

# TATE ANNUAL REPORT 2018/19



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## CHAIRMAN'S FOREWORD



Tate's Board of Trustees  
As at 31 March 2019

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Tate has enjoyed another highly successful year, with record-breaking exhibitions, innovative art and ambitious public programmes which have inspired millions of visitors.

This year the Board of Trustees was joined by Anna Lowe, the youngest serving trustee at a UK national museum or gallery. Her appointment has already had an impact as we think about Tate's future and how to attract younger audiences through the newly established Tate Collective. We also look forward to welcoming an even younger generation of visitors to Tate Britain this autumn when thousands of seven-year-olds will take part in Steve McQueen's *Year 3*, an unforgettable snapshot of London's future.

Tate displayed and shared exceptional art in 2018/19, and I mention a small selection only. At Tate Britain, Don McCullin's photography show offered a moving testament of war and socio-economic decay in post-war Britain, to critical and public acclaim. At Tate Modern, exhibitions by Anni Albers and Pablo Picasso, combining works from public and private collections, drew hundreds of thousands of visitors. Three solo exhibitions by international women artists opened at the newly expanded Tate St Ives. At Tate Liverpool, the photographs of Francesca Woodman were shown alongside the work of Egon Schiele. We also sent more than 1,500 works of art around the world, working with new partners in Asia and Latin America.

My fellow Trustees and I are immensely proud of Tate's skilled and dedicated staff. Their contribution has been indispensable, serving the galleries and exhibitions as well as managing the collection. I would also like to express my gratitude to our many supporters. Their enthusiasm and generosity never cease to amaze. Together, we will set new standards for museums of the 21st century, with Tate in the vanguard.

Lionel Barber  
Chairman of the Trustees of the Tate Gallery

## INTRODUCTION



This was a year in which we reaffirmed our commitment to younger audiences. In April 2018, we said we would appoint a Trustee dedicated to bringing the views of the next generation to the highest level of Tate’s decision-making. At the same time, we launched £5 exhibition tickets for sixteen-to-twenty-five-year-olds as part of Tate Collective, the first free-to-join membership scheme for this age group at a national UK museum.

By the end of 2018/19, Anna Lowe had joined the Board as Tate’s Youth Engagement Trustee, the youngest serving Trustee at a national museum or gallery. There are to date more than 100,000 members of Tate Collective and more than 150,000 tickets to Tate exhibitions have been redeemed through the scheme.

In July 2018, Tate St Ives was awarded Art Fund’s prestigious Museum of the Year 2018. This accolade recognised the outstanding success of the recently redeveloped gallery. The prize money has been used to develop an artist-led community strategy for St Ives.

The launch of the Hyundai Tate Research Centre: Transnational was another significant development in the last year. Through this we will work closely with artists and scholars to rethink Western-centric art histories. This work, building on much that has gone before, will impact activity across our galleries – from exhibitions and displays to caring for and building the collection. It will connect us even more deeply with many institutions around the world.

As we began the new reporting year, the future of our planet was brought to world attention through activism and the media. Tate’s Directors took the decision to declare a Climate Emergency in July 2019 and we have set ourselves ambitious goals to make our business more sustainable. The whole organisation is committed to making significant change and to embedding this in all that we do.

Maria Balshaw, Director of Tate

## 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, spanning 500 years, 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.

At the beginning of this year, we set the following eleven objectives. This is our first year of reporting against them and this is what it looked like.

## TATE'S FIVE-YEAR OBJECTIVES

To support artistic risk-taking and scholarly excellence across the five centuries of British art and the international modern and contemporary collections.

To grow our audiences and our membership so that they are more reflective of the UK; to continue to attract a diverse global audience as visitors to Tate's exhibitions and digital spaces.

To enhance our role as a global innovator by promoting a more diverse art history, reflecting how art is made and seen now.

To expand the possibilities of museum spaces as sites of learning, playing a leading role in practice and advocacy regarding the importance of creative learning and access to the arts for young people.

To expand access to the collection across the four nations of the UK, taking a leading role in supporting and working in partnership with regional museums.

To make digital part of everything we do by placing audiences at the centre of experiences which span online, gallery and commerce spaces and collaborating across departments.

To maximise partnerships internationally to advance research, contribute to the international dialogue about art and increase international fundraising.

To enable Tate's people to thrive and shift the workforce to more closely reflect the UK population today.

To reduce our carbon consumption significantly and lead sectoral thinking in this area.

To develop Tate's physical, digital, technical and environmental infrastructure to preserve buildings and our growing collection for the future and expand access to it through digital and physical means.

To develop a business model that has the flexibility to allow us to be bold and innovative with the art we show and the audiences we reach.

# HIGHLIGHTS

# PROGRAMME



2018 marked the centenary of the end of the First World War. As part of national commemorations, Tate Britain staged *Aftermath: Art in the Wake of World War One*, an exhibition which examined the immediate impact of the conflict on British, French and German art.

We were delighted to announce the winner of Turner Prize 2018 as Charlotte Prodger. The jury praised all four of this year's nominated artists, who had demonstrated a commitment to making a difference in the world today. Prodger's *BRIDGIT* 2016, a video shot on her smartphone, was an uncompromising exploration of lived experience. The prize was presented at Tate Britain by the acclaimed writer Chimamanda Ngozi Adichie.

Tate Britain's *Art Now* series focuses on the work of emerging artists and new developments in contemporary British art. In 2018/19 this gave a platform to the work of Lisa Brice, Jesse Darling and Joanna Piotrowska. In the collection displays, a series of Spotlight rooms highlighted the work of Zarina Bhimji, Liliane Lijn and Markéta Luskačová, among others. We also announced plans to devote a section of the collection displays to a curated selection of work exclusively by women.



Photography exhibitions continue to capture the imagination. Don McCullin forged a sixty-year career as one of the UK's foremost war photographers. His unforgettable images of conflicts from Northern Ireland to the Congo, from Vietnam to Syria, were presented in a landmark show attracting audiences with not only an interest in art and photography but also news and history.

Monster Chetwynd's giant leopard slugs on the Millbank steps of Tate Britain over the festive season proved a startling intervention, causing visitors and pedestrians alike to pause for thought. The Turner-Prize-nominated artist was inspired by a programme about the mating rituals of these creatures and the bioluminescent light they produce. Her aim was to playfully spark wider discussion around how we source energy. In the spring of 2019, Mike Nelson's vast, sculptural installation *The Asset Strippers* filled the Duveen Galleries at Tate Britain. This selection of machines obtained at salvage yards and auctions, remnants from a bygone era, pointed to the decline of British industry.

Two major shows looked at painting from the end of the nineteenth century. Edward Burne-Jones's most famous narrative cycles, *The Briar Rose* and his *Perseus* series, were hung together for the first time as part of our sumptuous retrospective. As the year concluded, many exceptional paintings by Vincent van Gogh arrived for the ground-breaking *The EY Exhibition: Van Gogh and Britain*.

At Tate Modern, we hosted an important exhibition by the Bauhaus artist Anni Albers which gave long overdue credit to this leading modernist and highlighted textile art for the first time. Elegantly displayed, this ambitious show was one of the biggest successes of the year. A survey of works by Dorothea Tanning pointed to under-explored figures and themes in the conventional view of surrealism.

Photography was further integrated in the exhibition programme with our first photography exhibition to include painting and sculpture, *Shape of Light: 100 Years of Photography & Abstract Art*. This illustrated the intertwined histories of abstract art and the development of photography.

*The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy* at Tate Modern closed with 521,227 visitors making it the second most-visited exhibition at a Tate gallery after *Henri Matisse: The Cut-Outs*. *The C C Land Exhibition: Pierre Bonnard – The Colour of Memory*, another gem in the Tate Modern programme, brought together over 100 of this French artist's greatest works from museums and private collections around the world.



Cuban artist Tania Bruguera is renowned for creating art that addresses major political issues, often looking at institutional power, borders and migration. In October 2018, her Hyundai Commission in the Turbine Hall was unveiled. Part of this was a giant heat-sensitive floor under which was hidden a portrait of a young man who had left Syria to come to London. In the preceding summer months, as part of Tate Exchange, Tania brought together twenty-one people who live and work in the same postcode at Tate Modern to explore how the museum could learn from and adapt to its local community. As a result of these conversations, the group renamed Tate Modern's Boiler House the Natalie Bell Building in honour of this local activist's positive contribution to the lives of others in SE1.

*The Head & the Load* by William Kentridge, in collaboration with 14-18 NOW, was a spectacular performance that made unprecedented use of the Turbine Hall. It commemorated the significant contribution of African men and women in the First World War.

Christian Marclay's famed work *The Clock* 2010, a montage of thousands of film and TV images edited to show actual time, was a big hit with new and local audiences when it had its first presentation in a Tate space. Several all night openings allowed people to see the whole 24-hour work.

Following the critically acclaimed presentation of Joan Jonas, the third annual *BMW Tate Live Exhibition* was by Anne Imhof. This was her first exhibition in a UK museum, reinforcing her key position in contemporary art. The piece dealt with fluidity between binaries. Massive, structural interventions spliced through each of the vast spaces, on and under which immersive performances took place.

Tate Film is an essential part of our programme, exploring and asserting the role of the moving image within modern and contemporary art. This year saw presentations of work by artists including Babette Mangolte, Cauleen Smith, Wang Bing, Joan Jonas, William Kentridge, Shireen Seno, Jumana Manna, Beatriz Santiago Muñoz and Adam Khalil and Bayley Sweitzer. Lawrence Abu Hamdan created a video installation and performance for the Tanks, for which he was nominated for the 2019 Turner Prize.

Tate Liverpool achieved its highest visitor figure, over 700,000, since Liverpool was 2008 European Capital of Culture. The gallery also turned thirty and a new director joined: Helen Legg. Her vision will develop Tate Liverpool's distinct role within the Tate group, promoting Britain to the world through a greater focus on Britain's historic global connections and their legacy. This will complement the history of Tate Liverpool's location on the Liverpool Waterfront.

The photographs of Francesca Woodman were shown alongside drawings by Egon Schiele in *Life in Motion*. This exhibition offered new perspectives on the intimate and powerful portraits by these two important figures.

OPAVIVARÁ!, a collective of artists from Rio de Janeiro, created *UTUPYA*, an exhibition in response to Liverpool's history of migration, following consultation with youth and community groups in the city. This was their first solo exhibition in the UK and part of the gallery's We Have Your Art Gallery series.

As part of the Liverpool Biennial, Kevin Beasley's *Your face is / is not enough* 2016 was shown at Tate Liverpool, an installation which evoked gestures of empowerment and agency within individual and collective acts of protest, power and protection.



Tate St Ives had a highly successful year, winning the Art Fund Museum of the Year, and attracting more visitors than any other year since it opened – nearly 300,000.

At Tate St Ives, contemporary British artists Rosalind Nashashibi and Lucy Skaer explored the mythology around Paul Gauguin in their exhibition which focused on exoticism and colonialism. Tate St Ives's new director, Anne Barlow, joined the team in summer 2018 and announced an all-women international line-up for the gallery's 2019 exhibition programme.

A major retrospective of the Cairo-born artist Anna Boghiguian focused on the human condition through the prism of global trade, mass migration, colonialism and war. It featured large-scale installations of paintings on sailcloth, processions of cut-out paper figures, and beehive frames containing pieces of art, honeycomb and salt.

And paintings never shown in St Ives before, from Patrick Heron's time in Paris and New York, went on display in the newly constructed gallery spaces as part of a major retrospective of his work.



## WORKING WITH ARTISTS

The groundwork is being laid for what promises to be one of the world's most ambitious contemporary art projects involving the local community. Conceived by Turner Prize-winning artist and Oscar-winning filmmaker Steve McQueen, *Year 3* has invited every primary school in London to take part in an ambitious, mass photographic portrait to be displayed at Tate Britain later in 2019. By the beginning of September 2019, over 2,000 schools had signed up. An estimated 70,000 seven and eight-year-old children are expected to participate. We are also working with over eighty schoolchildren and their families local to Tate Britain as part of Family Art Schools to help shape our future programme for families.

The garden around Tate Britain was turned into a working garden for the local community and visitors in a summer project led by artist collective Something & Son. Plants, vegetables, herbs and flowers were chosen to reflect multicultural London, highlighting the unexpected ancient origin of plants and how they are used in modern-day cuisines. Visitors were invited to share their own recipes through free pop-up workshops on cooking and herbal medicine.

To mark Tate Liverpool's thirtieth birthday, twenty years of the Liverpool Biennial and ten years since Liverpool was European Capital of Culture, Ugo Rondinone's *Liverpool Mountain* was commissioned for the Mermaid Courtyard.

Tate St Ives has established strong international connections through its residency programme while expanding its regional partnerships in the South West, most recently with a multi-year collaboration with Falmouth University. Through long-term community engagement and extensive learning programmes on and off-site, Tate St Ives has become a model for how museums connect with their location and community.

The gallery's Winter Festival, and its summer Beach Art Explorers activities for five-to-twelve-year-olds are a regular draw. A partnership with Cornwall Music Service Trust culminated in a concert by young people in the Patrick Heron exhibition, while a partnership with Cancer Research UK brought local people together to make art.

# THE COLLECTION



## BUILDING THE COLLECTION

This year we acquired a total of 668 works to the value of £18.1 million through the generosity and efforts of our many supporters, among them artists, individuals, Tate Members and Patrons, and our Acquisitions Committees. Works were acquired across a full spectrum of media: painting, sculpture, film and video, live and performance art and installation.

There were 348 works added to the international collection which continued our transnational collecting strategy, mapping the dialogue between artists working beyond Europe and North America, and providing unique global perspectives. 320 works were added to the British collection.

Tate announced a new fund to support the staging of live works from our collection which will support the presentation of several major pieces across Tate sites. The fund will bring to life the growing number of performance scripts, scores and installations that have been acquired by Tate, allowing gallery visitors to experience them as part of the free collection displays. This also demonstrates the significance of performance within modern and contemporary art and our commitment to further embedding research around this important area.

In 2018/19, we collected women artists from across the centuries: from the seventeenth century an oil painting by Mary Beale; from the nineteenth century one by Margaret Carpenter; and from the twentieth century, the second work to enter the collection by Pauline Boty. To coincide with the centenary of women's suffrage in 1918, we announced that we will be acquiring four watercolours by Sylvia Pankhurst. To the contemporary British collection, we added groups of works by Lubaina Himid and Monster Chetwynd and a significant piece by Mona Hatoum, *Interior/Exterior Landscape* 2010. The estate of Wilhelmina Barns-Graham gave an exquisite oil painting.

Many of these purchases were enabled by a transformative fund, established through the support of the Denise Coates Foundation on the occasion of the centenary of women gaining the right to vote in Britain.

We acquired a major work by Yinka Shonibare CBE, which went on display at Tate Modern. *The British Library* 2014 is a celebration of the diversity of the British population, comprising over six thousand books bound in Dutch wax print, a fabric characteristically used by the artist.

Works were acquired in a variety of media: among them photographs by Vanessa Winship, the first textile work by Eva Rothschild and a 1937 film by Franciszka and Stefan Themerson. Richard Deacon's largest ceramic and steel sculpture, *Fold* 2012, entered the collection this year.

Once again, artists were especially generous. We were delighted to receive exceptional gifts of prints from Peter Doig, a major work by David Hockney and a performance piece by Roger Hiorns.

The support of recently established research initiatives, such as the *Hyundai Tate Research Centre: Transnational*, has given added impetus to growing the collection with works from around the world. We will continue to question and broaden the canons of gender, geography and media, prioritising perceived gaps in the collection. We will also seek more work from LGBTQ+ artists and Indigenous artists from areas where we hold little representation, such as Australia and Arctic Canada.

A transformative donation from Lady Sarah Atcherley enabled Tate to acquire three paintings by Australian artist Emily Kame Kngwarreye, the first works by an Indigenous artist from this region to enter the collection. Tate and the Museum of Contemporary Art Australia also announced the acquisition of eight artworks in the International Joint Acquisition Programme for contemporary Australian art, made possible by a corporate gift from the Qantas Foundation.

Major installations of newly acquired works went on display at Tate Modern. Jordan Wolfson's *Colored Sculpture* 2016, a menacing seven-foot-tall animatronic puppet that draws on representations of boyhood from American pop culture, was acquired by Tate thanks to the generosity of Joe and Marie Donnelly and shown in the Tanks. Haegue Yang's *Sol LeWitt Upside Down – Structure with Three Towers, Expanded 23 Times, Split in Three* 2015, comprises over 500 Venetian blinds. In this work, shown as part of the collection displays, she reinterprets Sol LeWitt's *Structure with Three Towers* 1986.

Tate Members helped us to purchase many significant works for the collection including Philippe Parreno's *Marquee* 2016, together with Tate International Council, Tate Patrons and Art Fund 2019, and a collection of sculptures by the Greek artist Takis.

The public have avid curiosity about the extensive work which goes on behind the scenes. Our conservation teams are world leaders in new research into collection care with major projects taking place in conservation science.

The full-length portrait of *Frederick Howard, 5th Earl of Carlisle* 1769 by Joshua Reynolds was examined using X-rays and infrared imaging. This revealed a different dog at Frederick's feet and changes to his pose and the background landscape. After a layer of turbid varnish was removed, the true colours of the subject's costume were made to sing. The frame was also restored, including a missing ornamental section for which a replacement was hand-carved in our conservation workshop. The portrait is now destined for Paris in September 2019 as part of Tate's touring show *L'âge d'or de la peinture anglaise : De Reynolds à Turner / The Golden Age of British Painting: From Reynolds to Turner*.

The Edward Burne-Jones retrospective at Tate Britain provided an opportunity to conserve the artist's first major commission, *The Annunciation and Adoration of the Magi* 1861, supported by Jake and Helene Shafran. The research gleaned through this about his early oil painting techniques was presented at the *Reassessing Burne-Jones* conference in Oxford.

Tate Modern's *The C C Land Exhibition: Pierre Bonnard – The Colour of Memory* inspired us to restore *Pont de la Concorde* 1913–15 with support from Tate Patrons. The work gave the painting back its light, airy feel and brought out the luminosity of its true colours.

Interest in conservation science at Tate was boosted by social media this year. More than two million people were reached by content on major international scientific projects which concluded this year: *Cleaning Modern Oil Paints* and the EU-funded NANORESTART. The key role played by Tate in the furtherance of science through these projects was celebrated at international conferences and publications of the findings will be published later in the year.

We are also taking part in a project which will build on newly acquired understanding about the factors that cause deterioration to plastics stored and displayed in museums. This will involve an approach more commonly used in the industrial sector, in combination with case studies from our collection.

# PARTNERSHIPS



Teams across all sites work tirelessly to secure pivotal loans for display in our programme of temporary exhibitions. Many of these exhibitions have a life beyond Tate and are presented at partner institutions across the globe. Over a million people have enjoyed presentations of our shows realised in collaboration, including *Anni Albers*, *Franz West* and *Dorothea Tanning*. The successful *Soul of a Nation* exhibition from 2017 continued its tour, going to Brooklyn Museum, New York, and The Broad, Los Angeles. It has been seen by over 300,000 people on tour so far.

An equally important area of work at Tate is the touring programme of specially curated exhibitions from the collection. This brings treasures from the national collection to audiences around the world. It requires expertise, energy and teams of dedicated staff who forge strong relationships with colleagues and institutions in many different countries. By deepening connections Tate has been able to work with new partners in Latin America, Asia, Europe and the United States in 2018/19, successfully sharing collection works by artists ranging from J.M.W. Turner to David Hockney with new audiences. Over 1.2 million people visited these exhibitions this year.

In 2018, *Landscapes of the Mind: Masterpieces from Tate Britain* received more than 614,000 visitors at the Shanghai Museum, making it the most-visited Tate exhibition in history. This is an exceptional achievement, proving the vast appetite to view works from the Tate collection far beyond these shores.

Tate collaborated with the Museo Nacional de Bellas Artes in Buenos Aires and Centro Cultural de la Moneda in Santiago to realise a touring exhibition of Turner's watercolours. This was the first survey of Turner's work to be held in Latin America and it was seen by over 200,000 visitors.

The collection exhibitions touring programme enables us to forge institutional collaborations with museums in areas of the world where there is ambition to work internationally and audiences who are keen to see Tate's collection. As we build relationships with new partners, existing ones continue to flourish, providing a positive outlook for further cooperation.

