

TATE PATRONS
A SUMMARY OF YOUR SUPPORT
2020-23

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Cover: Marianne Stokes *A Fisher Girl's Light (A Pilgrim of Volendam returning from Kevelaer)* 1899 (detail) Tate.
Purchased with funds provided by the Nicholas Themans Trust and Tate Patrons 2022

DIRECTOR'S FOREWORD

We believe that access to art is a universal human right. With this underpinning all that we do, we have remained committed to sharing ways for audiences to meaningfully engage with our collection and programme throughout the past few challenging years. As Tate Patrons, you have been pivotal in helping us do this.

A central strand of our vision is to celebrate the complexity and diversity of art, share new scholarship and not be afraid to reassess accepted narratives. In recent years, with your support we have been able to stage long-awaited retrospectives on Paula Rego, Sophie Taeuber Arp, Lubaina Himid, Magdalena Abakanowicz and Maria Bartusová, shining new light on these hugely influential women artists. *Life Between Islands: Caribbean-British Art 1950s – Now*, meanwhile, shared new perspectives on the influence of people from the Caribbean on British art, culture, and society.

Your backing of important conservation treatments helped key artworks go on display, enabling new dialogues between the artists in the collection. Thanks to you, through key acquisitions we were able to address historical omissions in the collection, with recently acquired works by Ann Sutton and Marianne Stokes going on display in Tate Britain's forthcoming rehang, while ensuring it reflects contemporary practice, through works by artists new to the collection, including Hetain Patel, Charlotte Prodger, Ann Sutton and Abbas Zahedi. You have also helped ensure the collection better meets the needs of the public, including through a project making the Martin Parr Photobook Collection more accessible in the archive.

Ensuring we continue to maximise the positive impact of art across society remains crucial and in recent years we have done much to broaden our reach thanks to you. Your commitment has specifically helped engage younger audiences through Tate Collective's programming, in the galleries and digitally, and opened up career opportunities through our apprenticeship, traineeship and internship schemes, making the galleries accessible sites of creative learning.

The impact of projects like these demonstrates the central importance of your support in helping us realise our vision. Thank you for all you continue to make possible at Tate.

I also want to thank Suling Mead, who stepped down as Chair of Tate Patrons in October 2022, for her dedication during her tenure and championing your support of the projects featured in this report. I am pleased that we have since welcomed Francesca Bellini Joseph and Phillip Hylander as your new Co-Chairs and am equally grateful for their strong commitment to this group. I look forward to seeing all that you will collectively help us achieve over the coming year.

Maria Balshaw
Director, Tate



Maria Balshaw, Director, Tate.

A MESSAGE FROM YOUR NEW CO-CHAIRS

We are delighted to have become Co-Chairs at such an exciting time; with some incredible exhibitions and projects coming up in the galleries, visitors returning in increasing numbers post-pandemic and the societal importance of art high on the agenda.

Having each been Patrons for a number of years, we know the important role that our collective support plays at Tate. This report stands as a testament to the meaningful impact our group's commitment has made in recent years. From major exhibitions, conservation projects vital to the care of the collection, and pioneering research projects, to inclusive learning programmes, performance activation, and the acquisitions of diverse range of artworks, the scope of our support is wide-reaching.

It is inspiring to know that all of the projects featured in this report helped connect people with artistic discoveries, new perspectives on society, opportunities for hands-on creativity, and the myriad of ways in which art can uplift us. We would like to pay tribute to Suling Mead, from whom we take over the reins as Co-Chairs, whose leadership helped facilitate our support of these impactful projects.

Above all, thank you for your dedicated support and we look forward to making sure our collective commitment has as much impact over the years ahead.

Francesca Bellini Joseph and Phillip Hylander
Co-Chairs of Tate Patrons



Phillip Hylander and Francesca Bellini Joseph. Photo © Tate (Eugenio Falcioni)

A MESSAGE FROM YOUR FORMER CHAIR

It has been a pleasure to stand alongside you as a Patron over what have been an eventful couple of years. Despite the challenges they have brought, we can be proud to have helped make so many incredible projects possible, many of which I'm sure will be looked back upon as landmark moments at Tate in years to come. At a time when the certainty that our commitment has proved so vital, I have been inspired by your dedication to Tate and its mission of sharing the benefits of art with all in society.

It has been a pleasure getting to know you all better and seeing your dedication to Tate shine through. Thank you for your support and I look forward to continuing to stand alongside you as a Patron. As Francesca and Phillip take over the role as Co-Chairs, I know we are in safe hands and that we will continue help Tate achieve much more in the years to come.

