elvis I and II* 1963–4 Collection Art Gallery of Ontario, Toronto. Gift from the Women’s Committee Fund, 1966, and *Flowers* 1964 Private collection © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London. Photo © Tate (Andrew Dunkley)

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Frank Bowling was supported by AGC Equity Partners, with additional support from the Frank Bowling Exhibition Supporters Circle, Tate Americas Foundation, Tate International Council, Tate Patrons and Tate Members

Amy Griffin, Paintings Conservator, leads a conservation themed tour of *Frank Bowling* for Tate Patrons, July 2019, featuring *Sacha Jason Guyana Dreams* 1989 Tate © Frank Bowling. All Rights Reserved, DACS 2021. Photo © Tate (Aleksandra Wojcik)

Olafur Eliasson: In real life was supported by AKO Foundation, with additional support from the Olafur Eliasson Exhibition Supporters Circle, Tate Patrons and Tate Members

Tour of *Olafur Eliasson: In real life* for Tate Patrons, July 2019, featuring *Din blinde passager (Your blind passenger)* 2010 © Olafur Eliasson. Courtesy the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles. Photo © Tate (Jordan Anderson)

William Blake was supported by Tate Patrons and Tate Members

Installation shot of *William Blake*, featuring a digital realisation of his unrealised ambitions to paint vast frescos, using a detail of *The Spiritual Form of Nelson Guiding Leviathan* c.1805–9. Photo © Tate (Seraphina Neville)

Mark Leckey: O' Magic Power of Bleakness was supported by Tate Patrons

Tour of *Mark Leckey: O' Magic Power of Bleakness* for Tate Patrons, November 2019, featuring *Dream English Kid, 1964 - 1999 AD* 2015 Tate © Mark Leckey. Purchased with the support of the Contemporary Art Society 2016. Photo © Tate (Jordan Anderson)

Nam June Paik was presented in The Eyal Ofer Galleries. The exhibition was supported by the Terra Foundation for American Art, with additional support from Tate Patrons. Research supported by Hyundai Tate Research Centre: Transnational in partnership with Hyundai Motor

Tour of *Nam June Paik* for Tate Patrons, November 2019, featuring *Uncle* 1986 Private collection (left) and *Aunt* 1986 Private collection (right) © The Estate of Nam June Paik. Photo © Tate (Aleksandra Wojcik)

Dora Maar was supported by John Studzinski, with additional support from Tate Americas Foundation, Tate Patrons and Tate Members

Installation shot of *Dora Maar*, featuring (clockwise from top left) *Untitled (Hand-Shell)* 1934 Centre Pompidou, Musée national d'art moderne, Paris AM 1991-34, *Untitled (Coral)* 1934 Centre Pompidou, Musée national d'art moderne, Paris AM 1995-80, *Untitled (Danger)* 1936 Collection of Nion McEvoy NM 15.231, and *Untitled* c.1935 Collection Bouqueret-Rémy. Works © Estate of Dora Maar / DACS 2021, All Rights Reserved. Photo © Tate (Andrew Dunkley)

British Baroque: Power and Illusion was supported by White & Case, with additional support from the British Baroque Exhibition Supporters Circle, Tate Americas Foundation, Tate International Council and Tate Patrons

Installation shot of *British Baroque: Power and Illusion*, featuring a late 17th century Japanese lacquer cabinet on a European carved gilt-wood stand, The Burghley House Collection, with Chinese porcelain c.1695 (left), Michael Dahl *Rachel Russell, Duchess of Devonshire* c.1696–9 National Trust Collections, Petworth House (The Egremont Collection) (middle) and a blue and white porcelain jar, Chinese, Kangxi period, c.1690–1700, on a carved cedar pedestal, National Trust Collections, Petworth House (The Egremont Collection) (right bottom). Photo © Tate (Mark Heathcote)

Steve McQueen was supported by the Steve McQueen Exhibition Supporters Circle, Tate International Council and Tate Patrons

Steve McQueen Caribs' Leap 2002 on the exterior of Tate Modern, as part of *Steve McQueen*. Work © Steve McQueen. Courtesy the artist, Thomas Dane Gallery and Marian Goodman Gallery. Photo © Tate (Oliver Cowling)

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Installation shot of *Andy Warhol*, featuring *Silver Clouds* 1966 The Andy Warhol Museum, Pittsburgh © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London. Photo © Tate (Andrew Dunkley)

CONTACT US

Patrons Office
Tate
Millbank
London
SW1P 4RG

Telephone: +44 (0)20 7887 8743
Email: patrons.office@tate.org.uk

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