Tate has one of the most ambitious lending programmes in the museum and gallery sector. Artworks from Tate's collection went on display at venues large and small, some in remote areas. We lent to 154 venues in the UK and to 153 venues abroad and last year lent a total of 1,579 works of art, a five percent increase on the previous year. Artworks went to a record number of countries – 31 in total – including Brazil, Chile, Estonia, Japan, Mexico, Oman, Poland and Russia.

Again, we ran Tate Intensive, our summer programme for international visual arts professionals. Participants came from sixteen countries. The popularity of the event highlights its status in bringing together international expertise, ideas and best practice.

A revised model of the Brooks International Fellowship Programme was developed to offer two six-month fellowships instead of three shorter ones. This will provide more time for fellows to deepen their research. This year we welcomed two new fellows from Argentina and India.

Emerging Latin American curator, researcher and artist Santiago Villanueva became Tate's first Rutherford Curatorial Fellow, working collaboratively across Tate on projects with a focus on Latin American art.



Two outstanding oil paintings from Tate's collection have been touring the UK as part of national partnerships between Tate and UK galleries: the exquisite oil painting *Le Passeur (The Ferryman)* 1881 by William Stott of Oldham, and John Constable's *Salisbury Cathedral from the Meadows* exhibited 1831.

Stott's master work of early impressionism began its tour in February 2018 at Oriol y Parc in St David's in Wales and went subsequently to Southampton City Art Gallery and Gallery Oldham. As part of the tour, registrars from Tate led workshops with their peers which were attended by representatives from seventy-eight organisations. Subsequently eleven bursaries were awarded to some of those who took part to help to extend the reach and capacity of Tate's UK loans programme.

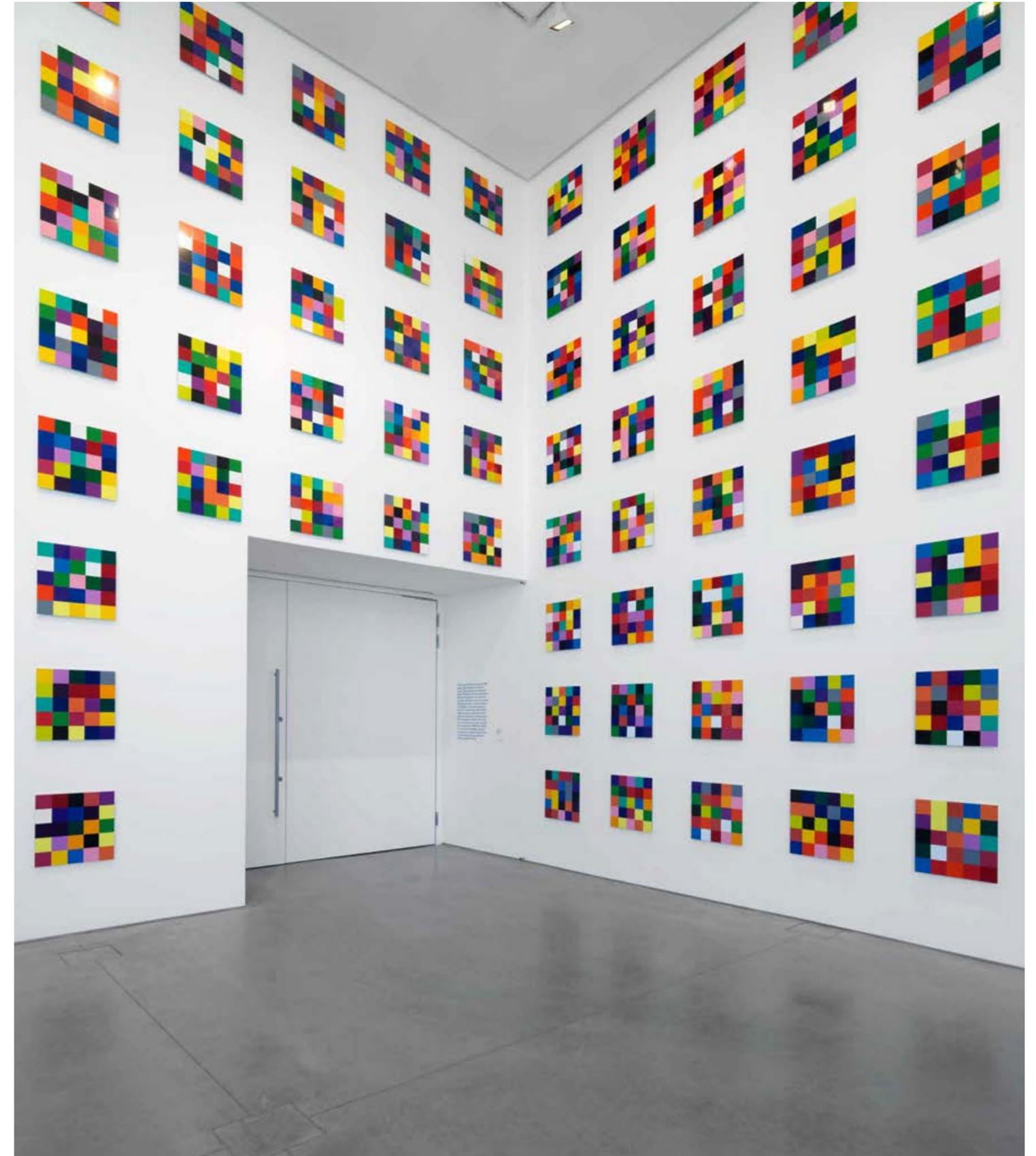
Constable's *Salisbury Cathedral from the Meadows* returned to Tate Britain having been on a UK tour for four years as part of the Aspire programme, supported by Art Fund and by National Lottery players through the National Lottery Heritage Fund. It has been viewed by around two million people. The painting was reframed and shown alongside J.M.W. Turner's *Caligula's Palace and Bridge*. This was the first time these two works had been on display together since they were shown in 1831 at the Royal Academy.

We were delighted to announce that the Paul Mellon Centre for Studies in British Art will be working in partnership with Tate to expand the British Art Network of over 550 individual members and 250 institutional members. This will develop the network's potential, providing greater visibility and engagement with all aspects of British art. Working with a convenor, we will build on the success of the programme of lectures, seminars and conferences and the development of opportunities for early-career curators. In addition we have secured continued support from Arts Council England's Subject Specialist Network Fund, recognition of the network's value and impact.

Plus Tate, the network of thirty-five UK visual arts organisations, now in its tenth year, has continued to share, support and collaborate. This year it received a substantial boost from the Ampersand Foundation which will provide £125,000 for an exhibition, new commission, or intervention at a Plus Tate venue every two years, as well as £25,000 for a related publication.

The ARTIST ROOMS collection is jointly owned with the National Galleries of Scotland. Its national programme presents the work of 42 international artists through solo exhibitions at partner venues. Since 2009, 180 ARTIST ROOMS displays have been shown at 85 venues across the UK. This year, over 500 works from this special collection were lent to eleven exhibitions. Six new Associate partners participated: Gallery Oldham, Winchester Discovery Centre, The Point in Doncaster, The McManus in Dundee, The Herbert in Coventry and The Atkinson in Southport.

We also contributed substantially to the first National Museums Partnership Report, published by the Department for Digital, Culture, Media and Sport. This supports our aspiration to become more strategic and streamlined in our support of the wider cultural sector.



# AUDIENCES



Visitors enjoy Olafur Eliasson's *Your Double-Lighthouse Projection* 2002 as presented in Tate Modern's Tanks

## GROWING OUR AUDIENCES

A family enjoying the collection displays at Tate Britain

In 2018/19 over 8.1 million people came to our galleries and almost 19 million people visited our website. Our collective social media following now stands at 9.9 million.

One of our most urgent ambitions is to reflect the demographics of the towns and cities in which our galleries are situated. We have worked strenuously, with input from our staff diversity networks and colleagues beyond Tate, to be more relevant and welcoming for all. There is much work to do, but this year saw the highest proportion of BAME people from the UK visit both Tate Britain and Tate Liverpool in our history.

Beyond our four galleries our international touring programme takes the national collection and exhibitions to new global audiences. More than 1.3 million people visited specially curated exhibitions from Tate's collection at venues around the world in 2018/19. And we sent exhibitions further afield than ever – including for the first time to Argentina and Taiwan.



## YOUNG PEOPLE AND FAMILIES

Young people from Tate Collective worked in partnership with the Mayor of London's office to curate *LDN WMN*, an ambitious free exhibition spread across twenty public sites in London. The artworks were created by women and non-binary artists, inspired by unsung women from the city's history. This was part of Sadiq Khan's #BehindEveryGreatCity campaign which marked 100 years since the first women got the right to vote in the UK.

Tate Collective Producers also worked in partnership with the British Council on a project for the British Pavilion at the Venice Architecture Biennale in 2018. They explored the relationship between cultural production and the built environment, looking at pockets of inner-city London culture through poetry, sound and the Black British musical experience. To achieve this, they worked with sound collective Touching Bass and the writer Abondance Matanda.

Tate Liverpool worked with primary school teachers across the city to pick out artworks for a new display. Including works from the Tate collection by Anya Gallaccio, Salvador Dalí and Chris Ofili, *Ideas Depot* is intended to be enjoyed by everyone.

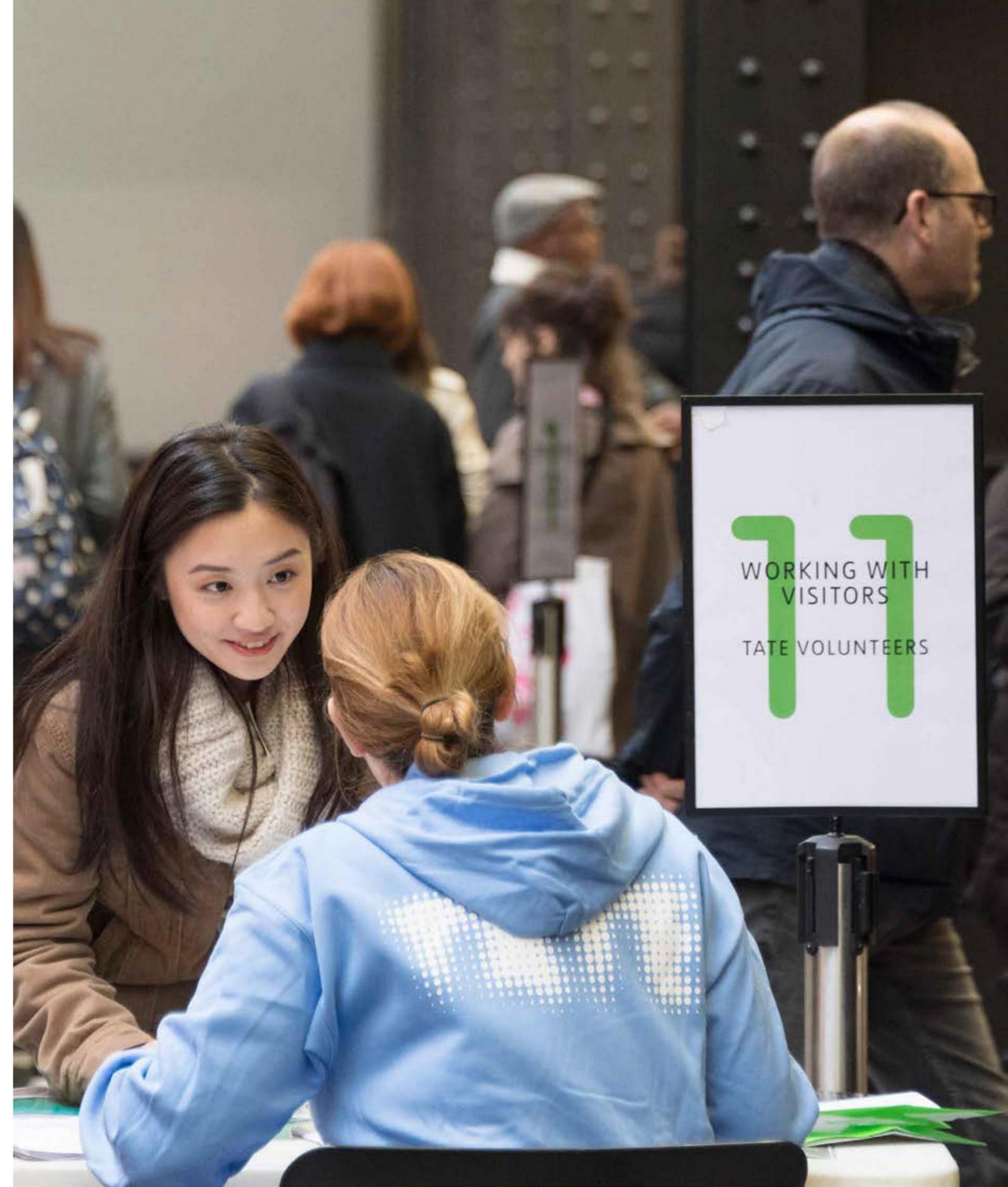
Our well-established Late at Tate Britain programme has been expanded and now takes place monthly. At Tate Modern, Uniqlo Tate Lates are drawing in new and local audiences with their strong appeal for Londoners. Over 10,000 people attend these events each month – over seventy per cent of whom are under the age of thirty-five, and over thirty per cent are from BAME backgrounds. Similar events take place at Tate Liverpool and Tate St Ives. The bi-annual U-Studio festival in St Ives attracts many hundreds of local young people.

Among the many challenges facing young people today are rising rents and tuition fees. The sector must do all that it can to help young people access a creative education. Tracking Arts Learning and Engagement (TALE) was a collaborative three-year project between the Royal Shakespeare Company, Tate and the University of Nottingham, funded by Arts Council England. It looked at young people's experience of arts and culture in education and at how cultural organisations can support teachers and students to have a deep and rich engagement in arts activities. Researchers gathered 6,000 responses from students aged eleven to eighteen, and from sixty-three teachers.

At Tate Modern we hosted the second annual Routes In Alternative Careers Fair which attracted 2,000 young people interested in forging a career in the arts. Practitioners from across a wide range of disciplines were on hand to chat.

Sixty young people from Southwark Inclusive Learning Service (SILS) spent a week working with artists, video producers and a researcher to explore the possibility of a radically different provision for young people excluded from mainstream education. A further project, Testing, Testing, Testing, invited young people with learning disabilities to create and host events for public.

Tate St Ives took part in the National Kids in Museums Takeover Day when students from St Ives Secondary School spent the day working across the teams at the gallery, gaining hands-on experience of retail, membership, marketing, learning, exhibitions and visitor experience.



Tate is the arts and culture leader on social media in the UK with a combined following of 9.9 million across Instagram, Facebook, Twitter and Pinterest. People interacted with likes, shares, comments and retweets nearly 11 million times. Our content was seen more than 466 million times in social media feeds. According to Instagram, Tate Modern was among the top three museums in the world geotagged by the Instagram community in 2018 and our Instagram following grew by thirty-two per cent over the year.

Tate has been broadcasting live streams from Facebook since June 2016 and on Instagram since March 2017. In May 2018, we broadcast the first British Sign Language (BSL) Facebook live exhibition tour in the UK cultural sector, ahead of Deaf Awareness Week. It looked in detail at three works by Picasso. Instagram live broadcasts were streamed, a number around LGBTQ+ themes.

During Women's History Month in 2019, Tate produced an hour-long Facebook broadcast of a panel discussion with Frances Morris, Susie Orbach and Chidera Eggerue and an Instagram live stream around #5WomenArtists. This global campaign, initiated by National Museum of Women in the Arts in Washington, D.C, challenged people to name five women artists, highlighting the underrepresentation of women in the arts.

Tate's website visitor numbers continued to grow and in 2018/19 we had 18.9 million visitors, up eleven per cent on last year. We saw increases in visits from overseas and in return visits. Work continued on the optimisation of web pages for mobile devices.

Art Terms, Tate's online glossary, received over 3.3 million views, positioning Tate as a trusted resource for learning about art terminology. Tate Kids, our online art destination for children, was also popular, attracting younger users to its games and quizzes. Another success was the launch of a new strand of content encouraging viewers to make art inspired by artists in the collection.

We made twenty-nine TateShots this year, as part of our ongoing series of short videos exploring art and artists, supported by Bloomberg Philanthropies. These were viewed a combined total of 2.3 million times. Our YouTube channel had another successful year, with a fourteen per cent increase in views. While our Yayoi Kusama video retains the top spot, there was growing interest in videos about Tate conservation, with *Restoring Rothko* and *Conserving Whaam!* among the top five most viewed this year.

# LEARNING AND RESEARCH



Tate's Learning teams work across all age groups. This year we have focused our energies on deepening our work with young people and on furthering our activities with special educational needs and disability groups. In London, 25,000 people joined us for conversations through a diverse programme of artist talks, discussions, workshops and courses, conferences and seminars.

The third year of Tate Exchange – our ambitious experimental platform that brings together the public, artists and Associate partner organisations within and beyond the arts – focused this year on the theme of movement. More than 100 events, workshops and activities examined different kinds of movement: transition, migration, mobility and political. Among this year's projects was a month-long programme anchored around Tania Bruguera's intervention, *Our Neighbours*. Alongside the Hyundai Commission, Tania was the lead artist for Tate Exchange in 2018. There were fifty-nine Associates at Tate Modern and twenty-five at Tate Liverpool. An average of over 1,000 people visited daily across the two sites.



The power of story-telling was illustrated when nearly 3,500 people took part over the Christmas period celebrating voices of colour in a relaxed reading environment at Blast Off Stories at Tate Britain. Artist collective Thick/er Black Lines also convened a reading group at Tate Modern which explored the influential text *Heart of the Race* and discussed Black feminist traditions in the UK.

Among many significant projects was Forgotten Futures – Memories, Maps and Movement, an arts intervention conducted in Liverpool nursing homes in which people with dementia told stories about their relationship with the city. Eight thousand visitors of all ages came to 20 Days at Tate Modern, a project which was awarded ‘best family event’ by the Family Arts Campaign.

We operate in a fast-moving and ever-changing world. Shifts in attitudes are shaping how we think about wall texts, captions, catalogue entries and online information. We are re-assessing textual representation and have created a Text Inbox into which the public and staff can post suggestions and corrections where they feel there has been misrepresentation. A working group has been set up to draw on expertise both within the gallery and externally, and Tate now has four staff networks to inform and help us with this important work.

Dr Karen Salt, Head of Equality, Diversity and Inclusion at UK Research and Innovation, is leading Inclusive Futures, a two-year research project looking at equality, diversity and inclusion across the gallery.

The Hyundai Tate Research Centre: Transnational will look at artists who worked across borders, such as Lee Bul

Two major projects are driving ground-breaking scholarly activity at Tate. A significant grant from The Andrew W. Mellon Foundation in 2017 meant that we have now begun work on case studies for *Reshaping the Collectible: When Artworks Live in the Museum*, a project which focuses on the conservation of time-based media, performative, live and digital art. Meanwhile, Tate's newly launched Hyundai Tate Research Centre: Transnational co-organised its inaugural conference in spring 2019 to reflect on the global solidarity movements that emerged in the second half of the twentieth century during processes of decolonisation in Africa, Asia and Latin America.

Tate's Library and Archive teams presented papers at national and international conferences on topics such as digitisation, archival theory and practice. We made significant progress with cataloguing several substantial projects: in particular the Martin Parr collection, the Chatterji collection and the Panchayat collection.

We currently host thirty-five Collaborative Doctoral Partnership students working across a vast range of subjects, in collaboration with external academic institutions. Tate Papers, our online research journal, is now in its fifteenth year. In 2018/19 it was read by almost 250,000 people.



# PEOPLE AND CULTURE



A staff member gives a hand at Tate Liverpool

## OUR STAFF AND VOLUNTEERS

Once again, our dedicated staff have worked tirelessly to bring art to the public. We are also grateful to the almost 500 volunteers who provide a warm welcome for the public in the galleries and invaluable additional support behind the scenes.

Around 2,000 public programmes are hosted across Tate sites each year. These are supported by vast numbers of people who have not been mentioned elsewhere in this report but who deserve recognition: among them staff in IT, Human Resources, Finance and Estates, Development, Audiences and Communications. A special mention should be made to those in our Visitor Experience teams who work in the galleries daily, making sure that our visitors are warmly welcomed.