Suling Mead
Former Chair of Tate Patrons



Suling Mead. Photo © Tate (Jordan Anderson)

WHAT YOUR SUPPORT MADE POSSIBLE ACROSS 2020/21, 2021/22 AND 2022/23

EXHIBITIONS

Bruce Nauman

Tate Modern

7 October 2020 – 5 January 2021

Closed between 5 November – 2 December 2020 and from 5 January 2021 due to national lockdown gallery closures

Turner's Modern World

Tate Britain

28 October 2020 – 12 September 2021

Closed between 5 November – 2 December 2020 and 5 January – 17 May 2021 due to national lockdown gallery closures

Zanele Muholi

Tate Modern

5 November 2020 – 31 May 2021

Closed between 5 November – 2 December 2020 and 5 January – 17 May 2021 due to national lockdown gallery

Lynette Yiadom-Boakye: Fly In League With The Night

Tate Britain

18 November 2020 – 31 May 2021

Closed between 18 November – 2 December 2020 and from 5 January 2021 due to national lockdown gallery closures

The EY Exhibition: The Making of Rodin

Tate Modern

18 May – 21 November 2021

Paula Rego

Tate Britain

7 July – 24 October 2021

Sophie Taeuber-Arp

Tate Modern

15 July – 17 October 2021

Hogarth and Europe

Tate Britain

3 November 2021 – 20 March 2022

Lubaina Himid

Tate Modern

25 November 2021 – 2 October 2022

Life Between Islands: Caribbean-British Art 1950s – Now

Tate Britain

1 December 2021 – 3 April 2022

Surrealism Beyond Borders
Tate Modern
24 February – 29 August 2022

Walter Sickert
Tate Britain
28 April – 18 September 2022

Cornelia Parker
Tate Britain
19 May – 16 October 2022

Maria Bartuszoová
Tate Modern
20 September 2022 – 25 June 2023

The EY Exhibition: Cezanne
Tate Modern
5 October 2022 – 12 March 2023

Magdalena Abakanowicz: Every Tangle of Thread and Rope
Tate Modern
17 November 2022 – 21 May 2023

Lynette Yiadom-Boakye: Fly in League with the Night
Tate Britain
24 November 2022 – 26 February 2023

CONSERVATION

Pacita Abad *Bacongo III* 1986; *Bacongo VI* 1986; *European Mask* 1990
Piet Mondrian *The Tree A* c.1913
David Hockney *Bigger Trees Near Warter* 2007
Ana Mendieta *Blood + Feathers* 1974
Tacita Dean *Kodak* 2006
Behjat Sadr *Untitled* 1967
John Milne *Credo* 1974
J.M.W. Turner 98 works on paper and 5 sketchbooks
Anne Hardy *Liquid Landscape* 2019
Analysis of Barbara Hepworth's studio Palais de Danse and sculptures by Naum Gabo
Research and conservation of Trisha Brown's performance *Set and Reset* 1983
William Etty *Standing Female Nude* c.1835–40
Jackson Pollock *Naked Man with Knife* c.1938–40
Beatriz Milhazes *Banho de Rio* 2017
Lydia Ourahmane *The Third Choir* 2014

ARCHIVE

Martin Parr Photobook Collection access project

LEARNING

Tate Collective
Tate Exchange
Schools and Teachers programme
Tate apprenticeships scheme
Tate Families programme
Tate Sketchbooks

ARTWORKS

Jagoda Buić *Fallen Angel* 1967
Hetain Patel *Don't Look at the Finger* 2017
Charlotte Prodger *Colon Hyphen Asterix* 2012
Su Richardson *Bear It in Mind* 1976
Marianne Stokes *A Fisher Girl's Light (A Pilgrim of Volendam returning from Kevelaer)* 1899
Ann Sutton *Diminishing Square Thickness* 1965; *Spiral Colour and Area Progression* 1965
Both Sides 1967; *Tri-form Tri-colour* 1968
Abbas Zahedi *How to Make A How From A Why?* 2020
Nnena Kalu *Drawing 25* 2022
James Baker Pyne *The Burning of the Toll-Houses on Prince Street Bridge with St Mary Redcliffe, Bristol* 1831
Barbara Walker *Brighter Future* 2006



EXHIBITIONS

HOW YOU HELPED SHARE GREAT ART

TURNER'S MODERN WORLD



TURNER'S MODERN WORLD

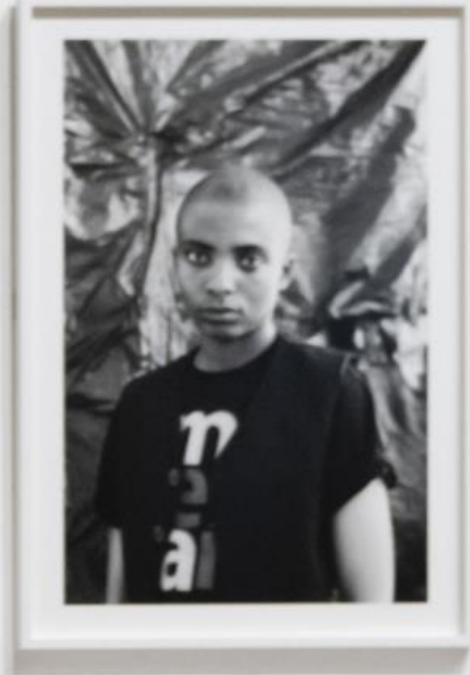
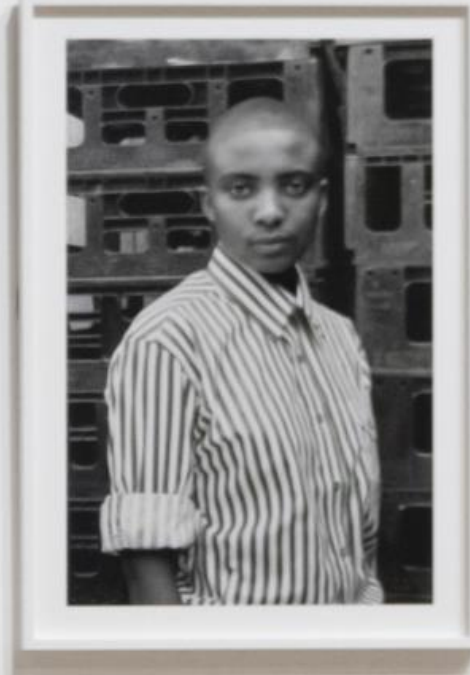
TATE BRITAIN

J.M.W. Turner (1775–1851) is widely recognised as one of Britain's greatest artists. Perhaps best known for his imaginative landscapes and turbulent marine paintings, he was also an outstanding painter of contemporary life. *Turner's Modern World* sought to show how he broke convention and transformed his painting, finding new ways to engage with and capture the momentous events of his day, from technology's impact on the natural world to the dizzying effects of modernisation.

Turner lived through turbulent times, with Britain being at war for much of his life. Two decades of conflict with France through the French Revolutionary and Napoleonic Wars introduced a key dynamic to his work, and he directly engaged with war in paintings such as *The Battle of Trafalgar* 1806–8 and *Field of Waterloo* 1818. Revolutions and independence struggles were also taking place around the world, and Turner was similarly interested in issues of social reform, including liberal and humanitarian causes such as the 1832 Reform Act and the abolition of slavery, which can also be seen in his work.

Industrial development in Britain brought machines to the workplace, while steamships and railways transformed travel. Living and working at the peak of the industrial revolution, Turner faced up to these new challenges when many artists did not. He was unusual in depicting such a wide range of modern subjects and seeing industry and infrastructure as new elements of Britain's landscape. Tracing the emerging industrial advances, he made steamboats and railways the subjects of major paintings, in works such as *Snow Storm* 1842, *The Fighting 'Téméraire'* 1839 and *Rain, Steam and Speed* 1844. Through his late style and pioneering treatment of steam technology, Turner sought to develop a visual language fit for the modern world, using luminous colour and innovative techniques. Though alarming to his contemporaries, Turner's late work is now appreciated as an eloquent response to the dizzying pace of change witnessed during his lifetime, and it is this which the exhibition sought to encapsulate.

ZANELE MUHOLI



ZANELE MUHOLI

TATE MODERN

Zanele Muholi (born 1972) is a South African visual activist whose work tells the stories of Black LGBTQIA+ (Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Agender, Asexual) lives in South Africa and beyond. Their photography raises awareness of injustices, challenges dominant ideologies and creates positive visual histories for under and mis-represented communities.

South Africa underwent major social and political change during the 1990s, with Apartheid – the system of racial segregation which saw anyone not classified as white actively oppressed – having been officially abolished in 1994. Though the 1996 post-apartheid constitution was the first in the world to outlaw discrimination based on sexual orientation, the Black LGBTQIA+ community remains a target for prejudice, hate crimes and violence. It is in this context from which Muholi's work emerges and remains deeply rooted.

This major survey of Muholi's work brought together over 260 photographs, beginning with their first body of work, *Only Half the Picture* 2002–6. Documenting survivors of hate crimes across South Africa, the series depicts the complexities of gender and sexuality for individuals of the queer community, showing moments of love and intimacy, while alluding to traumatic events. The participants are presented with compassion, dignity, and courage, going beyond victimhood to reveal the pain, love and defiance within the Black LGBTQIA+ community in South Africa.

Other key series included *Brave Beauties*, which celebrates empowered non-binary people and trans women, many of whom have won Miss Gay Beauty pageants. Another is *Being*, a series of tender images of couples which challenge stereotypes and taboos, and often attempt to reclaim public spaces for black and queer communities.

The exhibition concluded with their on-going series *Somnyama Ngonyama*, in which Muholi turns the camera on themselves to create dramatic self-portraits. Adopting different poses, characters and archetypes, the images question issues of representation, consider how the gaze is constructed and comment on South Africa's histories of exclusion and displacement, as well as Muholi's experiences as a black queer person traveling abroad.

LYNETTE YIADOM-BOAKYE:
FLY IN LEAGUE WITH THE NIGHT





THE EY EXHIBITION:
THE MAKING OF RODIN

PAULA REGO



Paula Rego: The Mother
1985
Oil on canvas
100 x 100 cm
The Mother is a painting that was the first of a series of paintings that Rego painted in the 1980s. It is a work that is both powerful and moving, and it is a testament to Rego's skill as a painter. The painting is a study of the human condition, and it is a work that is both beautiful and disturbing. It is a work that is both a celebration of life and a warning of the dangers of the world.



PAULA REGO

TATE BRITAIN

Paula Rego (1935–2022) was an uncompromising artist of extraordinary imaginative power. She redefined figurative art and revolutionised the way in which women are represented.

She was born in Lisbon, Portugal, in 1935, which at the time was under a dictatorship, the Estado Novo (New State), which suppressed political freedom and drastically limited the rights of women. Rego's fierce opposition to the regime inspired her early works exploring personal as well as social struggle, denouncing injustices and standing up for victims.

Rego was fascinated with storytelling, which imbues much of her work. She drew on a wide range of sources for inspiration, including exploring folk tales as representations of human psyche and behaviour, and combining childhood memories with her experiences as a woman, wife and lover. She also took inspiration from art history, weaving references to old masters such as Hogarth and Velázquez into paintings in which the protagonists are women, exploring their struggle and journey towards emancipation.