Several long-serving and much-loved members of staff left Tate this year. Husband and wife team Marcus and Marcella Leith were the heart of Tate's Photography department for over three decades, recording our history and collection in images. They retired on the same day in August 2018. Principal Art Handling Technician Terry Warren retired after forty-four years of service and Collection Registrar Catherine Clement after thirty-five years. Two members of the Visitor Experience team left after more than thirty years: Abdul Hamid and Gary Miles. We thank them on behalf on the untold thousands of visitors they have helped over the years.

Simon Baker, Senior Curator, International Art (Photography) left Tate after eight years in which he transformed how we acquire and exhibit photography. Dr Yasufumi Nakamori will continue this important work, joining Tate from the Minneapolis Institute of Art.

At Tate Britain we welcomed Andrea Schlieker as Director of Exhibitions and Displays. She has previously worked at White Cube, the Serpentine Gallery, the Institute of Contemporary Arts and was the founding curator of the Folkestone Triennial.

Digital Director Ros Lawler left Tate after four years in which she vastly developed our website and other digital activities. Nigel Randall joined as the new Director of Technology.

Tate was one of the Stonewall Top 100 Employers for the third year running, with an improved ranking of 55 in the Stonewall Workplace Equality Index 2019, up twelve places on last year. We were the highest placed organisation in our sector. This was achievement was due to the dedication of our staff, in particular the LGBTQ+ staff network.

# ESTATES AND INFRASTRUCTURE



## ENVIRONMENT

Tate has declared a Climate Emergency – we have reached a defining moment in the history of our planet and the cultural sector has a unique part to play in effecting change.

Tate is committed to reducing its carbon footprint by at least ten per cent by 2023 and is switching to a green electricity tariff across all four galleries. We have helped shape international green museum principles for the care of collections and are sustainably sourcing food in our restaurants and bars, offering greater emphasis on vegetarian and vegan choices. We are auditing our travel and are adopting a train-first policy.

We have started to make the way we operate more sustainable. All Tate's waste is diverted from landfill. Our public gallery spaces offer a mixed recycling facility (paper/plastic/cans, cardboard etc) as well as non-recycling. Our cafes and kitchens also operate with a food recycling bin and facility for glass. Water fountains allow visitors to refill water bottles, which contributes to a reduction in single use plastic.

However this is just the beginning and there are hard truths to be faced about the sustainability of public institutions like our museums. We pledge to make our long-term commitment ambitious in scope. We will interrogate our systems, our values and our programmes, and look for ways to become more adaptive and responsible.

# BUSINESS MODEL



In April 2018, we launched Tate Collective – a free membership scheme for young people aged 16–25. It gives them access to £5 exhibition tickets for them and their friends, helping to address one of the key barriers preventing young people from visiting art galleries and museums.

It was an instant success and is already the largest scheme of its type in the world. Over 62,000 people had signed up by the end of 2018/19 and more than 55,000 exhibition tickets had been redeemed. We have ambitious targets for the future, and expect the number of people signed up to almost double by the end of 2019/20.

Tate Members continued to be one of the most successful gallery membership schemes in the world. We ended the year with 147,541 Tate Members, contributing over £12 million – more than any other source after Grant-in-Aid.



It was an especially strong year for income across Tate Enterprises. Tate Eats returned £1.7 million net, an increase of £450,000. This is in part attributed to the success of specially created events linking the food and drink experience with the exhibition programme. Imaginative menus inspired by our exhibition programme were popular with diners. Another factor was a new offer on the North Landscape at Tate Modern which created a social space by the river. The revenues at Tate Modern and Tate Britain's restaurants showed a combined increase of £240,000.



Tate Commerce's net profit was £2.66 million with sales of merchandise for 2018/19 at £10.1 million. Total sales from publishing and licensing for 2018/19 were almost £4 million. The latter half of the year was particularly strong. The sale of custom prints was up forty-five per cent on the previous year.

When the Anni Albers show opened at Tate Modern, we invested considerably in higher-end products from contemporary makers and designers inspired by Albers, including rugs, cushions, weaving looms and craft necklaces. This was a strategy which paid off, strongly appealing to the show's visitors. The catalogue for this, too, was a resounding success.

We are encouraging more experiential shopping with 'Try Me' tables at weekends where visitors can try out the art materials on sale. A rich events programme in the shops has included talks, debates and book launches. The Tate children's book offer continued to grow, enhanced by our commitment to include titles featuring BAME protagonists.



# EXHIBITIONS

ART NOW: LISA BRICE

26 April – 27 August 2018

AFTERMATH: ART IN THE  
WAKE OF WORLD WAR ONE

5 June – 24 September 2018

ART NOW: JESSE DARLING

22 September – 24 February 2019

TURNER PRIZE 2018

26 September 2018 – 6 January 2019

EDWARD BURNE-JONES

24 October 2018 – 24 February 2019

FIGURE TOTEM BEAST:

SCULPTURE IN BRITAIN IN THE 1950s

29 October 2018 – 4 February 2019

WINTER COMMISSION

MONSTER CHETWYND

1 December 2018 – 10 February 2019

DON McCULLIN

5 February – 6 May 2019

ART NOW: JOANNA PIOTROWSKA

8 March – 9 June 2019

TATE BRITAIN COMMISSION

MIKE NELSON: THE ASSET STRIPPERS

18 March – 6 October 2019

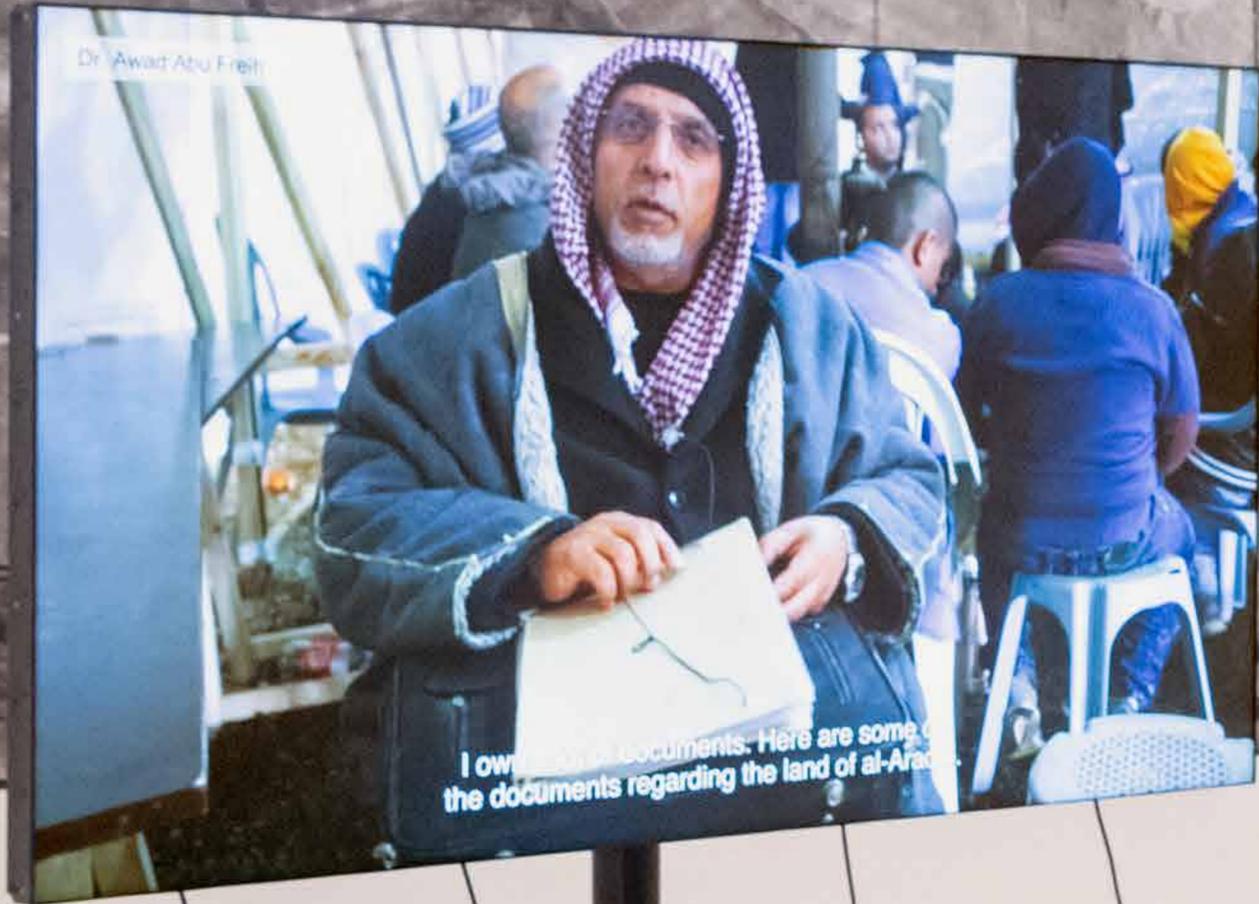
THE EY EXHIBITION:

VAN GOGH AND BRITAIN

27 March – 11 August 2019

EDWARD BURNE-JONES





I own the documents. Here are some of the documents regarding the land of al-Arad.

DON McCULLIN



THE EY EXHIBITION:  
VAN GOGH AND BRITAIN



INSIDE JOB: A TATE STAFF EXHIBITION  
7 – 8 April 2018

SHAPE OF LIGHT: 100 YEARS  
OF PHOTOGRAPHY AND ABSTRACT ART  
2 May – 14 October 2018

MAGIC REALISM:  
ART IN WEIMAR GERMANY 1919–33  
30 July 2018 – 14 July 2019

CHRISTIAN MARCLAY: THE CLOCK  
14 September 2018 – 20 January 2019

HYUNDAI COMMISSION  
TANIA BRUGUERA  
2 October 2018 – 24 February 2019

ANNI ALBERS  
11 October 2018 – 27 January 2019

THE C C LAND EXHIBITION:  
PIERRE BONNARD – THE COLOUR OF MEMORY  
23 January – 6 May 2019

FRANZ WEST  
20 February – 2 June 2019

DOROTHEA TANNING  
27 February – 9 June 2019

BMW TATE LIVE EXHIBITION:  
ANNE IMHOF  
22–31 March 2019

THE C C LAND EXHIBITION:  
PIERRE BONNARD – THE COLOUR OF MEMORY



FRANZ WEST



DOROTHEA TANNING



1  
DOROTHEA TANNING  
1944-2012



BMW TATE LIVE EXHIBITION:  
ANNE IMHOF



OPAVIVARÁ!: UTUPYA

27 April – 24 June 2018

LIFE IN MOTION:

EGON SCHIELE / FRANCESCA WOODMAN

24 May – 23 September 2018

LIVERPOOL BIENNIAL

BEAUTIFUL WORLD, WHERE ARE YOU?

14 July – 28 October 2018

UGO RONDINONE: LIVERPOOL MOUNTAIN

From 23 October 2018

MOON KYUNGWON AND JEON JOONHO:

NEWS FROM NOWHERE

23 November 2018 – 17 March 2019

FERNAND LÉGER: NEW TIMES, NEW PLEASURES

23 November 2018 – 17 March 2019

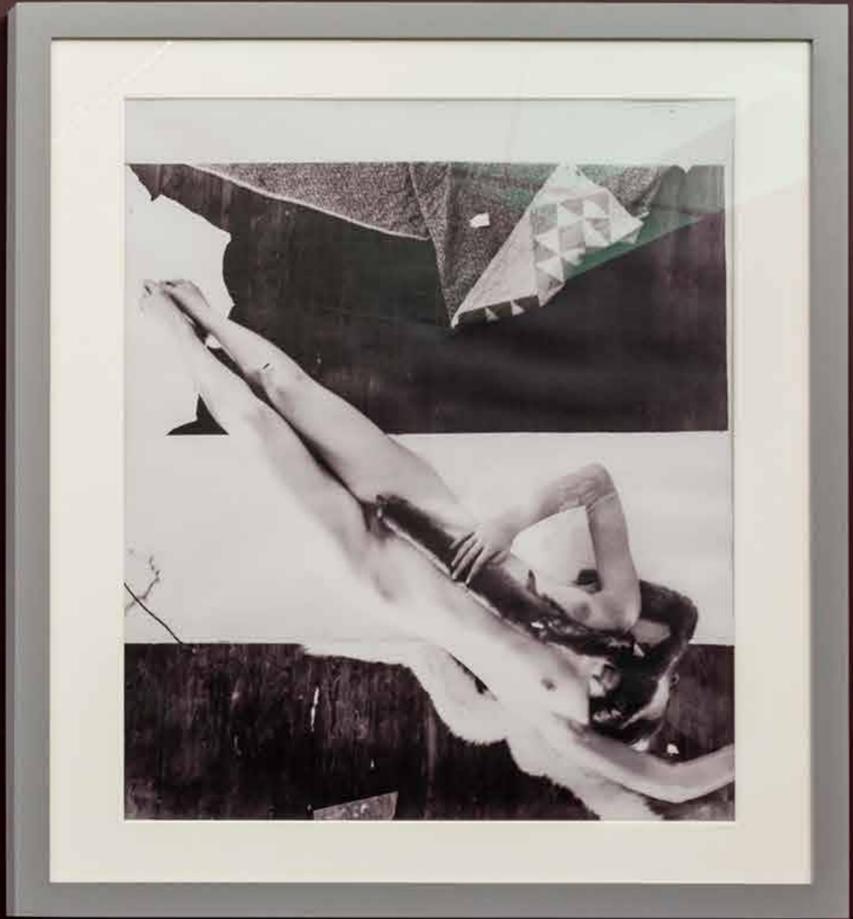
ARTHUR JAJA: LOVE IS THE MESSAGE,  
THE MESSAGE IS DEATH

29 March – 12 May 2019

FERNAND LÉGER: NEW TIMES, NEW PLEASURES



LIFE IN MOTION:  
EGON SCHIELE / FRANCESCA WOODMAN



MOON KYUNGWON AND JEON JOONHO:  
NEWS FROM NOWHERE



PATRICK HERON

19 May – 30 September 2018

RANA BEGUM:

A CONVERSATION WITH LIGHT AND FORM

19 May – 30 September 2018

NASHASHIBI / SKAER:

THINKING THROUGH OTHER ARTISTS

20 October 2018 – 6 January 2019

AMIE SIEGEL: PROVENANCE

20 October 2018 – 6 May 2019

ANNA BOGHIGUIAN

8 February – 6 May 2019

PATRICK HERON



AMIE SIEGEL: PROVENANCE



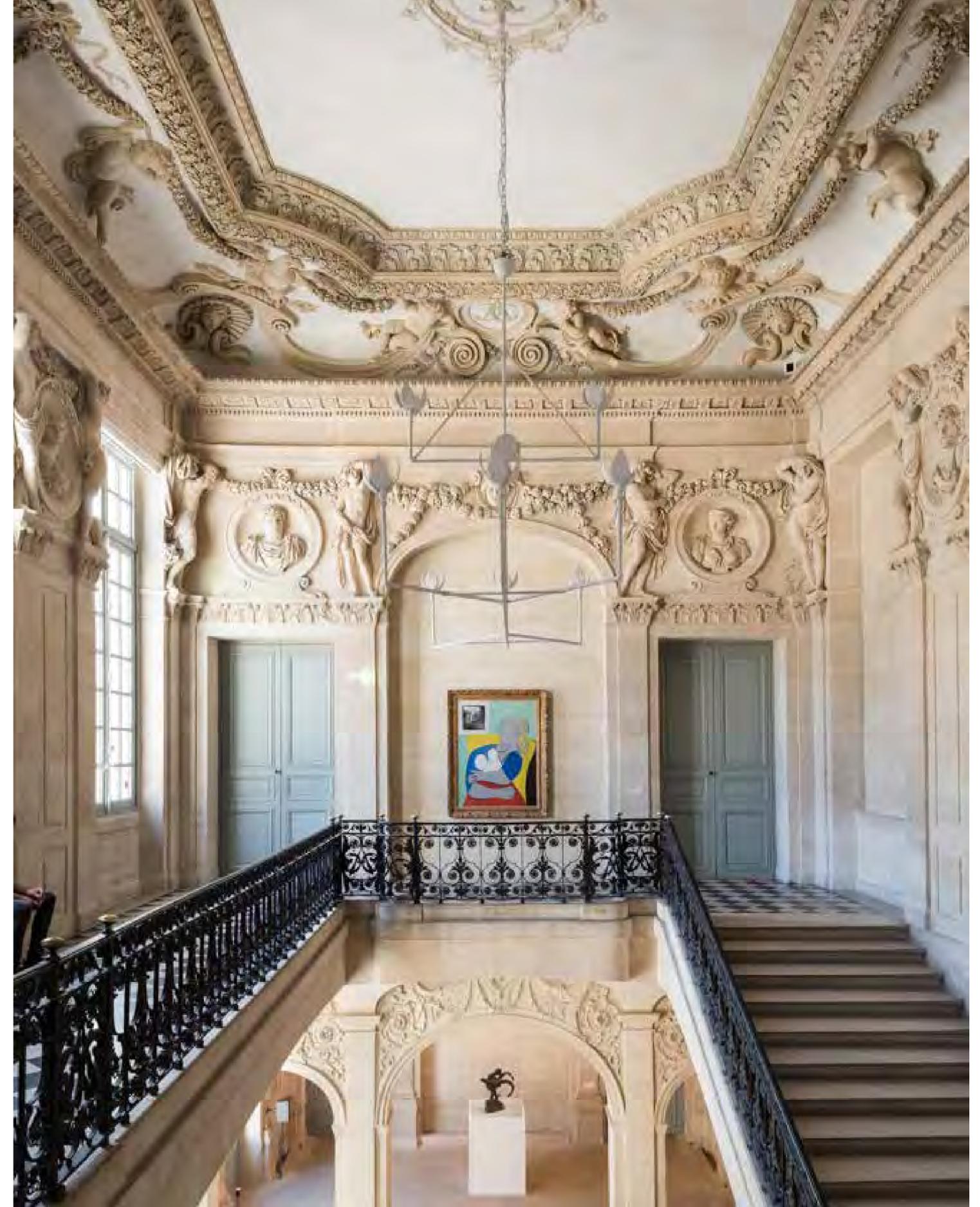
ANNA BOGHIGUIAN



## OTHER VENUES

Picasso 1932 at Musée national  
Picasso-Paris

Tate works with partners all around the world to create exhibitions and to share our collection. This list includes exhibitions created specifically for touring, as well as exhibitions that have been presented at our galleries.