Some of her most celebrated pictures include the 'Dog Woman' and 'Abortion' series. Works from the latter, depicting women in the aftermath of illegal abortions, were used to campaign for the legalisation of abortion in Portugal, of which the artist was particularly proud. Often addressing difficult issues, be it the trafficking of women or female genital mutilation, Rego's powerful images confront stories of pain, abuse and injustice.

Paula Rego sadly passed away in June 2022. Paying homage to the artist, Maria Balshaw, Director, Tate said she was "an uncompromising artist of extraordinary imaginative power, who uniquely revolutionised the way in which women's lives and stories are represented... For many, many women, including myself and countless colleagues at Tate, she was the greatest of trailblazers and a vivid personal inspiration... To hold her celebrated retrospective at Tate Britain last year was a true privilege, and our collections are so much richer for holding a significant number of her ground-breaking works."

Featuring over 100 works, this was the UK's largest and most comprehensive retrospective of Rego's work.

SOPHIE TAEUBER-ARP



1925
1926
1928
1929
1930
1931
1932

LUBAINA HIMID



LUBAINA HIMID

TATE MODERN

Lubaina Himid (born 1954) won the Turner Prize in 2017, where the judges praised her uncompromising tackling of issues including colonial history and how racism persists today. They admired her expansive and exuberant approach to painting, with its combination of satire and sense of theatre, and acknowledged her role as an influential curator and educator who continues to speak urgently to the moment.

It was these themes that Tate Modern's large-scale exhibition brought to the fore. As the largest solo presentation of Himid's work to date, it revealed her innovative approaches to painting, storytelling, and social engagement.

Himid's paintings invite us into different worlds, presenting us with characters who are in the midst of challenging negotiations in their lives. Her images and texts often speak of difficult migrations and possible moments of refuge, where an ambiguity between safety and danger recurs. Through them, we are able to witness moments that are simultaneously ordinary and extraordinary, and glimpse invisible aspects of history, where cycles of tension are still felt.

'The work is not meant to comfort you or me, but it might sometimes remind us about what we already know, what might be useful to have remembered about the last crisis in order to avoid too much devastation in the midst of the next.'

Himid does not introduce resolutions, but rather leaves space in her images, around tables, and places of gathering, for the viewer to join the debate. Taking inspiration from her interest in theatre design, the exhibition unfolded in a sequence of scenes that placed visitors centre-stage and backstage – stages for considering the personal and the political. Through asking questions to audiences to consider how the built environment, history, personal relationships, and conflict shape the lives we lead, Himid encouraged visitors to become an active participant in her work, which became a starting point for conversations, for taking action, and for making changes.

'The audience member is in the paintings ... The experience should be similar to entering a room and deciding what you're going to do, how you will react and interact.'

HOGARTH AND EUROPE



LIFE BETWEEN ISLANDS:
CARIBBEAN-BRITISH ART 1950S – NOW

LIFE BETWEEN
ISLANDS:
CARIBBEAN-BRITISH
ART 1950S – NOW



LIFE BETWEEN ISLANDS: CARIBBEAN-BRITISH ART 1950S – NOW

TATE BRITAIN

Life Between Islands represented a landmark group exhibition exploring the extraordinary breadth of British-Caribbean art over four generations. Encompassing work by artists from the Caribbean who made their home in Britain, and British artists whose work has been influenced by the Caribbean, the exhibition was a celebration of how people from the Caribbean have forged new communities and identities in post-war Britain. Importantly, it marked the first time a major national museum has told this story in such depth.

Covering 70 years of culture, experiences and ideas expressed through art, the exhibition charted the work of artists from the Windrush generation, who came to Britain in the 1950s, the Caribbean Artists Movement, and the rise of Black Power in Britain. Works from the Black Art Movement of the 1970s and 80s depicted the social and political struggles faced by second generation members of the British-Caribbean community. Others reflected on the continuing resonance of colonial history and the co-existence of the Caribbean and Britain, past and present. Work by artists around the millennium further explored how these identities and communities became embedded in British culture.

This story was presented through the work of over 40 artists, including several previously supported by Patrons; Ronald Moody, whose sculpture *The Onlooker* 1958–62 was acquired in 2016; and Frank Bowling and Steve McQueen, whose major Tate exhibitions were staged in 2019 and 2020 respectively.

In the wake of protests in support of Black Lives Matter and the Windrush scandal, events which continue to challenge institutions to rethink the stories they tell and the communities they represent, this exhibition took on an additional sense of urgency. Britain's history is profoundly intertwined with the Caribbean's. While the histories presented may be very familiar to British-Caribbean people, they are insufficiently known in Britain generally, a gap in knowledge which continues to have major social consequences for British-Caribbean communities. The exhibition therefore represented part of a long-term commitment to diversify Tate Britain's collection and programme, including the representation of British artists of Caribbean heritage.