## TATE COLLECTION EXHIBITIONS

### ERWIN WURM: ONE MINUTE FOREVER

Storage by Hyundai Card, Seoul

18 April – 9 September 2018

### LANDSCAPES OF THE MIND:

#### MASTERPIECES FROM TATE BRITAIN (1700–1980)

Shanghai Museum, China

27 April – 5 August 2018

### NUDES: MASTERPIECES FROM TATE

Kaoshiung Museum, Taiwan

13 July – 28 October 2018

### JMW TURNER: WATERCOLOURS FROM TATE

MNBA Buenos Aires, Argentina

25 September 2018 – 17 February 2019

Centro Cultural de la Moneda, Santiago, Chile

27 March – 28 July 2019

### LOVE & DESIRE: PRE-RAPHAELITE

#### MASTERPIECES FROM THE TATE

National Gallery of Australia, Canberra, Australia

14 December 2018 – 28 April 19

### OBJECTS OF WONDER: BRITISH SCULPTURE

#### FROM THE TATE COLLECTION (1950S– PRESENT)

PalaisPopulaire, Berlin, Germany

31 January – 26 May 2019

LANDSCAPES OF THE MIND: MASTERPIECES  
FROM TATE BRITAIN (1700–1980)  
Shanghai Museum, China



EXHIBITIONS ALSO PRESENTED  
AT TATE BRITAIN

IMPRESSIONISTS IN LONDON:  
FRENCH ARTISTS IN EXILE, 1870–1904

Petit Palais, Paris, France  
21 June – 14 October 2018

RACHEL WHITEREAD

National Gallery of Art, Washington D.C., US  
16 September 2018 – 13 January 2019

BACON, FREUD AND THE PAINTING  
OF THE SCHOOL OF LONDON

*(As All Too Human at Tate Britain)*

Museum of Fine Arts, Budapest, Hungary  
5 October 2018 – 13 January 2019

Pushkin Museum, Moscow, Russia  
4 March – 19 May 2019

EXHIBITIONS ALSO PRESENTED  
AT TATE MODERN

**ILYA AND EMILIA KABAKOV:  
NOT EVERYONE WILL BE TAKEN INTO THE FUTURE**

State Hermitage Museum, St Petersburg, Russia  
20 April – 29 July 2018

State Tretyakov Gallery, Moscow, Russia  
6 September 2018 – 13 January 2019

**ANNI ALBERS**

K20 Kunstsammlung Nordrhein-Westfalen  
9 June – 9 September 2018

**FRANZ WEST**

Centre Pompidou, Paris, France  
12 September – 10 December 2018

**SOUL OF A NATION:  
ART IN THE AGE OF BLACK POWER  
1963–83**

Brooklyn Museum, New York, US  
14 September 2018 – 3 February 2019

The Broad, Los Angeles, US  
23 March – 1 September 2019

**DOROTHEA TANNING**

Museo Nacional Centro de Arte Reina Sofía,  
Madrid, Spain  
2 October 2018 – 7 January 2019

SOUL OF A NATION :  
ART IN THE AGE OF BLACK POWER 1963–83  
Brooklyn Museum, New York



EXIT  
DONALD M. AND MARY P.  
OENSILAGER GALLERY

EXHIBITIONS ALSO PRESENTED  
AT TATE LIVERPOOL

**JOHN PIPER**

Mead Gallery, University of Warwick, UK  
1 May – 24 June 2018

EXHIBITIONS ALSO PRESENTED  
AT TATE ST IVES

**VIRGINIA WOOLF: AN EXHIBITION  
INSPIRED BY HER WRITINGS**

Pallant House Gallery, Chichester, UK  
26 May – 16 September 2018

Fitzwilliam Museum, Cambridge, UK  
2 October 2018 to 9 December 2019

**PATRICK HERON**

Turner Contemporary, Margate, UK  
19 October 2018 – 6 January 2019

## ARTIST ROOMS

### ARTIST ROOMS: GILBERT & GEORGE

Brighton Museum & Art Gallery, UK  
28 April – 2 September 2018

### ARTIST ROOMS: GERHARD RICHTER

John Hansard Gallery, Southampton, UK  
12 May – 18 August 2018

### ARTIST ROOMS: RICHARD LONG

Gallery Oldham, UK  
26 May – 16 September 2018

### ARTIST ROOMS: DOUGLAS GORDON

Gymnasium Gallery, Berwick-upon-Tweed, UK  
2 June – 2 September 2018

### ARTIST ROOMS: AGNES MARTIN

Winchester Discovery Centre, UK  
7 July – 7 October 2018

### ARTIST ROOMS: BILL VIOLA

The Point, Doncaster, UK  
19 September – 15 December 2018

### ARTIST ROOMS: ANSELM KIEFER

Herbert Art Gallery & Museum, Coventry  
19 October 2018 – 27 January 2019

### ARTIST ROOMS: LAWRENCE WEINER

The McManus, Dundee, UK  
2 November 2018 – 17 February 2019

### ARTIST ROOMS: ROBERT MAPPLETHORPE

The Atkinson, Southport, UK  
15 December 2018 – 23 March 2019

### ARTIST ROOMS: LOUISE BOURGEOIS

Kettle's Yard, Cambridge, UK  
22 January – 24 March 2019

### ARTIST ROOMS: ALEX KATZ

Tullie House Museum & Art Gallery, Carlisle, UK  
30 March – 16 June 2019

## THE FERRYMAN PROJECT

### BENEATH THE SURFACE: WILLIAM STOTT OF OLDHAM AND BRITISH IMPRESSIONISM

Southampton City Art Gallery, UK

14 September – 12 January 2019

### WILLIAM STOTT OF OLDHAM: GREAT PAINTERS ARE RARE

Gallery Oldham, UK

26 January – 11 May 2019

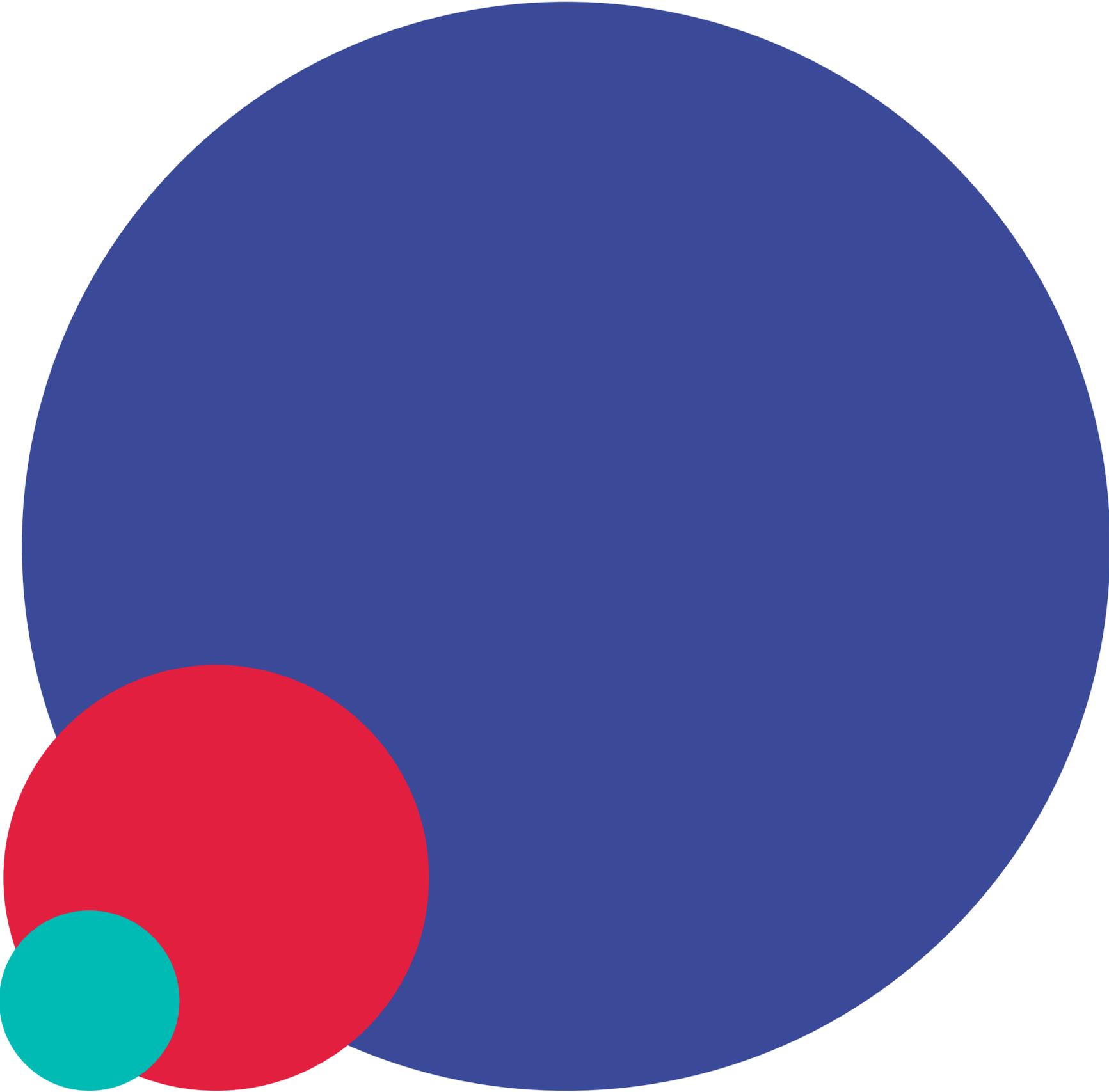
# FACTS AND FIGURES

1,357,289	BRITAIN
702,043	LIVERPOOL
5,798,689	MODERN
299,734	ST IVES
8,157,755	TOTAL

TOTAL INCOME (£M)

Grant-in-Aid from Parliament, provided through the Department for Digital, Culture, Media and Sport, is the bedrock of Tate's funding.

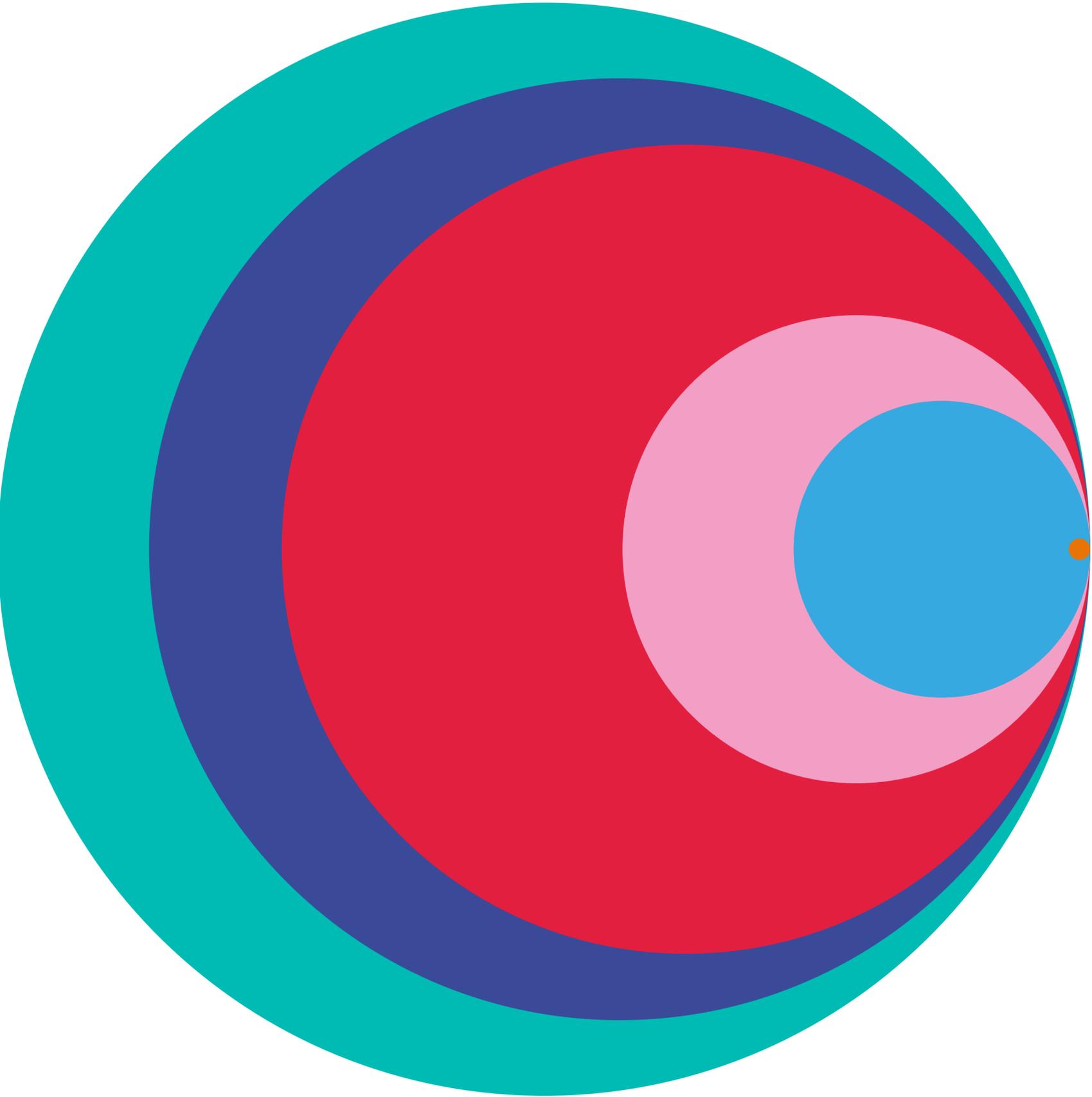
OPERATING	120.3
COLLECTIONS	18.4
CAPITAL	3.3
TOTAL	142



OPERATING EXPENDITURE (£M)

The expenditure shown reflects the cost of fulfilling Tate’s charitable and statutory purpose.

CHARITABLE ACTIVITIES – PUBLIC PROGRAMMING	46.1
TRADING COSTS	34.3
CHARITABLE ACTIVITIES – SUPPORT COSTS	25.3
OTHER COSTS OF RAISING FUNDS	8.5
COSTS OF GENERATING DONATIONS AND LEGACIES	3.4
INVESTMENT MANAGEMENT COSTS	0.02
TOTAL	117.6



## OPERATING INCOME (£M)

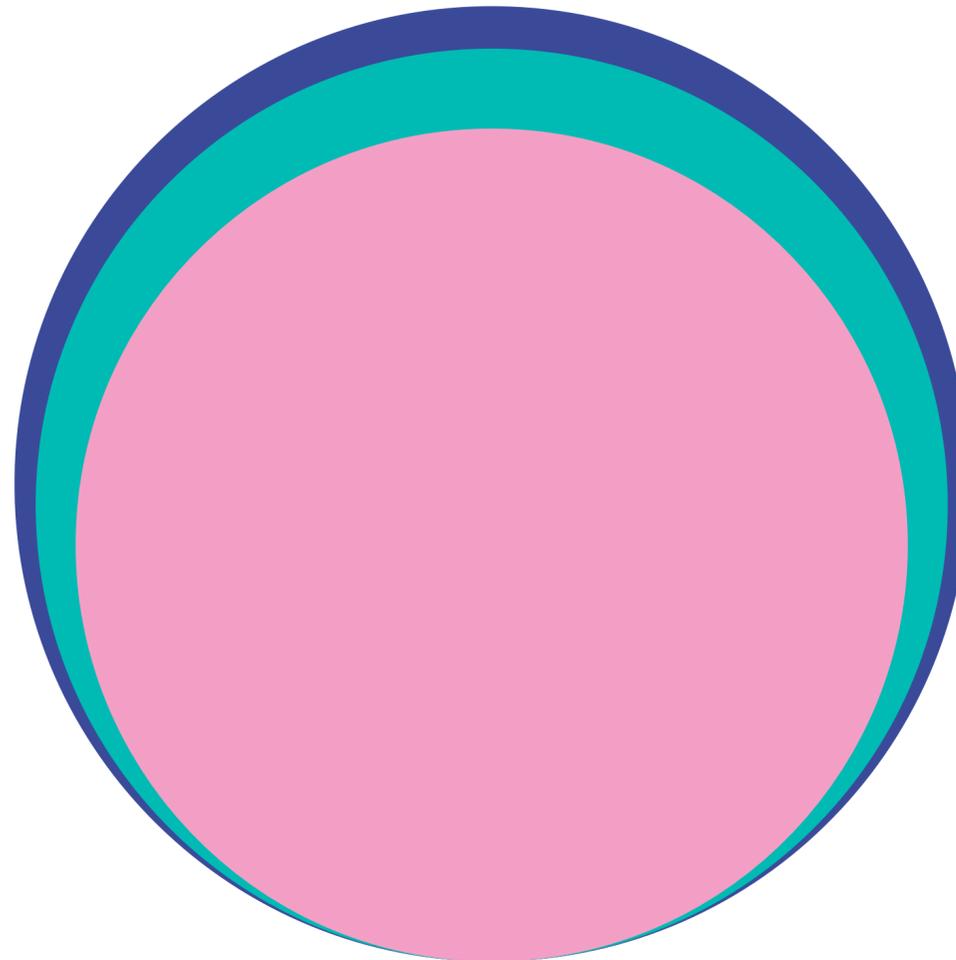
Excluding income associated with capital expenditure and collections.

18/19  
SELF-GENERATED INCOME 85.1  
GRANT IN AID 35.1  
TOTAL 120.2

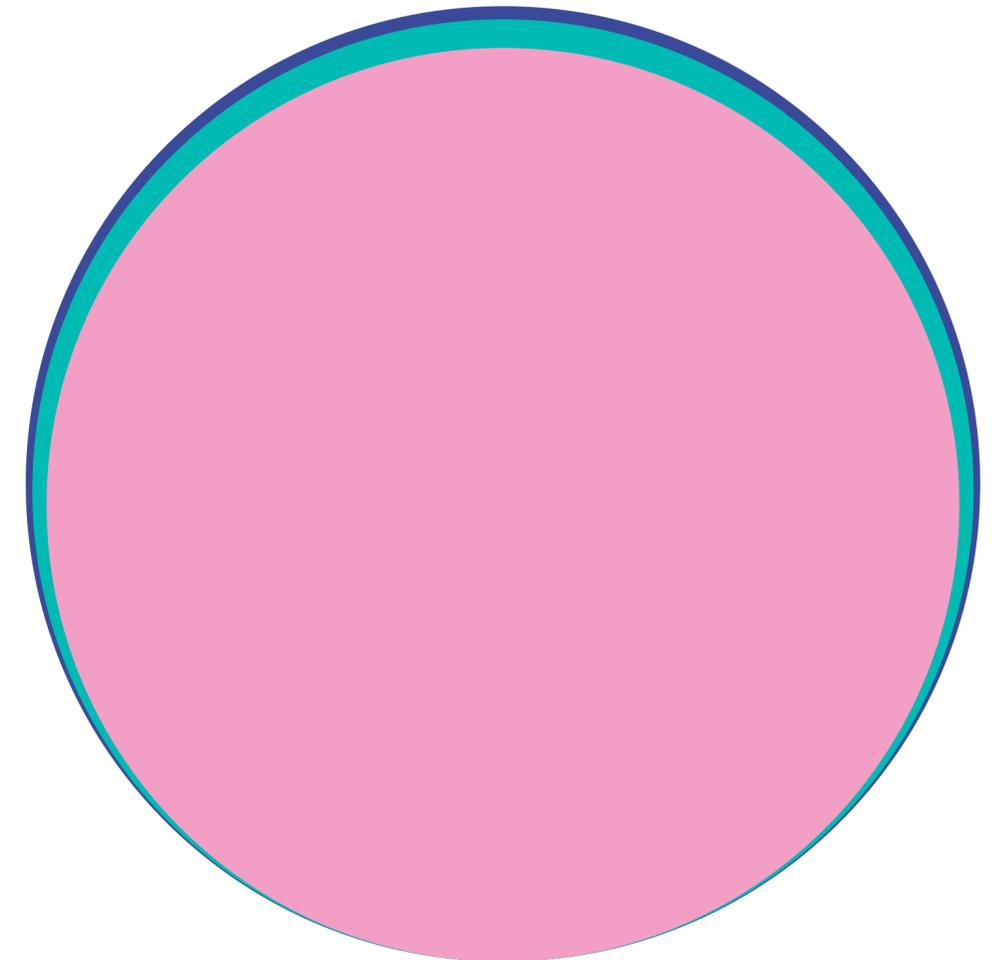
17/18  
SELF-GENERATED INCOME 81.3  
GRANT IN AID 35.6  
TOTAL 116.9

16/17  
SELF-GENERATED INCOME 74.2  
GRANT IN AID 35.8  
TOTAL 110.0

### SELF-GENERATED INCOME

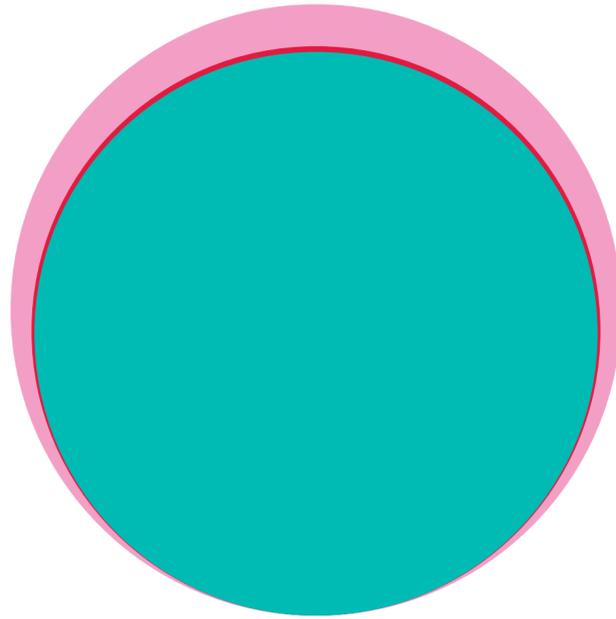


### TOTAL OPERATING INCOME

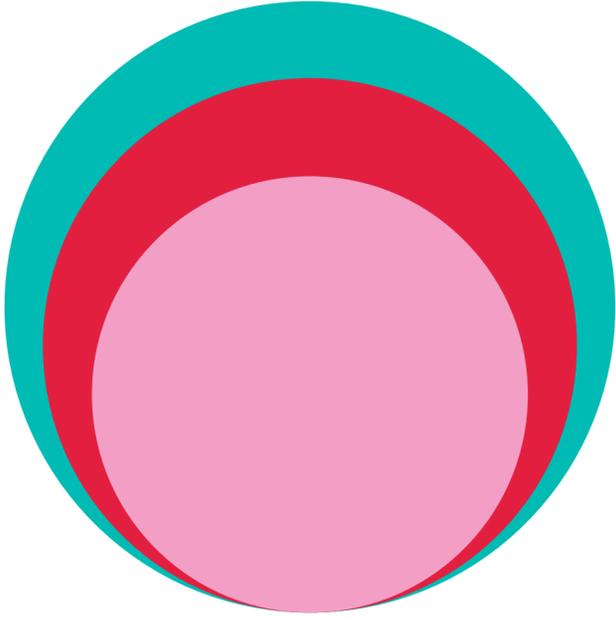


# CAPITAL ADDITIONS (£M)

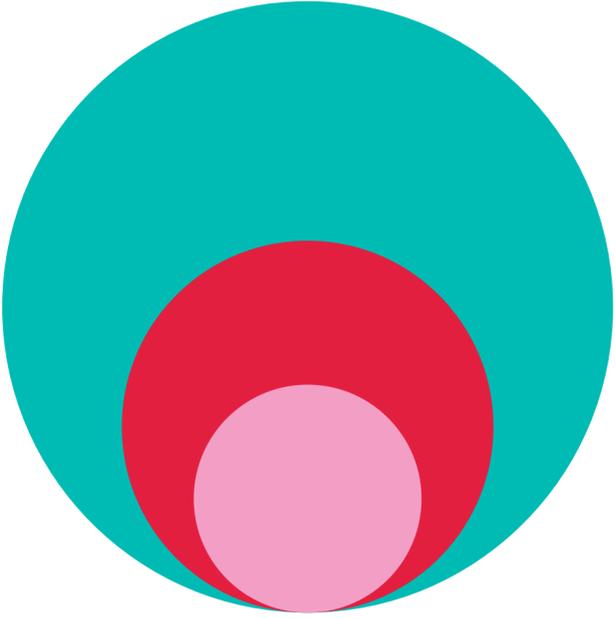
Tate's success grows from the remarkable generosity and support of donors of all kinds, among them those who donate works of art for the benefit of the nation.



WORKS OF ART PURCHASED	
18/19	7.4
17/18	6.4
16/17	6.4



WORKS OF ART DONATED	
18/19	10.7
17/18	16.1
16/17	21.0



OTHER FIXED ASSETS	
18/19	3.1
17/18	8.2
16/17	22.2

# ACQUISITIONS HIGHLIGHTS

## UNKNOWN ARTIST, BRITAIN

Portrait of Mary Kytson, Lady Darcy of Chiche, later Lady Rivers  
1590

Mary Kytson married Thomas, 3rd Baron Darcy of Chiche, later Lord Rivers, in 1583. The richness and expense of her dress and jewels on display in this portrait – including the long ropes of pearls, the silver lace on her farthingale, the expensive embroidery of her gown and bodice, and her fan of white ostrich feathers – indicate her status, while the extravagant heraldic display, upper left, underlines her lineage. Her marriage was an unhappy one. The French inscription '*Jamais derecheif*', top right, meaning roughly 'never act in haste', has in the past been interpreted as a reflection of her marital woes, but the precise circumstances behind the commissioning of this picture have yet to be established.

Oil paint on canvas

Support: 2020 x 1243 mm

Bequeathed by Dame Drue Heinz 2018

T15213



## MARY BEALE

1633–1699

Charles Beale

early 1680s

Charles Beale was the artist Mary Beale's husband. The silk brocade gown that he wears, and large leather-bound volume on which he leans, marks him as a learned virtuoso, a role to which he aspired. The annual notebooks that he kept record his appreciation of Old Master drawings and prints, and his desire to translate from Italian the lives of major Renaissance artists. They also document the many occasions on which his wife painted his portrait. This picture cannot be matched to a particular reference, but the faithful honesty and affection with which Beale has painted her husband is typical of her many portraits of family and friends.

Oil paint on canvas

Support: 1268 x 1029 mm

Frame: 1445 x 1211 x 45 mm

Presented by Tate Patrons 2019

T15197



## WILLIAM PARRY

1743–1791

Portrait of John Parry Holding his Harp

1780–90

This unusual portrait depicts the artist's father, the Welsh musician John Parry. Known as 'the famous blind harper', his blindness is signalled by his closed eyes. The musician's ability to perceive the world through touch and sound is emphasised by the triple-harp he holds, his hands resting prominently on top. This reflects changing perceptions of visual impairment in the eighteenth century and the growing interest in the experience of sightlessness. Rather than playing the instrument, John Parry is shown paused in thought, suggesting music-making is an intellectual as well as a sensory activity. His contemplative pose also evokes the poetic nature of music, aligning him with the romantic image of the Welsh bard – an association that was particularly apt as his performance inspired Thomas Gray's popular poem *The Bard* (1757).

Oil paint on canvas

762 x 635 mm

Purchased 2019

T15263



## MARGARET SARAH CARPENTER (NÉE GEDDES)

1793–1872

Self-portrait

1852

Margaret Carpenter was one of the most successful women artists of the nineteenth century. Mainly self-taught, she was running a studio by her twenties. She remained financially independent and exhibited at the Royal Academy for over fifty years. Carpenter's bravura early Romantic-style work was warmly reviewed and she was never seen as a follower of male painters. This self-portrait shows Carpenter at the age of fifty-nine in her later more naturalistic style. At first glance, she appears as an ordinary middle-class woman, but her appreciation for the natural world is evident in the lack of jewellery conventional in such portraits, replaced by fresh snowdrops at her temples, and the large African Grey parrot. Although she omits the tools of her trade, the ornately carved chair and column and balustrade look back to traditions of self-portraiture from Sir Anthony Van Dyck.

Oil paint on canvas

Support: 919 x 740 mm

Presented by Tate Members 2018

T15068



FRANCISZKA THEMERSON 1907–88

STEFAN THEMERSON 1910–88

The Adventure of a Good Citizen

1937

The Polish artists Franciszka and Stefan Themerson were important figures in the inter-war European avant-garde, working in film, painting and photography. *The Adventures of a Good Citizen* is an early sound film that has an absurdist narrative which follows the journey of the title character, the 'Good Citizen'. He begins walking backwards, creating an impromptu movement as he is joined by other people. This action is interpreted as subversive and political and is opposed by a mob. The film reflects the changing political landscape of Europe and stands as a critique of rationalist mentality and bourgeois society. It is one of the earliest surviving avant-garde films produced in Poland and a key work of pre-war cinema.

Film, 35mm, shown as video, projection, high definition, black and white and sound (mono)

8 minutes

Purchased with funds provided by the Russia and Eastern Europe Acquisitions Committee 2019

T15254



## KÄTHE KOLLWITZ

1867–1945

The People

Das Volk

1922

*The People* is the last of seven woodcuts made by Käthe Kollwitz, one of the major printmakers associated with German expressionism. Her energetic cutting of the block allowed for the dramatic contrast of black and white. Kollwitz called the final portfolio *War*, and it constitutes a powerful memorial to the losses of the First World War. She favoured large inexpensive editions of the prints in order to make widely known the suffering felt in her neighbourhood in Berlin. While raising the experience of the war to a universal level, the cycle was borne of the loss of Kollwitz's son at the front in 1914.

Woodcut on paper

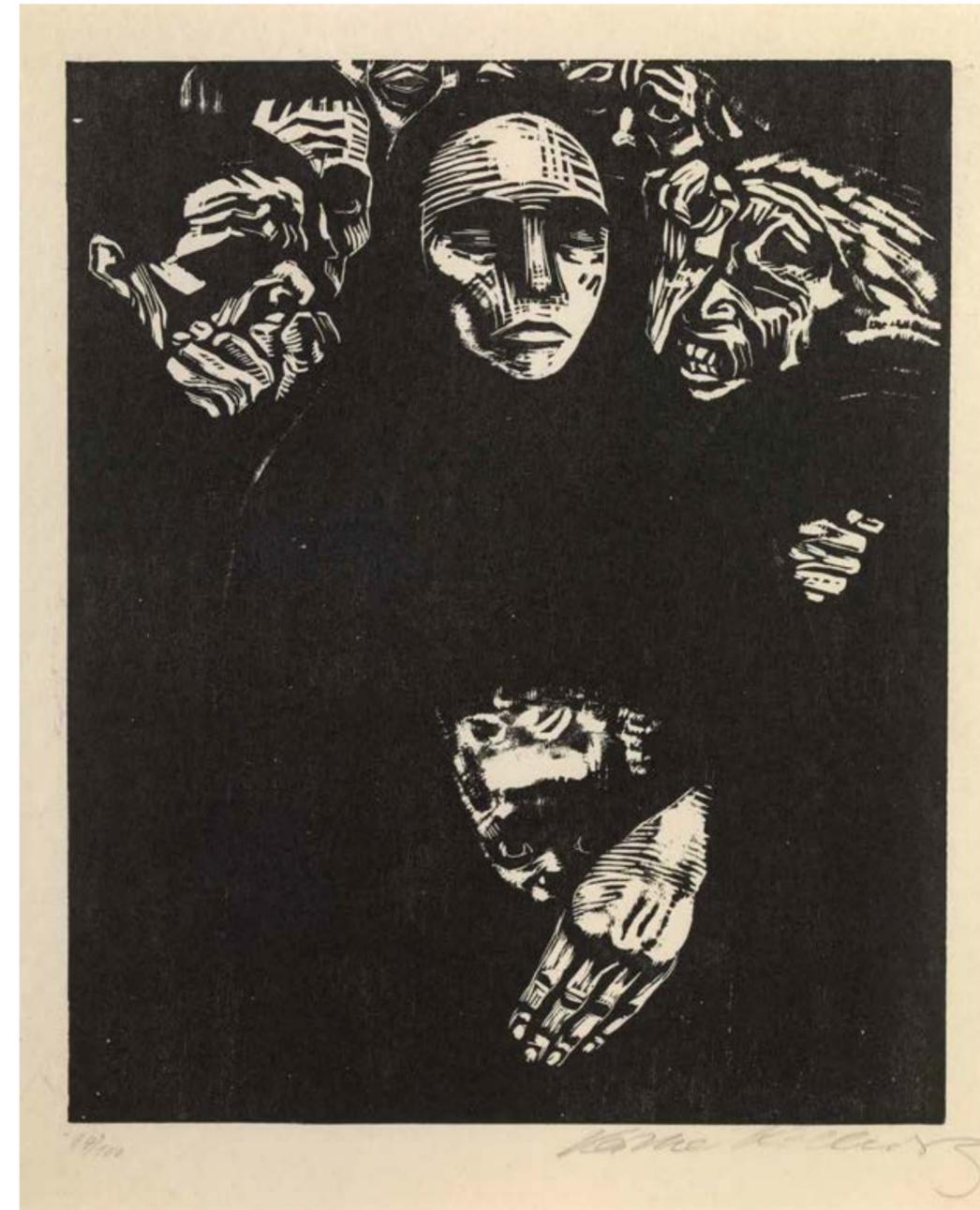
360 x 300 mm

From Käthe Kollwitz *War* 1921–2 (P82459–P82465)

Seven woodcuts on paper published by Emil Richter, Dresden  
1924

Presented by Tate Patrons 2019

P82465



WILHELMINA BARNS–GRAHAM

1912–2004

White, Black and Yellow (Composition February)

1957

This painting describes a space in the world observed and experienced during late winter. A network of black lines suggests a physical structure and a perspectival viewing grid. Around this, white and yellow elements create rhythmic accents, atmosphere and a sense of receding space. This is the only work of its kind by Barns-Graham in Tate's collection and demonstrates her creative use during this time of abstract elements to describe landscape, space, weather and atmosphere. It also particularly suggests Barns-Graham's contact with developments in French painting during the second half of the 1950s.

Oil paint on canvas

Frame: 1272 x 2039 x 60 mm

Presented by Wilhelmina Barns-Graham Trust with

Art Fund support 2018

T15052



MINORU ONODA

1937–2008

WORK62-W

1962

Associated with the Japanese postwar group Gutai, Minoru Onoda developed a distinctive body of work characterised by a dominant yellow background onto which lines and dots of various colours and sizes are hand-painted in radial and linear patterns. Onoda utilized traditional Japanese gofun – a mouldable paste made from pulverised oyster and clam shells – to build up the surface of his paintings, resulting in an undulating topography of mounds and bulges that create a hypnotic optical effect. In developing these distinct works, Onoda was interested in responding to the industrialisation of postwar Japan and the meaningless of mass accumulation.

Oil, gofun and glue on plywood

Frame: 936 x 935 x 46 mm

Purchased with funds provided by Tate International Council

2019

T15137



**PAULINE BOTY**

1938–1966

Portrait of Derek Marlowe with Unknown Ladies

1962–3

This is the second painting by Pauline Boty to enter Tate's collection. Derek Marlowe was an English writer and painter. Boty painted him here in a monochrome palette and his face gives the impression of slight movement, as if caught on camera. The blue-grey tone to the portrait and rivets on the left-hand side also resemble the physical properties of film. The contrast between the named male sitter and a montage of women's faces above suggests the imbalance between images of men and women in popular culture. This was something that came to increasingly preoccupy Boty over the following years.

Oil paint on canvas

Support: 1222 x 1224 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 2018

T15086



## GÜLSÜN KARAMUSTAFA

born 1946

Prison Painting 15

1972–8

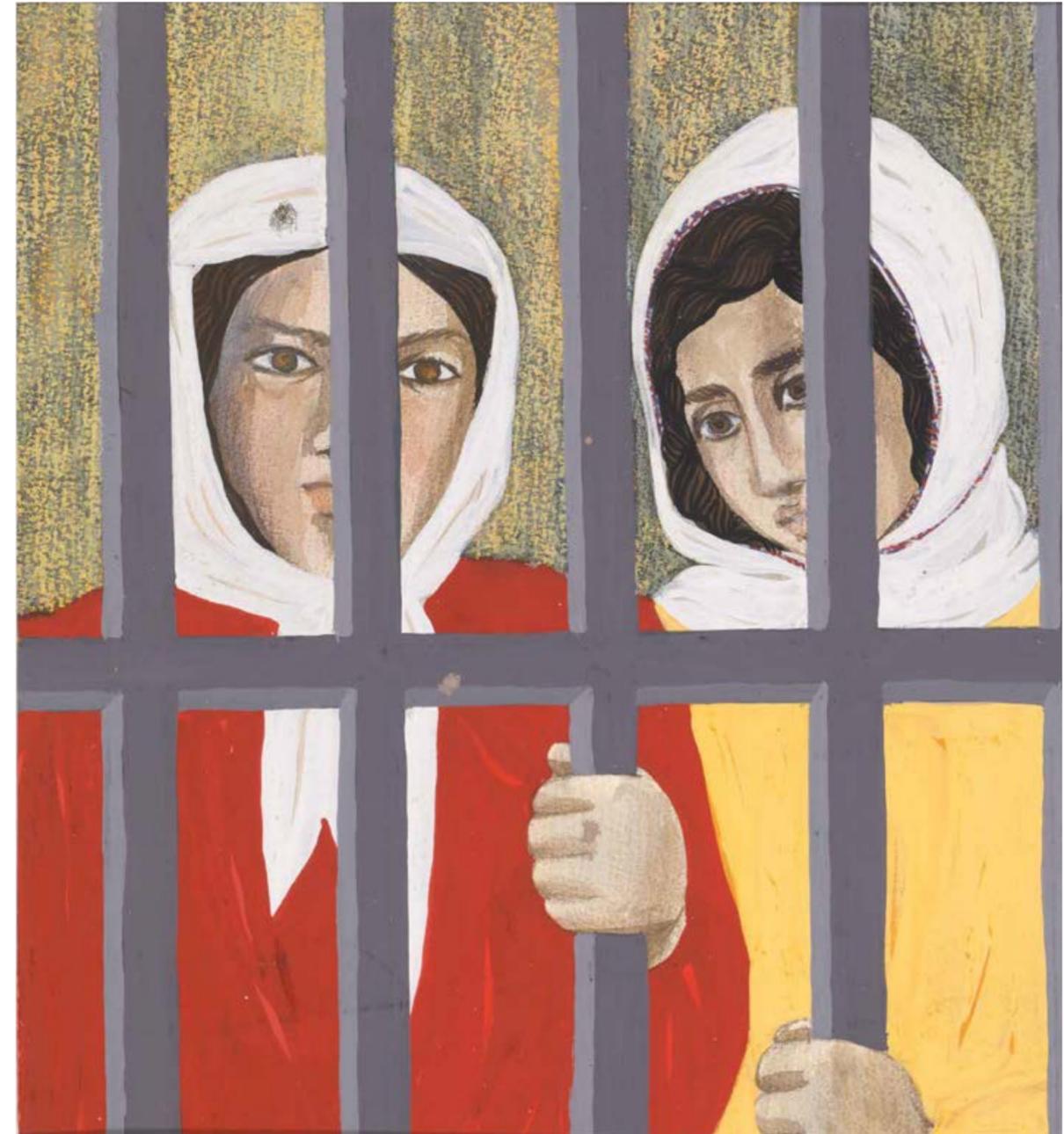
Gülsün Karamustafa's work explores social and political issues in her home country of Turkey. *Prison Paintings* is a series of fifteen paintings in acrylic on paper made between 1972 and 1978. In this deeply personal body of work the artist depicts from memory the everyday lives of the women prisoners she encountered during her time in prison. Following the 1971 coup d'état in Turkey, Karamustafa was arrested and sentenced to a six-month term for aiding and abetting political activists. The paintings represent intimate and private moments that are a testament to the persistence and struggle of women in Turkish society during a turbulent moment in history.