SURREALISM BEYOND BORDERS





WALTER SICKERT



CORNELIA PARKER

CORNELIA PARKER

TATE BRITAIN

Cornelia Ann Parker (born 1956) is best known for her sculpture and installation art. Parker's immersive installations have become significant presences in Britain's cultural landscape. Transforming everyday objects into extraordinary works of art, she pushes the boundaries of what we understand sculpture to be. Rather than carving, modelling, or casting like traditional sculptors, Parker collects familiar items which she then squashes, explodes, shoots, burns, or turns inside out. The made becomes unmade or remade, and this conversion releases not only a new reading of the object, but in its immersive reassembly, a sense of wonder and awe.

The exhibition brought together almost 100 works, spanning the last 35 years, and included several of her best-known early works such as *Thirty Pieces of Silver* 1988-89, an installation of flattened silver objects including teapots, candle sticks, and dinnerware collected from charity shops and car boot sales; and *Cold Dark Matter: An Exploded View* 1991, a garden shed frozen at the moment of explosion, its fragments surrounding a single lightbulb. This work was acquired with support from the Patrons of New Art in 1995.

Parker explores the important social and political issues of our time with wit and a lightness of touch. She uses visual metaphors and storytelling to investigate the nature of violence, ecology, national identity, and human rights. The processes by which Parker makes her art are as important as its physical form. A key characteristic of her work is the element of chance and lack of control that each alliance with her collaborators brings.

'This is the time we all need to politically engage. We need art more than ever because it's like a digestive system, a way of processing.'

Several of Parker's artworks including sculptures, textile-based works and video, spilled out beyond the confines of the exhibition and into Tate Britain's collection galleries, presented alongside the historical works they reference. *Room for Margins* 1998, an installation of the stained canvas linings and tacking edges of Turner paintings (removed by Tate conservators after a flood in 1928) in the dedicated Turner galleries; *The Distance (A Kiss with String Attached)* 2003, Parker's provocative dialogue with Rodin's famous Kiss in the Manton Foyer greeting visitors on arrival.

MARIA BARTUSZOVÁ



THE EY EXHIBITION: CEZANNE



Paul Cézanne, *Still Life with Vase of Flowers*, 1895. Oil on canvas. The Tate Gallery, London.

MAGDALENA ABAKANOWICZ



MAGDALENA ABAKANOVICZ

TATE MODERN

Magdalena Abakanowicz (1930 – 2017) grew up with the Second World War. Her work often draws upon her childhood memories, including the traumas of the conflict. Later, living in Poland under the Communist regime, she dedicated herself fully to her career as an international artist. Abakanowicz brought natural fibres to the attention of the art world and developed an intensely personal artistic language. Her environmental attitudes, such as her wish to work and live in harmony with nature, feel particularly timely today.

While her invention of weaving methods alongside known techniques led to critics to call her rectangular wall works Abakans as early as 1964, this uniquely personal term became identified with her more radical, fully three-dimensional forms beginning in 1967. These ambiguous forms made from thread and rope defied categorisation and challenged the existing definitions of sculpture.

'The Abakans were a kind of bridge between me and the outside world. I could surround myself with them; I could create an atmosphere in which I somehow felt safe because they were my world.'

This exhibition surveyed a transformative period of the artist's early career when her weavings came off the wall into three-dimensional space. Abakanowicz first emerged as a leader of the New Tapestry movement of late 1960s Europe. Artists associated with the movement began to claim fibre as a valid medium for the creation of art. To this end, Abakanowicz saw importance in being recognised as a sculptor by major art galleries and museums. She exhibited internationally, bringing her monumental, fibrous forms into new relationships or 'situations' within the gallery – paving the way for the installation art of today.



CONSERVATION

HOW YOU HELPED CARE
FOR THE COLLECTION

PAINTING CONSERVATION

PACITA ABAD
1946–2004

Bacongo III 1986

Bacongo VI 1986

European Mask 1990

Through her work, Filipino artist Pacita Abad aimed to create a vibrant formal language that integrated her interest in traditional art forms within the frameworks of abstraction and figuration. *Bacongo III* 1986, *Bacongo VI* 1986 and *European Mask* 1990 are quilted canvas works which respond to the cultural traditions the artist encountered while travelling in Asia, Africa, and Latin America. Made using large pieces of canvas onto which she stitched forms, Abad created a three-dimensional effect by stuffing the canvases and transforming their surface with paint, shells, buttons, beads, mirrors, and objects collected on her travels, creating semi-figurative forms with mask-like faces. Abad also dispensed with stretcher bars and hung the works directly on the wall or from the ceiling. Becoming objects that could theoretically be rolled up and more easily transported, this resonated with the peripatetic aspect of a migrant existence as experienced by the artist.

The works needed treatment before they could go on display. The surface of each work was first carefully cleaned, before the stitching at top and bottom edges were reinforced. Various mirrored glass elements were secured, before the pole sleeves on each work were either secured or reinforced, providing extra strength in the hanging mechanisms. Measures were taken to rectify some fraying of the top canvas layer, while loose threads were also re-stitched or secured to prevent them coming loose again. Given the unique nature of these works, a bespoke set of storage, transportation, display, and ongoing cleaning recommendations were devised to reduce the risk of future compression to the raised embroidered quilting and prevent creasing.