Acrylic paint, graphite, crayon, and ink on paper

Support: 192 x 176 mm

Purchased with funds provided by the Middle East North Africa Acquisitions Committee 2019

T15194



**PETER HUJAR**

1934–1987

Self Portrait (with a string around his neck)

1980, printed 2018

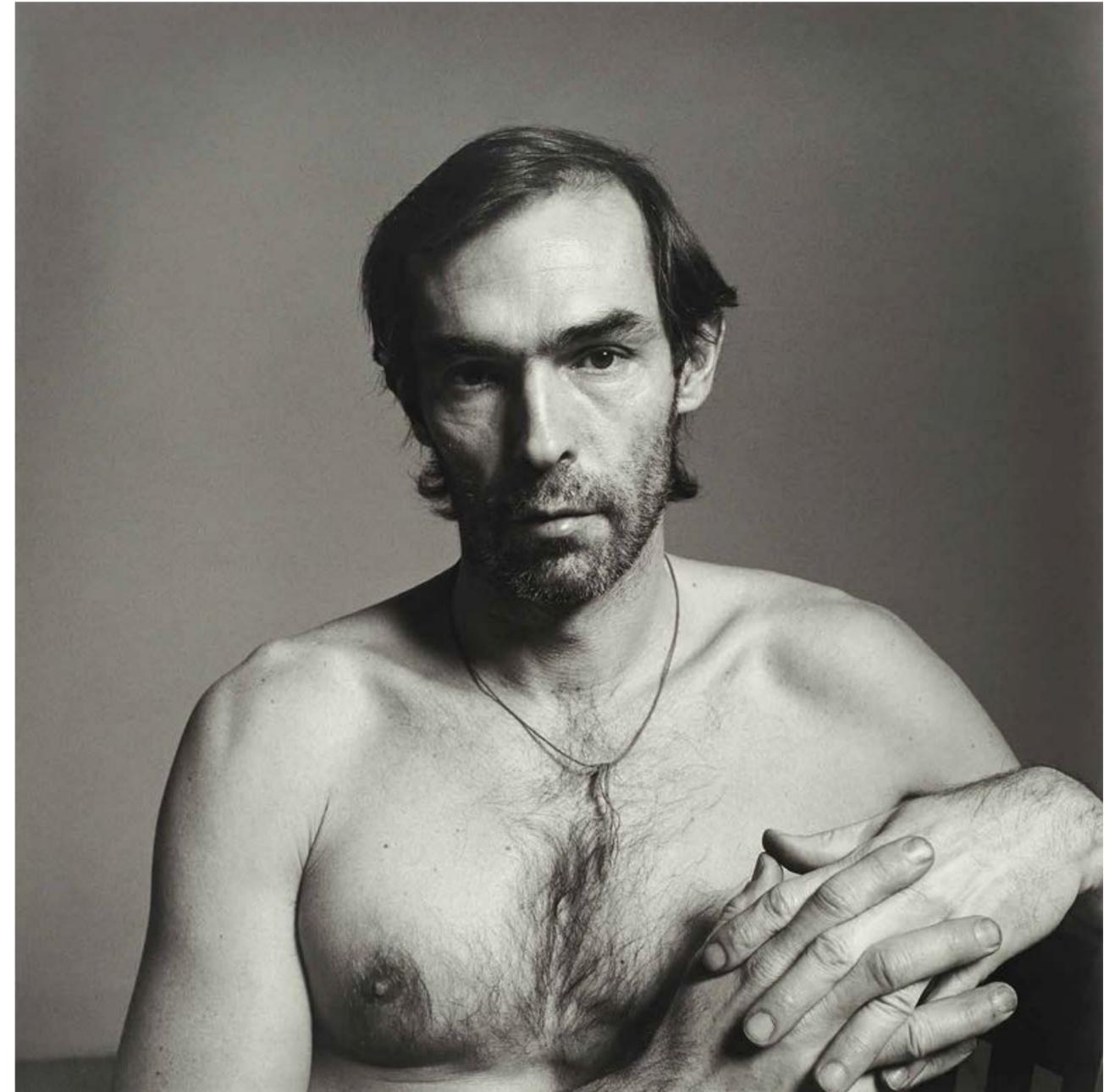
This work depicts the artist in half-length, leaning against the back of a chair with hands clasped. He faces the viewer and his torso is naked, aside from a thin string necklace which he wears around his neck. Hujar was closely connected to New York's counter-cultural movements in the 1970s and 80s, where he was associated with visual art, punk music, performance and political activism before his death due to an AIDS-related illness. He is best known for his informally staged black-and-white portraits of renowned artists and writers, which document the worlds he moved in during that time, as well as his intimate self-portraits, of which this is a prominent example.

Photograph, inkjet print on paper

Image: 375 x 375 mm

Purchased with funds provided by the Tate Americas Foundation, courtesy of Abigail Baratta, Michael Corman and Kevin Fink, John and Jill Garcia, Amy Gold, Gregory Miller, Carolin Scharpff-Striebich, Beth Swofford and Christen and Derek Wilson 2019

P82408



## BRUCE ONOBRAKPEYA

born 1932

The Last Supper

1981

This wall-mounted, wooden-framed triptych consists of three low-relief resin panels, which the artist calls 'plastocasts'. The outer panels, as well as the upper and lower margins of the centrepiece, depict the Stations of the Cross. In fourteen discrete scenes related to the Crucifixion, Jesus Christ is shown at the moment he is condemned to death by Pontius Pilate through to his entombment. These scenes are based on an earlier group of linocuts titled *The Fourteen Stations of the Cross* made by Onobrakpeya in 1969, which Tate has also recently acquired. The largest scene, in the middle of the triptych, depicts the last meal Christ took with his disciples. Onobrakpeya has amplified the one-point perspective made famous by Leonardo da Vinci's *The Last Supper* 1498, by orientating the table outward rather than lengthwise. The gathering converges on Christ as the focal point at the head of the table, the opposite end – where the viewer stands – is vacant.

Resin, wood, metal and paint

Displayed: 1200 x 2515 x 25 mm

Purchased with funds provided by the Africa Acquisitions Committee 2019

T15204



## LUBAINA HIMID

born 1954

Freedom and Change

1984

Painted onto a pink bedsheet, *Freedom and Change* 1984 depicts two women running barefoot along a beach. The piece reimagines the neoclassical painting *Two Women Running on the Beach (The Race)* 1922 by Pablo Picasso (Musée Picasso, Paris). In Himid's version, Picasso's semi-naked white women are replaced by two Black women wearing short cropped-hair and patchwork dresses made from torn cardboard. Leading a pack of four snarling black dogs, they kick sand in the faces of two bald white men whose heads are trapped in the sand. Himid's citation of Picasso, celebrated for his appropriation of African tribal masks, reverses the modernist absorption of 'primitive art' while also celebrating relationships between Black women.

Wood, textiles, cardboard, paint, graphite, coloured pencil, chalk and ink

3096 x 5900 x 60 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

T15264



JUAN DAVILA

born 1946

Love

1988

In this painting four large capital letters each occupy a quarter of a square canvas; the letters spell out the acronym 'SIDA' – Spanish for AIDS. Davila's composition is an explicit reference to Robert Indiana's (1928–2018) *LOVE* 1965, an iconic image of the American pop art movement. Davila's painting deliberately counters the crisp design of Indiana's original with subdued and sickly colouring and a painterly surface. Davila's painting aims to appropriate the pop symbol toward activist ends and to raise visibility of the AIDS epidemic as a global phenomenon.

Oil paint on canvas

Support: 2000 x 2000 mm

Tate and Museum of Contemporary Art Australia, presented through the Australian Government's Cultural Gifts Program by the artist, and with the support of the Qantas Foundation 2018 T15050



EMILY KAME KNGWARREYE

1910–1996

Untitled (Alhalkere)

1989

Emily Kame Kngwarreye was born, lived and worked in the Utopia region, 170 miles north-east of Alice Springs, Australia. Kngwarreye's work was inspired by her life as an Anmatyerre elder, and her custodianship of the women's Dreaming sites in her clan country, Alhalkere. *Untitled (Alhalkere)* 1989 is an acrylic painting on linen which features small dots in ochre, red-brown and white that cover the entire surface. The 'dots within dots' style is characteristic of the artist's work, representing plant seeds that are native to her land, while seemingly abstract. The artist also chose colours that stem from nature and her community surroundings, often chiming with the seasons.

Acrylic paint on canvas

Support: 1204 x 897 mm

Purchased with funds provided by Lady Sarah Atcherley  
in honour of Simon Mordant 2019

T15133



BELKIS AYÓN

1967–1999

Mokongo

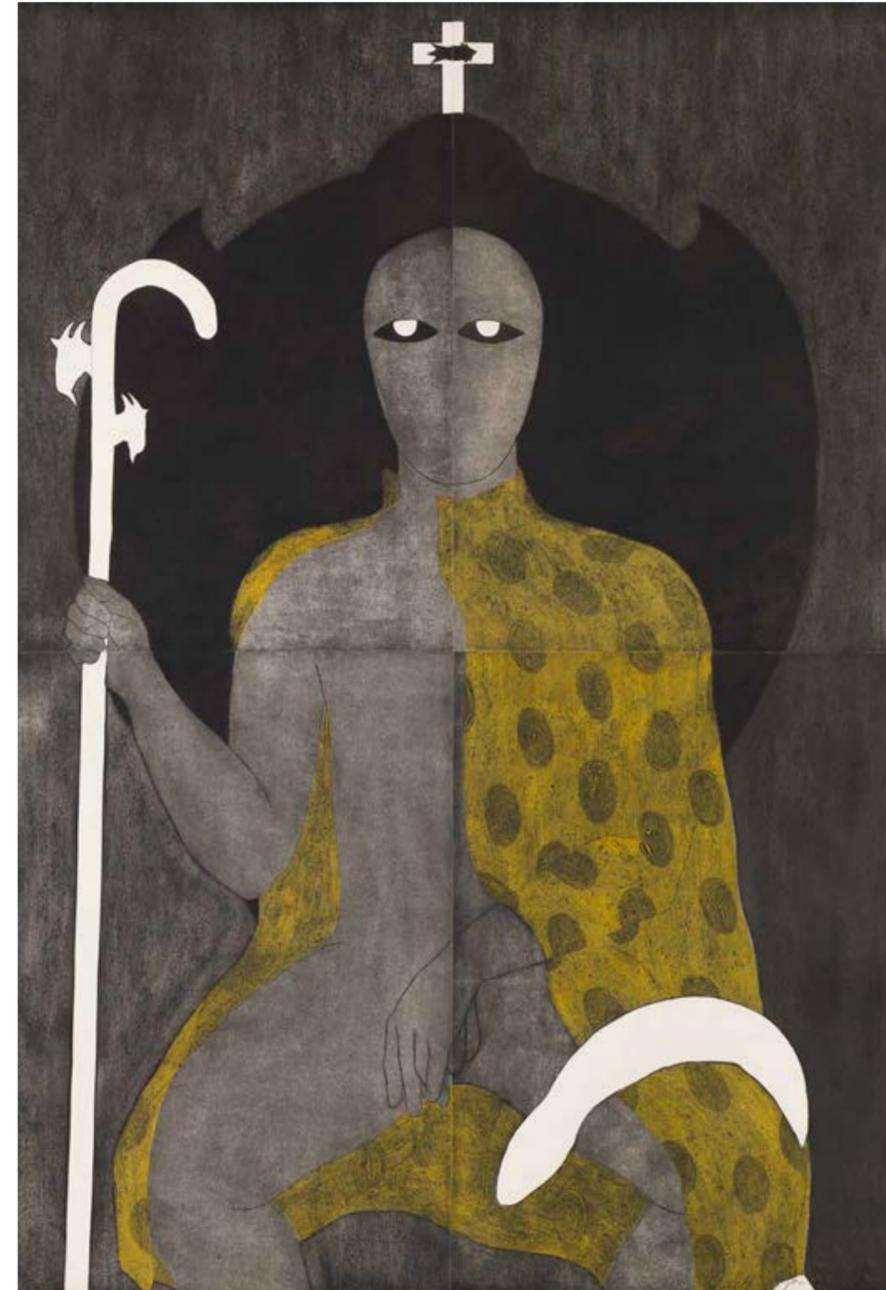
1992

Belkis Ayón was a Cuban printmaker who became known internationally in the 1990s. She pioneered a style of collagraphic printmaking with imagery inspired by the belief system of the Abakuá Secret Society, an all-male Afro-Cuban religious-cultural group. *Mokongo* 1991 (printed 1992) depicts the prince in the Abakuá story, who learns of a secret from Princess Sikan that leads to a war between tribes and Sikan's sacrifice. As the Abakuá have few traditions of figurative representation, Ayón was free to create her own visual language that drew upon a range of historical references, characterised by simplified forms, a restrained colour scheme and stage-like compositions.

4 collagraphs on paper mounted on canvas

Support: 1985 x 1375 mm

Lent by the Tate Americas Foundation, courtesy  
of the Latin American Acquisitions Committee 2018  
L04225



IRVING PENN

1917–2009

Underfoot V, New York, August-September 2000

2000

*Underfoot* 2000 is a series of thirty-six black and white photographs that documents detritus on the streets of New York City. Focusing primarily on chewing gum, but also on discarded matches and cigarette butts, the subject matter is enlarged to bring fascinating detail into sharp focus. Shot by Penn when he was aged eighty-four, *Underfoot* is one of the artist's last bodies of work. The series has clear precedents in the significant bodies of work he shot in the 1970s. The first is his *Cigarette* series, in which he photographed cigarette butts in his studio, presenting them as minimal still lifes. In *Underfoot* the humble subject of masticated gum adopts unique forms and variations, revealing what has been described as 'the cosmos underfoot'.

From the series Irving Penn *Underfoot* (P82184–P82219)

Photograph, gelatin silver print on paper

Image: 493 x 495 mm

Purchased with funds provided by the Photography Acquisition Committee and Tate Americas Foundation 2018

P82188



TAKIS  
1925–2019  
Magnetic  
c.2000

Takis (Panayiotis Vassilakis) was a leading influential artistic voice in Europe in the 1960s. He revolutionised sculpture in 1959 by introducing magnetism as raw material for creating work. For over fifty years, he produced sculpture using magnets and metal elements to defy gravity. *Magnetic* is a representative example of his explorations of magnetic forces. He commented: 'A simple floating nail could be sufficient to liberate a spectator from his ordinary daily task and worries for a few minutes, or even change totally his attitude towards life.'

Aluminium, steel, magnet and nylon  
393 x 330 x 50 mm  
Presented by an anonymous donor 2015,  
accessioned 2019  
T15245



**ROGER HIORNS**

born 1975

Untitled

2005–10

This is the first work from Roger Hiorns's *Youth* series, in which he aimed to put 'the human at the centre of the artwork'. The work consists of a black metal bench, sourced from the Thamesmead Estate in south-east London, inhabited by the intermittent presence of a naked youth and a lit flame. Hiorns simultaneously captures a snapshot of youth in all its awkwardness and potential, while promising an evolving picture of youth with each future presentation of the work.

Performance, person, bench and fire

Overall display dimensions variable

Presented by the artist 2018

T15108



VANESSA WINSHIP

born 1960

Untitled. Kars – Armenian Border

2007

This portrait is from Vanessa Winship's series *Sweet Nothings: Schoolgirls of Eastern Anatolia* 2007. It was made in the harsh landscape where Turkey borders Armenia, Iran and Iraq, a region that has endured a troubled history filled with conflict. Until recently many Anatolian girls had never been to school due to a combination of conservative family values and suspicion of the state. The Turkish government had launched a campaign in Anatolia to enrol girls in schools and slowly the numbers were rising. Winship's tender portraits of girls living on the border between East and West, between an ancient and a modern world, and between childhood and adulthood, give expression to the idea of hope and future possibility.

From the series *Sweet Nothings: Schoolgirls of Eastern Anatolia*  
2008 (P82437–P82444)

Photograph, inkjet print on paper

image: 556 x 442 mm

Purchased with funds provided by the Photography

Acquisitions Committee 2019

P82442



**PETER DOIG**

born 1959

52 etchings / prints

This large group of fifty-two etchings, including three portfolios, represents the full span of Doig's career, style evolution and treatment of subject matter from his childhood in Canada to the bars and beaches of the Caribbean. Printmaking has been a central element of his practice since he was a student on the Foundation course at Wimbledon School of Art in the 1970s. His multi-layered approach to painting typically begins with material sourced from magazines, photographs he has taken himself, or newspapers and postcards which he then photocopies, cuts up and collages, often painting and drawing directly on to the new surface. He has referred to printmaking as a process of cataloguing previous works and the act of making each print acts as yet another part in the constant cycle of image-making and remaking which lies at the core of his practice.

Presented by the artist in honour of Sir Nicholas Serota 2018  
P20917–P20968



## MONA HATOUM

born 1952

Interior/Exterior Landscape

2010

Throughout her career Mona Hatoum has produced a significant number of works during artist residencies or other work travel. *Interior/Exterior Landscape* 2010 is a room-sized installation which was made for an exhibition at the Beirut Art Center. It contains, among other things, a hair-embroidered pillow which depicts flight routes between the cities most visited by Hatoum, a bag constructed from a cut-out print of a world map hanging from a metal coat rack, and a birdcage sourced locally, housing a single hair ball. Each element offers subtle references to Hatoum's biography, the history of surrealism and psychoanalysis.

Bed frame, coat rack, bird cage, desk, chair, pillow, hair and other materials

Overall display dimensions variable

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

T15265



YAYOI KUSAMA

born 1929

Infinity Mirrored Room – Filled with the Brilliance of Life

2011/2017

This is an installation through which visitors can walk on a path made of mirrored tiles. Hanging from the ceiling are hundreds of small, round LED lights that flash on and off in different colour configurations. The pinpricks of light in the otherwise darkened room appear to reflect endlessly in the mirrors, giving the viewer the experience of being in an apparently infinite space. The work was made specifically for the artist's retrospective exhibition that was initiated by Tate Modern in 2012 and travelled to multiple overseas venues. It is one of Kusama's largest mirror installations to date.

Mirrored glass, wood, aluminium, plastic, ceramic and LEDs  
unconfirmed: 2955 x 6224 x 6224 mm

Presented by the artist, Ota Fine Arts and Victoria Miro 2015,  
accessioned 2019

T15206



## RICHARD DEACON

born 1949

Fold

2012

In a career spanning more than four decades, Richard Deacon has become renowned for his sculptures that reflect an intuitive, experimental response to working with a range of materials. *Fold* 2012, with a height of nearly four metres, is the largest ceramic work he has made. It represents a significant development in his practice in general and is characteristic of his ambitious approach to working with clay. The sculpture is made up of sixty polygonal ceramic units glazed in lush, deep green and stacked into nine closely clustered towers reminiscent of a folded piece of paper or a screen. Like many of his wooden sculptures, *Fold*'s physical construction demonstrates his attentiveness to the relationship between components and the whole.

Ceramic and steel

3920 x 3980 x 2060 mm

Presented by Tate Members and Tate Patrons 2018

T15139



## JEAN-LUC MOULÈNE

born 1955

Blown Knot 6 32 (Borromean) Varia 09

2013

One of a group of nine mixed-media works by Jean-Luc Moulène acquired for Tate's collection, *Blown Knot 6 32 (Borromean) Varia 09 2013* was made during the artist's residency at CIRVA, Marseilles (Centre International de Recherche sur le Verre et les Arts Plastiques). Moulène asked three glass-blowers to work together. While their bubbles were still hot, they swelled, merged, stuck together and knotted. They are primary colours, so that a rainbow spectrum can be viewed from different angles. The work is characteristic of Moulène's complex approach to object-making which combines innovative work with materials, considerations of labour and collaboration, and reflections on philosophy. The title refers to the three-ringed Borromean knot, a conceptual device employed frequently by the French psychoanalytic theorist Jacques Lacan.

Glass

290 x 240 x 210 mm

Purchased with funds provided by the Tate European Collection

Circle 2019

T15160



## YINKA SHONIBARE CBE

born 1962

The British Library

2014

Working across different media, Yinka Shonibare CBE is best known for his sculptures and installations exploring issues of race and class. *The British Library* 2014 comprises over 6,000 hardback books that are individually covered in colourful 'Dutch wax print' fabric. The books are installed in purpose-built or existing bookshelves. Printed in gold leaf on the spines of 2,700 of the books are the names of first- or second-generation immigrants to Britain, both celebrated and lesser-known, who have made significant contributions to British culture and history, alongside the names of those who have vocally opposed immigration. By bringing together books bound in this fabric with the characters' names on the spines, Shonibare highlights the contradictions of colonisation and histories of cultural hybridity, while bringing to the fore questions of cultural appropriation, identity and nationalism.

6,328 books, Dutch wax print fabric, gold foil, software,  
networked, world wide web, table and chairs

Overall display dimensions variable

Purchased with Art Fund support and funds provided by the  
Tate International Council, the Africa Acquisitions Committee,  
Wendy Fisher and THE EKARD COLLECTION 2019

T15250



## HAEGUE YANG

born 1971

Sol LeWitt Upside Down – Structure with Three Towers,  
Expanded 23 Times, Split in Three

2015

Haegue Yang utilises unconventional domestic materials to create extraordinary multisensory environments. This large-scale modular installation comprises over 500 customised Venetian blinds and is the first in an ongoing series referencing the American conceptual art pioneer Sol LeWitt. Yang reproduced LeWitt's iconic sculpture *Structure with Three Towers* 1986, interpreting his open form cubes with her own modular system made with Venetian blinds. In connecting her work to LeWitt's, Yang liberates herself from the conventions of authorship, ascribing a set of rules to create volume that can morph and expand infinitely, while transforming everyday domestic objects into radical sculptural propositions.

Powder-coated aluminium, steel, plastic, LED lights and nylon  
Overall display dimensions variable  
Purchased with funds provided by the Asia Pacific Acquisitions Committee and Kyung-soo Huh, Sung-moon Kwon, Tae Won Hahn and Byucksan Foundation 2018  
T15081



## EVGENY ANTUFIEV

born 1986

Untitled

2015

Evgeny Antufiev's large carved wooden sculpture *Untitled* 2015 depicts a figure sitting on a tree stump, its face fixed in an ambiguous expression with its mouth open. It evokes the anthropomorphic stelae and standing stones from the artist's home region of Siberia. Antufiev's work explores the construction of myths, using symbolically charged materials that are transformed into elements within the artist's idiosyncratic world order. In his engagement with materials, craft, folklore and myth, Antufiev has established himself since 2009 as one of the leading contemporary Russian practitioners that have returned to tradition through the lens of conceptualism.

Poplar, paint, ink and glitter

1260 x 500 x 560 mm

Purchased with funds provided by the Acquisitions Fund for Russian Art, supported by V-A-C Foundation 2018

T15062



## MARLENE DUMAS

born 1953

Oscar Wilde

2016

Marlene Dumas often works from found images that she transforms through the act of painting. *Oscar Wilde* 2016 shows the writer, dramatist, poet and cultural figure staring wistfully out of the painting. It is based on a black and white photograph taken by Napoleon Sarony in 1882. A companion piece depicting his lover Lord Alfred Douglas (Bosie) is also in Tate's collection; together they dramatise the affair which led to Wilde's imprisonment for two years in 1895 for gross indecency. These two paintings are an important record of this doomed relationship, the oppression of homosexuality within Britain, and a personal response from an artist who has long admired Wilde.

Oil paint on canvas

Support: 1000 x 808 mm

Purchased with funds provided by The Joe and Marie Donnelly  
Acquisition Fund 2018

T15179



ZARINA HASHMI

born 1937

Untitled

2017

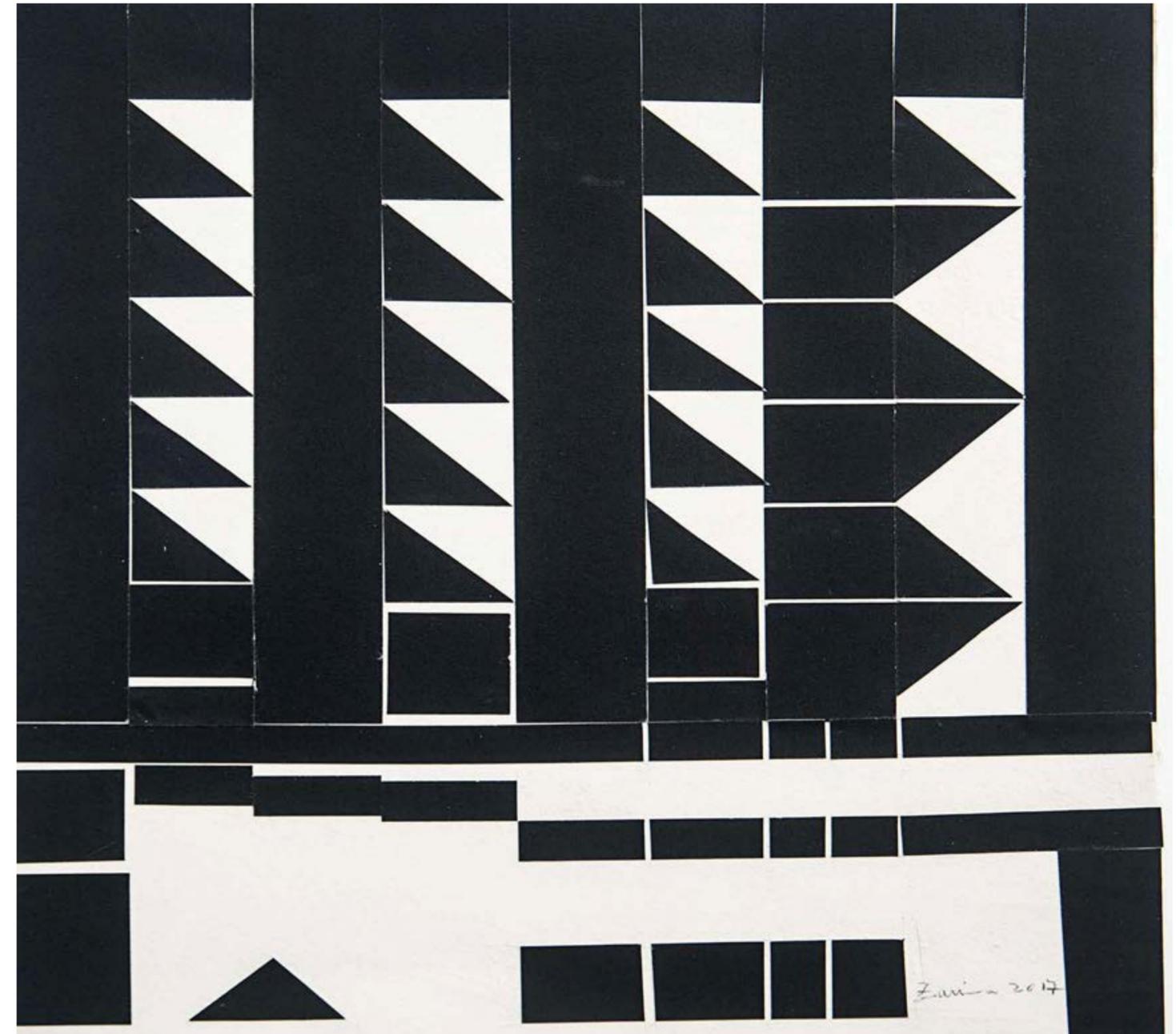
This is one of three collages by Zarina Hashmi to enter the collection, each produced from off-cuts and printed papers collated by the artist throughout her six-decade long engagement with handmade paper and printmaking. Hashmi improvised their compositions by layering and weaving black and white paper. The thick and thin strips and simple geometric shapes echo architectural features and recall memories of places past. Here the raw edges and materiality of the pasted paper tests the viewer's perception of negative space. At times the strips of white form layered paths that meander through darkness; at others it seeps between the seams of two adjoining pieces, offering glimpses of light and hope.

Ink on paper on paper

Support: 330 x 279 mm

Purchased with funds provided by the South Asia Acquisition Committee 2019

T15102



## DAVID HOCKNEY

born 1937

In the Studio, December 2017

2017

This is a panoramic colour photographic image of David Hockney standing in his studio in the Hollywood Hills, Los Angeles, filled with work made by him over the previous nine months. The image's structure does not conform to conventional photographic one-point perspective; the focus instead moves around to each object and painting in the studio. It was created from over 3,000 photographs of the studio set-up, digitally stitched together to produce what Hockney described in 2014 as a 'photographic drawing'. It is a work that continues a polemical purpose within Hockney's art – to make work that encompasses how we see and respond to the world around us. The studio is both a place of artistic creation and self-referential subject. It is the location where Hockney's consistent questioning and hard looking results in pictures – depictions and representations – that could equate with how we experience the world.

Inkjet prints on paper, mounted on aluminium;  
assisted by Jonathan Wilkinson

2781 x 7601 x 25 mm

Presented by the artist 2018

T15144



NICOLE EISENMAN

born 1965

The Darkward Trail

2018

*The Darkward Trail* 2018 shows three characters in a desert on a journey. The tallest is a corpse-like blue-grey colour and holds a torch that seems to darken rather than illuminate his way. A man rides a small ass. He appears at least as heavy as the creature. A third figure is directing a drone which flies right above his head; its eye meets the single eye protruding from his skull. The scene resembles a wasteland after a chemical disaster. The sky is yellow, with clouds on the horizon; the desert floor is empty but for a dead spindly tree and a small cactus. A tiny sun glows above. Donald Trump's America is the implied subject of *The Darkward Trail*, as with other recent works by Nicole Eisenman. The characters are fictional, but the scene expresses the artist's disgust at America's conservative turn.

Oil paint on canvas

Support: 3260 x 2670 mm

Purchased with funds provided by the Abrishamchi Foundation

2019

T15138



## CLAUDETTE JOHNSON

born 1959

Standing Figure with African Masks

2018

This large-scale drawing of a female figure is rendered in layers of pastel and gouache on paper. Drawn from a low viewpoint, she stands defiantly with her hands on her hips and her stomach exposed, gazing directly down on the viewer. In the background, a jigsaw of blue geometric forms jostle with sparsely painted figures wearing African masks. One of very few self-portraits made by Claudette Johnson, *Standing Figure with African Masks* is a monumental work that pays homage to the affirmative strength of Black women's self-representation in defiance of the colonial gaze.

Pastel and gouache on paper

Support: 1515 x 1220 mm

Purchased using funds provided by the 2018 Frieze Tate Fund supported by Endeavor to benefit the Tate collection 2019

T15143



## EVA ROTHSCHILD

born 1971

The Fallowfield

2018

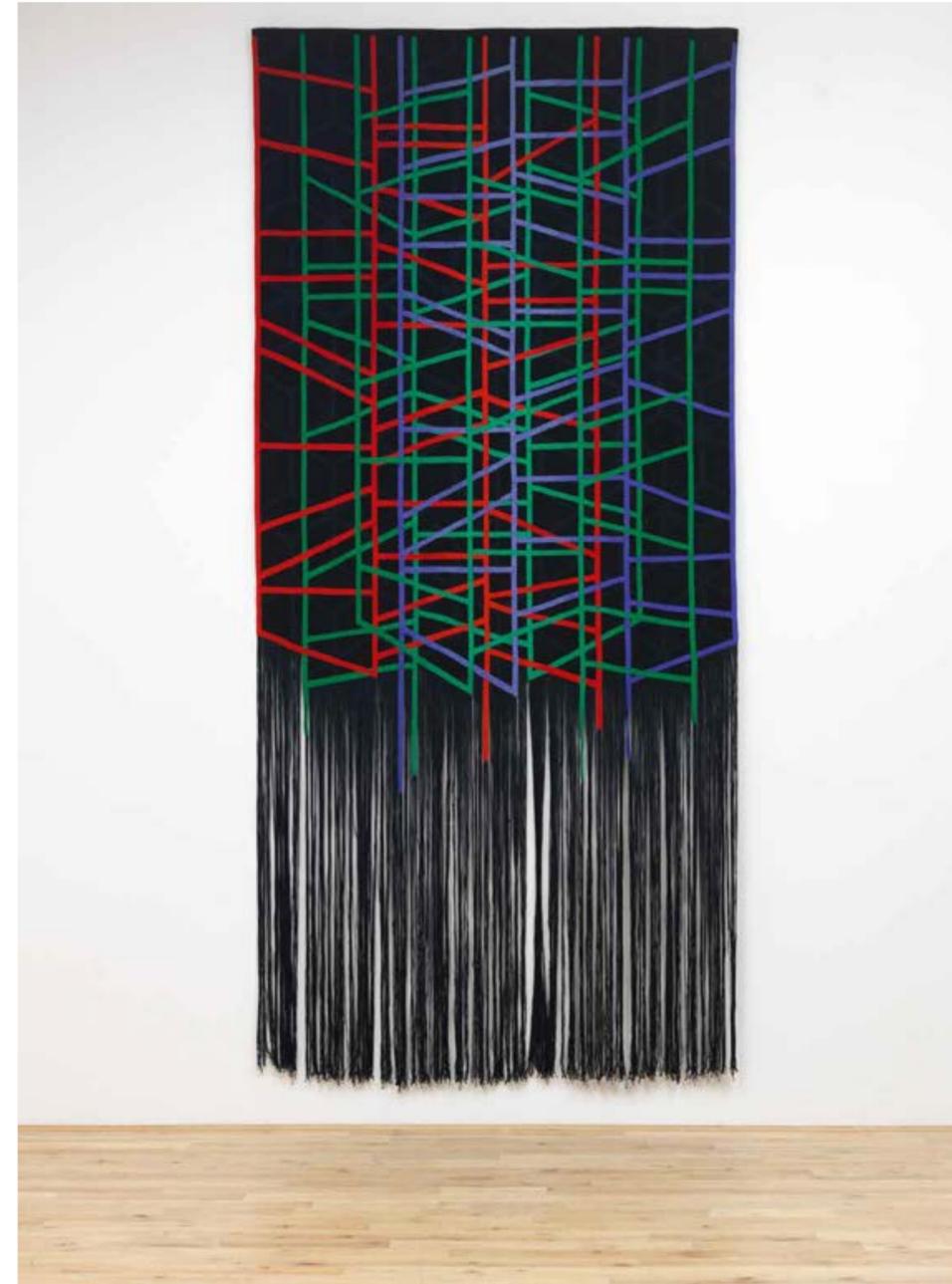
*The Fallowfield* is Eva Rothschild's first tapestry. It takes the form of a geometric composition, in which lines of the same colour are linked together in a way that suggests a group of intricate, freestanding frames. Yet, at close inspection, each frame appears to interlock with the others, disrupting and confusing the illusion of depth and perspective to the extent that it becomes impossible to decipher where each frame starts and where it ends, and how they relate to each other. The colour black underpins a great deal of Rothschild's practice. She has said: 'The colour, or rather the absence of colour, makes everything so defined'.

Wool

3200 x 1800 mm

Presented by Tate Patrons 2019

T15203



## MONSTER CHETWYND

born 1973

Crazy Bat Lady

2018

Monster Chetwynd – previously known as Marvin Gaye Chetwynd and before that Spartacus Chetwynd – is best known for her irreverent and anarchic performances, paintings, sculptures and plays. *Crazy Bat Lady* 2018 is a large-scale photocopied and collaged self-portrait of the artist. The support is a shaped board and the image is based on a photograph of Chetwynd aged thirty, taken by the artist's mother. The original image was manipulated to its present state, originally with the intention of using it as a press shot for media interviews. The eyes have been re-photocopied and collaged onto the surface, giving the face a mask-like appearance. A bat (a recurrent motif in the artist's practice), and a butterfly form the hair or an extravagant hat. The layering of images reflects the layering of personas used by the artist and the work's scale echoes the use of staging and scenery within her performances.

Photocopies on paper, on card

Support: 2940 x 1690 mm

Presented by Tate Members 2018

T15104



DANIEL SINSEL

born 1976

Untitled

2018

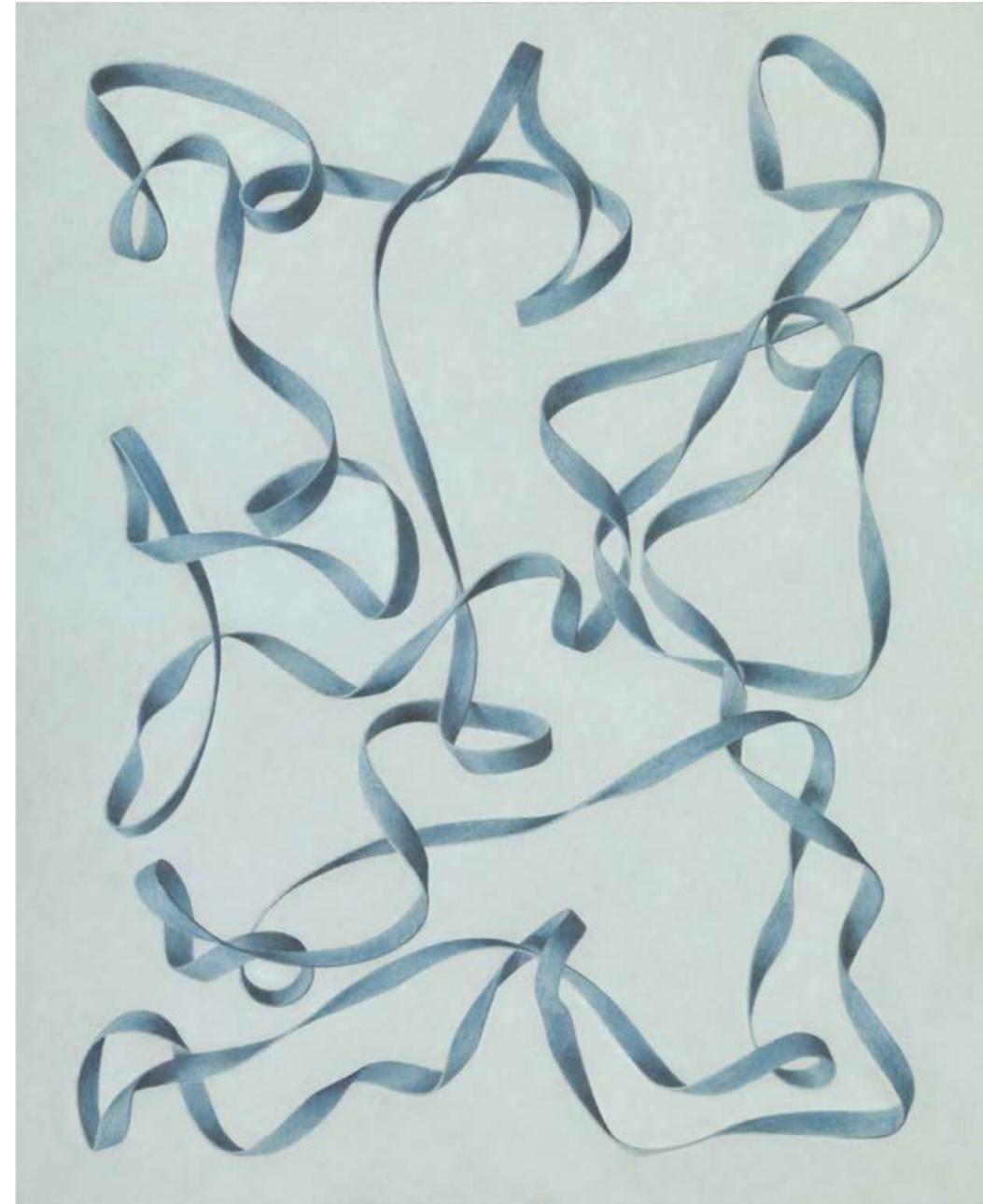
Since the early 2000s Sinsel has gained a reputation for his particular approach to painted works and sculptural objects which draw on the contrasting registers of minimal abstraction and figurative representation. *Untitled* 2018 is a trompe l'oeil painting which explores themes of space, volume and illusion. It is one in an ongoing series of works the artist began in 2004 that reflects his ambition to find a simple way of creating images – cutting out everything but the most fundamental processes of picture making.

Oil paint on canvas

Support: 494 x 402 mm

Presented by Tate Members 2018

T15106



## ROSE GARRARD

born 1946

Archive

Rose Garrard is a feminist sculptor, painter, collagist, performance, installation and video artist. In the mid-1970s she became disillusioned with the restrictions of the studio and the market demand for art objects, and adopted a more process-oriented practice, embracing new media, and a performance and installation art more directly engaged with feminism and audience participation.

The archive (1940s–2016) comprises correspondence, maquettes and dummies, notebooks, sketchbooks and scrapbooks, drawings, collages, paintings, designs, prints, sculpture, installation and performance materials, scripts, photographs and slides, artist's materials, juvenilia, posters, ephemera, catalogues, press cuttings and audio-visual material.

Presented by Rose Garrard 2018

TGA 20184



## JACQUELINE MORREAU

1929–2016

Archive

Jacqueline Morreau was an American artist based in London from 1972. She was a painter, draughtswoman and printmaker as well as a curator, teacher and political activist. She was a member of the feminist collective Women's Free Arts Alliance, later the Women's Arts Alliance. In often large-scale allegorical works, she reworked ancient myths, symbols and art histories in order to privilege female desire and experience.

The archive (1940s–2016) comprises drawings (including anti-Vietnam political cartoons); prints and printing plates; sketchbooks, notebooks and diaries; papers in connection with the touring exhibition *Women's Images of Men* she co-curated in 1981; graphic design and illustrations; correspondence; and source material, reference photographs and slides.