Acrylic paint, silkscreen,
various objects and thread
and textile on canvas

Dimensions variable

Bacongo III 1986 and
European Mask 1990
Purchased with funds
provided by the Asia Pacific
Acquisitions Committee 2019

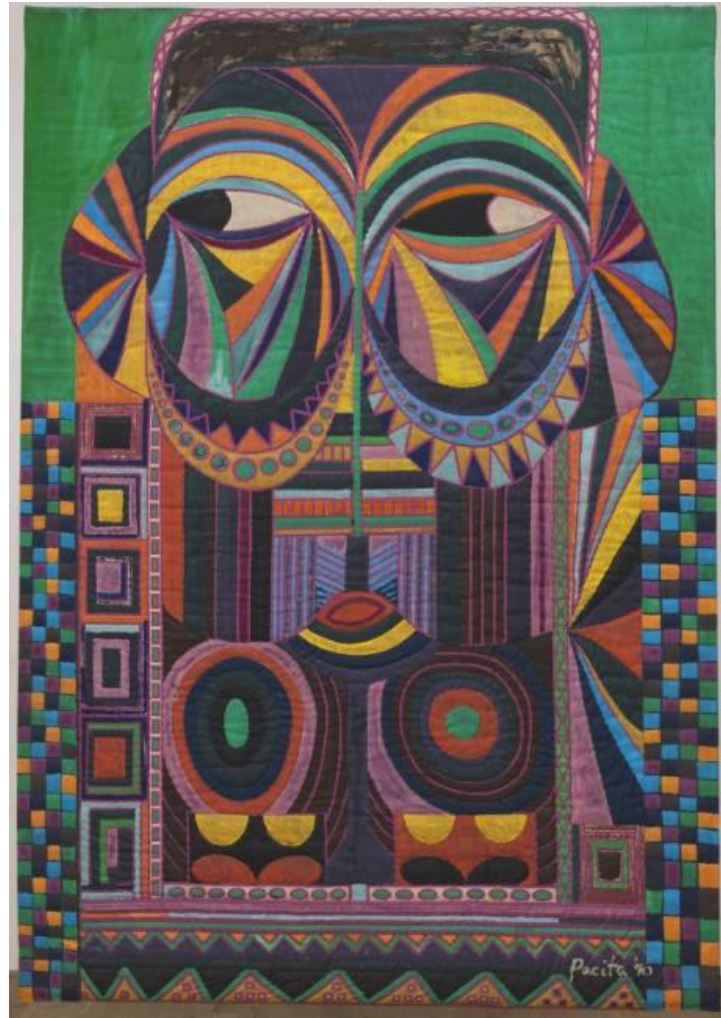
Bacongo VI 1986
Presented by the artist's
estate 2019

Conservation supported by
Tate Patrons 2020

Below: Top row (from left to
right): *Bacongo III* 1986,
European Mask 1990 and
Bacongo VI 1986. Bottom
row: *European Mask* 1990
undergoing conservation
treatment

Following successful treatment *European Mask* and *Bacongo III* both went on display at Tate Liverpool in *Whose Tradition?*, a display presenting a rethinking of artistic exchange between different cultures, while *Bacongo VI* went on display in *Modern Conversations* at Tate St Ives, a display re-examining modern art through the question of what it means to be modern.

Previous page: Conservators
in the Painting Conservation
Studio. Photo © Tate (Lucy
Dawkins)



PAINTING CONSERVATION

DAVID HOCKNEY
Born 1937

*Bigger Trees Near
Warter Or/Ou
Peinture Sur Le Motif
Pour Le Nouvel Age
Post-Photographique
2007*

Oil paint on 50 canvases and
100 digital prints on paper

Presented by the artist 2008

Conservation supported by
Tate Patrons 2021

Gifted to Tate by the artist following his seventieth birthday, *Bigger Trees Near Warter* is David Hockney's largest work to date. Made up of fifty panels joined together to form a whole, it measures more than four and a half by twelve metres. Its subject is a view of a landscape near Warter, west of Bridlington, in the artist's native Yorkshire, just before the arrival of spring. Due to its massive scale and technical complexity the painting took Hockney six weeks to complete. Working in stages, Hockney sought directness and spontaneity by painting *en plein air* ('in the open air'), evoking the method of nineteenth-century French landscape painters. Only having space to display six to ten canvases in his studio in Bridlington, individual panels were photographed and made into a computer mosaic, allowing the artist to chart progress, while canvases were transported back and forth to the site for subtle modifications.

Since entering the collection, the painting has frequently been on display and loan. There were some minor losses around the edges of the canvases, which revealed the white ground beneath, as well as areas with fragile flaking paint. Largely caused by the previous hanging method, there were some minor losses around the edges of the canvases, which revealed the white ground beneath, as well as areas with fragile flaking paint. Where the canvases edges made contact, meaning that with each installation new paint losses occurred. Treatment initially saw these areas consolidated through minor retouching with watercolour. The panel support system was also transformed, with each of the 50 canvases having been paired and mounted on bespoke honeycomb aluminium panels. This new fixed mounting system crucially protects the edges of the canvases during installation and handling, while significantly improving installation time. Bespoke cases similarly ensure safer, more intuitive storage and transit, and implement a more sustainable approach to packing materials. This treatment has been an important preventive measure ahead of the work going on a global tour from 2021.