Presented by the Morreau family 2018

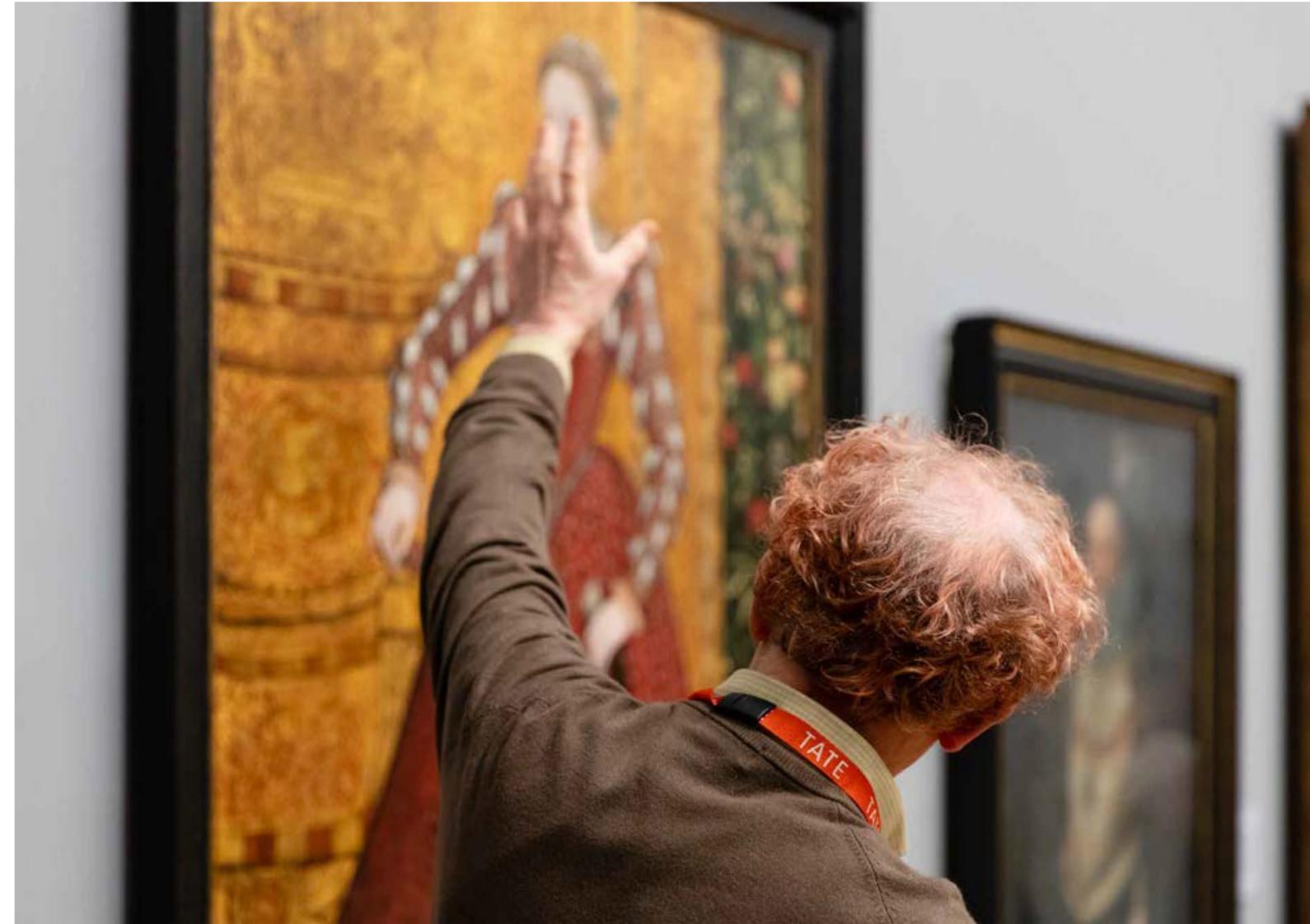
TGA 20186



# OUR SUPPORTERS

## OUR SUPPORTERS

To do the work that we do Tate relies on and is grateful for the help and generosity of individuals, public bodies, foundations and corporate supporters both within the UK and internationally. This support enables Tate to present a programme of landmark exhibitions and free collection displays which celebrate art from the past and present. We thank all our supporters who make this possible and also extend our thanks to the Tate Americas Foundation and Tate Canada Foundation for their international fundraising.



## INDIVIDUAL, TRUST AND PUBLIC FUNDING

Tate is grateful for lead support received from Destina Foundation for *Dorothea Tanning*, Terra Foundation for American Art for *Anni Albers* and Art Mentor Foundation Lucerne for *Franz West*. Groups of supporters also joined Exhibition Supporters Circles, providing additional funding for *The C C Land Exhibition: Pierre Bonnard – The Colour of Memory*, *Don McCullin*, *Anni Albers*, *Franz West* and *Dorothea Tanning* exhibitions, and the Tate Britain Winter Commission.

This year saw the first year of support towards Art Now from the Art Now Supporters Circle. Comprising sixteen individual donors, the group are committed to seeing the display of new and emerging art remain at the heart of Tate Britain.

The Marie-Louise von Motesiczky Charitable Trust pledged a significant donation towards three forthcoming archive projects, including the cataloguing and digitalisation Émigré Art Archives Project and a display of Von Motesiczky's work at Tate Britain in autumn 2019. In recognition we are pleased to be renaming the Archive Gallery at Tate Britain in honour of the artist.

A number of new and existing donors have generously supported Tate's learning programme this year, with over half of the funds raised enabling the activation of the Schools and Teachers Programme across both Tate Modern and Tate Britain. The Rory and Elizabeth Brooks Foundation are supporting a newly structured Brooks International Fellowship, which will welcome two six-month fellowships each year. This year saw one working with the Tate Exchange team and the second with Yasufumi Nakamori, Senior Curator, International Art (Photography).

Together, Arts Council England and Paul Mellon Centre have generously supported the British Art Specialist Skills Network 2018–20. Since its inception, the network has expanded to over 550 members from over 240 national organisations that work together to support fellow arts professionals with an exciting programme of lectures, seminars, conferences and development opportunities.

## INDIVIDUAL, TRUST AND PUBLIC FUNDING

The Tate Liverpool Commissioning Circle supported production of *UTUPYA*, by the art collective OPAVIVARÁ! and *Anomaly Strolls* 2018, a new work by artists Moon Kyungwon and Jeon Joonho. 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 extremely grateful for the ongoing support of Liverpool City Council and Tate Liverpool Patrons.



## ACQUISITION SUPPORT

Tate's Acquisitions Committees continue to provide invaluable support for major acquisitions. In 2018/19, the Committees collectively comprised 180 active supporters, hailing from fifty countries, and together enabled 185 works from around the world to enter Tate's collection. A number of individual Acquisitions Committee supporters also made additional donations or gifted works of art to support Tate's collection, for which we are hugely grateful. We are also grateful to the North American and Latin American Acquisitions Committees' support of acquisitions from the Americas.

We acknowledge Dr Gene Sherman, who stepped down as Co-Chair of the Asia-Pacific Acquisitions Committee this year, for her commitment during her tenure. We were delighted to welcome Fernando Zobel de Ayala as the new Co-Chair, working alongside Alan Lau whose leadership remains key to this Committee's growth and success. We were also delighted to welcome Dilyara Allahkverdova and Peter Kulloi as new Co-Chairs of the Russia and Eastern Europe Acquisitions Committee, building on the legacy of the group's founding Chair, Dr Kira Flanzraich. In addition, we remain hugely grateful to Mercedes Vilardell, Chair of the Africa Acquisitions Committee; Maryam Eisler and Maya Rasamny, Co-Chairs of the Middle East & North Africa Acquisitions Committee; Elizabeth Brooks, Chair of the Photography Acquisitions Committee; and Lekha Poddar and Rajeeb Samdani, Co-Chairs of the South Asia Acquisitions Committee, for their continued and dedicated leadership.

## ACQUISITION SUPPORT

This year marked the second year of the European Collection Circle and saw the first acquisition made possible by the Circle supporters, a group of nine works by Jean-Luc Moulène, officially enter the collection. Each ECC supporter commits to making a generous annual donation for three years to support acquisitions of modern and contemporary art from Western Europe, including Britain. The group now comprises nine supporters and is chaired by Edward Lee, building on his commitment to Tate through the Edward and Agnès Lee Acquisition Fund.

In the year marking the centenary of women gaining the right to vote in Britain, Tate was the recipient of two generous grants from the Denise Coates Foundation to enable major acquisitions by female British artists. One grant will enable Tate to acquire four watercolours by the renowned women's rights campaigner Sylvia Pankhurst and the other was dedicated to supporting the acquisition of female British artists active from 1918 to today. Both gifts enabled Tate to highlight the invaluable contributions that women have made, and continue to make, to art and culture in the UK and thus to mark in perpetuity the anniversary of this key event in modern history.

The Joe and Marie Donnelly Acquisition Fund, launched in 2016, continues in its ten-year commitment towards acquisitions by Tate of contemporary works of art by European, British and American artists. This year, the Fund supported the acquisition of Marlene Dumas's *Oscar Wilde* 2016, a partner work to Dumas's *Lord Alfred Douglas (Bosie)* 2016, acquired last year as a gift from an anonymous donor, both of which were displayed at Tate Britain. In addition to this, Joe and Marie Donnelly made a major donation to facilitate the acquisition of Jordan Wolfson's *Colored Sculpture* 2016, which was on display in the Tanks at Tate Modern in summer 2018.

The Frieze Tate Fund supported by Endeavor continued this year, enabling Tate to acquire works by British artists Sonia Boyce and Claudette Johnson, Chilean artist Johanna Unzueta, and Italian artist Giorgio Griffa. We are delighted that Endeavor has renewed its support for another three-year period.

## ACQUISITION SUPPORT

With support of Tate International Council, Tate Members, Tate Patrons and Art Fund 2019, Tate has acquired eighteen sculptures and reliefs by Takis. The group of sculptural works spans from the 1950s to the 2000s, and comes with an additional work as a gift, *Magnetic* c.2000, all of which were conserved with support from Tate Patrons.

A number of individuals made donations or gifted works of art to support Tate's collection. In addition to those highlighted above, we are especially grateful to: a/political foundation, Abrishamchi Foundation, Charles Asprey, Abigail Baratta, Sarah and Alan Bowness, Byucksan Foundation, Clarence Westbury Foundation, Michael Corman and Kevin Fink, Harry and Lana David, Peter Dubens, George Economou, THE EKARD COLLECTION, Wendy Fisher, Ford Foundation, John and Jill Garcia, Amy Gold, Tae Won Hahn, Guy Halamish, Kyung-soo Huh, Christian Keese, Sung-moon Kwon, Lachaise Foundation, Peter Louis and Chandru Ramchandani, Eduard Matak, The Mikati Foundation, Gregory Miller, The Mottahedan Family, Maria and Malek Sukkar, Brigid Peppin, Peter Peri, Carolin Scharpff-Striebich, Emile Stipp, Beth Swofford, V-A-C Foundation, Mercedes Vilardell, Isabel Wilcox, Christen and Derek Wilson, Roman Zubal, and those who wish to remain anonymous.

We also remain grateful to Eric and Louise Franck and Michael and Jane Wilson for their ongoing contributions to Tate's work growing and showcasing our holdings of photography.

Legacy gifts are of huge importance to Tate and make a lasting contribution to our work. The 1897 Circle, Tate's honorary Legacy Group, welcomed several new members this year bringing total enrolment to sixty-five 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 unflagging dedication.

Legacy gifts to the Tate collection this year included: *Portrait of Mary Kytson, Lady Darcy of Chiche, later Lady Rivers* c.1590 and *Portrait of a Lady, probably Mrs Clement Edmond* c.1605–10 from The Drue Heinz Charitable Trust; and John Hoyland's *Story From Nature 12.9.96* 1996 and *When Time Began (Mysteries II)* 15.11.10 2010 from The Estate of Mr John Hoyland.

We were also grateful to have received several monetary gifts, helping to secure and strengthen Tate's long-term future, including generous gifts from The Estate of Howard Hodgkin, The Estate of Mr Graham Gibson Miller and the late Marion MacCallum Archibald.

Several in-memoriam monetary and work of art gifts were also given to Tate including Bridget Riley's *Gouache* 1987 from Elisabeth Fantino in memory of Dr Alfredo Fantino and a generous donation from David Herro and Jay Franke in memory of Carol Djanogly.

Tate Patrons remain at the heart of Tate's broad range of activities. Tate's 526 Patrons collectively supported eight major exhibitions, including *Aftermath: Art in the Wake of World War One*, *Christian Marclay: The Clock* and *Edward Burne-Jones*. They helped acquire thirty-three works of art for the collection including Mary Beale's *Charles Beale* early 1690s and Eva Rothschild's *The Fallowfield* 2018, helping to further highlight the important influence of women artists in the collection. They also supported the conservation of works by three different artists, including eleven paintings by Pierre Bonnard ahead of them featuring prominently in Tate Modern's exhibition. The Patrons also continued to support performance and learning programmes including Tate Exchange for the third consecutive year, and Tate Collective, the free membership scheme for young people aged 16–25.

We are grateful to Midge Palley for her four years as Chair of Tate Patrons, during which time she showed an unwavering commitment to helping the group support so many projects across the galleries. We were delighted to welcome Suling Mead as the new Chair of Tate Patrons.



## INTERNATIONAL COUNCIL

The International Council counts 137 members, fourteen of whom have been welcomed to the group this year from Australia, Brazil, Canada, India and Taiwan among other countries. With representatives spanning thirty-two countries worldwide, there were many opportunities for the group to come together, both at Tate and abroad, including collection visits in Basel, São Paulo and Hong Kong.

Through the Council's generous support Tate was able to continue strengthening the collection with five new acquisitions, including Yinka Shonibare CBE's *The British Library* 2014. The Council also contributed significantly to eight exhibitions at Tate Modern and Tate Britain, and the new Performance Activation fund, designed to deliver robust programming of performance across all Tate sites. We are grateful to Catherine Petitgas for her energy and commitment as Chair of the International Council.

## CORPORATE SUPPORT

We remain 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.

This was a significant year for The EY Tate Arts Partnership, with the closing of the highly successful *The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy* and launch of *The EY Exhibition: Van Gogh and Britain*. In its sixth year, we were delighted to confirm the renewal of The EY Tate Arts Partnership until 2022. As part of this, the partnership was expanded through a dedicated In-Kind project, where EY worked with Tate's Collection Care teams to strengthen operational workflows and provide a new framework for managing change strategically and collaboratively.

Hyundai Motor's significant eleven-year partnership allows Tate Modern to realise the Hyundai Commission, a series of annual site-specific installations by contemporary artists in the Turbine Hall. This year, the *Hyundai Commission: Tania Bruguera* was attended by over 2 million visitors. In January 2019, Tate and Hyundai Motor announced an expansion of our partnership with the launch of the Hyundai Tate Research Centre: Transnational, a major new research initiative.

In January, Tate opened *The C C Land Exhibition: Pierre Bonnard – The Colour of Memory*, the first exhibition of Bonnard's work in the UK for twenty years and our first partnership with C C Land.

Launched in 2016, Uniqlo Tate Lates has become an important part of the Tate programme. Uniqlo's support was recently renewed until 2020.

Through Bloomberg Connects, a visionary partnership that started with the opening of Tate Modern in 2000, Bloomberg Philanthropies supported an important programme of digital interpretation projects that engaged approximately 14.6 million visitors both in the gallery and online.

Tate and BNP Paribas joined together in March 2018 to form a new three-year Partnership focused on support of the Turner Prize. Through the Partnership, BNP Paribas enabled 5,700 people between sixteen and twenty-five to attend *Turner Prize 2018* for free in the first twenty-five days of the exhibition.

Hyundai Card's support of *Shape of Light: 100 Years of Photography and Abstract Art* marked the third year of their partnership with Tate centring on photography. In addition, Tate curated a touring exhibition, *Erwin Wurm: One Minute Forever*, at their gallery Storage in Seoul.

BMW have partnered with Tate since 2012, supporting live and performance art in gallery and online. BMW renewed their partnership in 2016, with the opening of the new Tate Modern, enabling Tate to present live and performance art from the Tate collection. Furthermore, live art was brought to our audiences at Tate Modern through the *BMW Tate Live Exhibition*. In its third year, the exhibition presented the work of Anne Imhof in March 2019.

Deutsche Bank and Tate have been in partnership since 2014 and in this year entered into a new iteration of the partnership. This included a Tate-curated touring exhibition to Deutsche Bank's new art gallery in Berlin, PalaisPopulaire. The exhibition, *Objects of Wonder: British Sculpture from the Tate Collection 1950 – Present* is the largest touring exhibition of sculpture from Tate's collection.

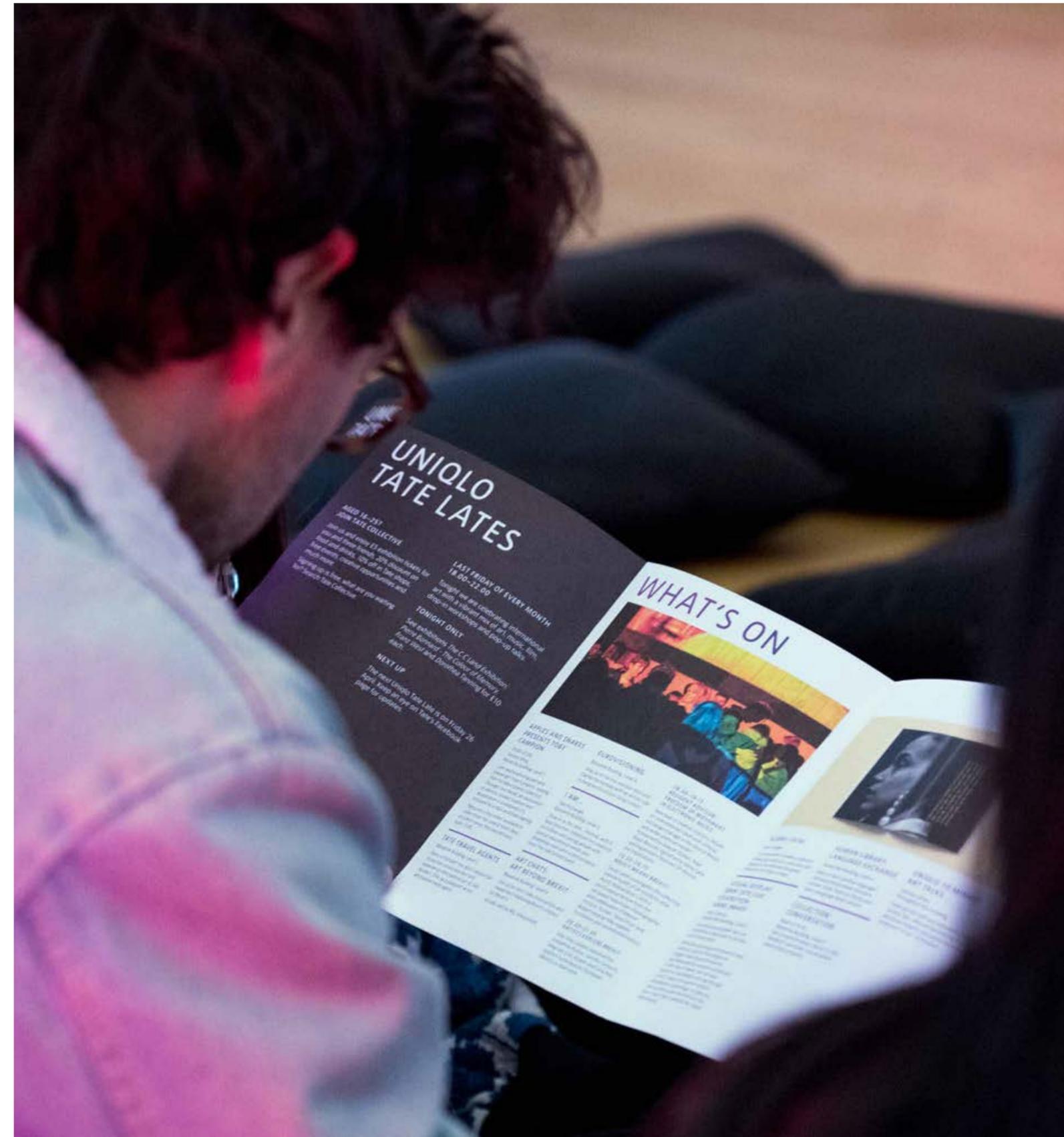
## CORPORATE SUPPORT

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. Works acquired through the partnership by Gordon Bennett and Juan Davila were displayed at Tate Modern.

Sotheby's have supported ten Tate Britain Commissions in eleven years including *Mike Nelson: The Asset Strippers*.

Red Hat's support of Tate Exchange at Tate Modern over the last two years has ensured the programme's growth and success. We also thank Christie's who are now in the second year of their partnership with Tate, and Laurent-Perrier for their continued support.

In addition to Tate's nineteen Corporate Partners, Tate is grateful to our Corporate Members for their support.



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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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