Below: Installation view of
David Hockney *Bigger Trees
Near Warter Or/Ou Peinture
Sur Le Motif Pour Le Nouvel
Age Post-Photographique
2007* Tate © David Hockney



FRAME CONSERVATION

PIET MONDRIAN
1872–1944

The Tree A c.1913

Piet Mondrian's fascination with trees developed out of his earlier landscape paintings and became the subject of a series of paintings and drawings over the period 1909–13. *The Tree A* is one of his last paintings of trees and is based on realistic sketches made in the Netherlands. After settling in Paris and absorbing the influence of Cubism, Mondrian reworked the image almost to abstraction. The trunk and branches are condensed into a network of verticals and horizontals, with the section at the top developing towards a grid of interlocking rectangles. He acknowledged the inspiration of nature but sought to 'come as close as possible to the truth and abstract everything from that until I reach the foundation of things.'

Conservation treatment focused on replacing the existing non-original frame with a historically accurate reproduction. On the non-original wooden box frame, with which the work had initially arrived at Tate, two of the joints had slightly opened, while abrasions and indentations in the wood and paint were present. The frame also had an overall minimal layer of surface dirt and faint pencil lines, which distracted from the painting.

A proposal was created, identifying two frame profiles used by Mondrian – pyramidal and round-topped – as suitable designs. Archival photographs of *The Tree A* on display showed shadows and line-like edges around the painting, suggesting the original frame used a pyramidal profile. *Zeeland Church Tower* 1911, held in the collection of Gemeentemuseum Den Haag, was painted around in same period and similarly used a pyramidal profile. Taking this as a model example, a new timber inner frame was crafted with a painted bronze finish, mirroring this design and that of the lost original. A simple wooden box frame, painted white and glazed with low reflective acrylic, was then created to enclose this, retaining the original interaction between the frame and painting.

Following this successful project, the work went on display in *Modern Conversations* at Tate St Ives since 30 April 2021.

Oil paint on canvas

Support: 1003 × 673 mm;
frame: 1205 × 870 × 85 mm

Purchased 1977

Conservation supported by
Tate Patrons 2020

Below: Piet Mondrian *The Tree A* c.1913 Tate in its new frame. Photo © Tate



TIME-BASED MEDIA CONSERVATION

TACITA DEAN
Born 1965

Kodak 2006

Film, 16 mm, projection,
black and white and colour,
and sound

Duration: 44min

Presented by Tate Members
2007

ANA MENDIETA
1948–1985

Blood + Feathers 1974

Film, Super 8 mm, shown as
video, projection, colour

Duration: 3min, 30sec

Presented by the Estate of
Ana Mendieta Collection and
an anonymous donor 2009

Conservation supported by
Tate Patrons 2021

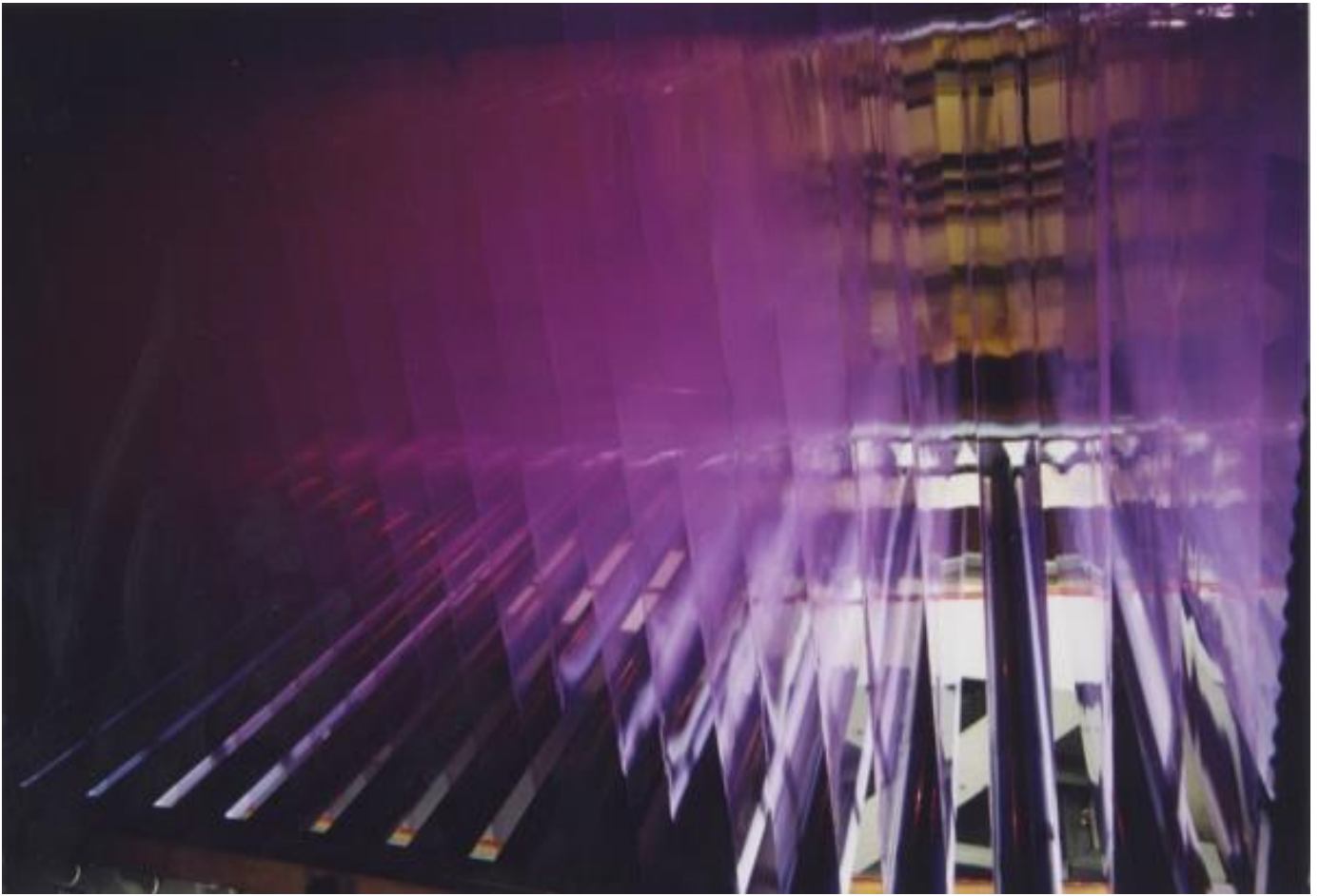
Below: Top: Tacita Dean
Kodak 2006 Tate © Tacita
Dean, courtesy Frith Street
Gallery, London and Marian
Goodman Gallery, New
York/Paris

Bottom: Installation view of
Ana Mendieta *Blood +
Feathers 1974* Tate © The
estate of Ana Mendieta,
courtesy Galerie Lelong, New
York

Your support enabled the conservation of these two time-based media works. *Kodak 2006* is a film by British visual artist Tacita Dean. Discovering that the black and white film for her 16mm camera was no longer being produced by Kodak, Dean decided to use five rolls she came across to film the Kodak factory in Chalon-sur-Saône, France, to in effect, use the obsolete stock on itself. Beginning in black and white, the film quickly shifts to colour, with shots of claustrophobic spaces filled with complex machines manipulating sheets of film against the factory's oppressive hum. At times the camera lingers on close-up views of machine parts and film; at others it observes moments in the operators' day. Shortly after the film was made, the factory was demolished. The film therefore represents a celebration of the beauty of analogue filmmaking and mourns the demise of the technology.

Tate's copy is the first of four editions produced. As the work is continually looped when on display, light exposure and high temperatures from the projector's lamp, mechanical abrasion from cogs, and humidity can cause the film to deteriorate or get stuck, meaning new film prints are needed for each new display. Dean recently remastered the work, making colour and timing changes, so the master materials in Tate's collection were no longer suitable for making new prints. New master material was made for Tate's collection from the remastered material received from Dean's studio. This was carefully matched against the master material in close collaboration with the artist, ensuring that future display prints will meet the artist's preferred aesthetic. This project will allow the work to be seen more regularly by audiences at Tate, as well as making it possible to loan.

Untitled (Blood and Feathers #2) 1974 is a short film by Cuban-American artist Ana Mendieta. The work documents a performance the artist undertook, in which she pours a flask of blood over herself, before plunging face-first into a heap of white feathers and standing with arms outstretched and the feathers stuck to her skin. The artist's estate recently created 2K scans of her original film materials, intended to replace the standard definition materials held in Tate's collection. A project to condition check and analyse the new materials has resulted in Tate holding an improved file for making future display prints, which will allow the work to be experienced as the artist intended.



SCULPTURE CONSERVATION

BEHJAT SADR
1924–2009

Untitled 1967

Purchased from the artist's estate with funds provided by the Middle East and North Africa Acquisitions Committee 2017

JOHN MILNE
1931–78

Credo 1974

Bequeathed by Andrew Burt 2019

ANNE HARDY
Born 1970

Liquid Landscape
2018

Presented by the artist and Maureen Paley 2020

LYDIA OURAHMANE
Born 1992

The Third Choir
2014

Purchased from Jonathan Ellis King with funds provided by Tate International Council and Shane Akeroyd 2021

Below: Top: Behjat Sadr *Untitled 1967* being treated by Karin Hignett, Sculpture and Installation Conservator, in the conservation studio. Work © Estate of Behjat Sadr. Photo © Tate; Bottom: John Milne *Credo 1974* Tate after conservation. Photo © Tate

In recent years your support has enabled the conservation of recently acquired sculptural works.

Untitled 1967 is an example of the innovative venetian blind paintings of Behjat Sadr's, regarded as one of Iran's most influential and radical visual artists. Her blind works were widely criticised at the time in Iran, though they have since earned her a distinctive place within the international op art movement. Comprised of a wooden frame covered in coloured vinyl plumbing tape, overlaid mirrored concave louvre blinds create a kaleidoscopic effect when the viewer walks past. Upon arrival at Tate, the work's wooden framework was pulling apart, while other areas required attention. An appropriate cleaning method was identified to prevent degradation. Lifting tape was re-adhered and areas of colour loss were carefully retouched before some of the blinds were resecured and gently reshaped to bring back their curve before. A bespoke metal frame was also created, improving support for the structure. The treatment enabled the work to go on loan, and at Tate will contribute to expanding narratives around global op art practices and modernist pioneers from Iran.

Credo 1974 is a polished bronze cast sculpture by English abstract sculptor John Milne. Milne was a prominent member of the St Ives group in Cornwall and was a pupil of and studio assistant to Barbara Hepworth. His work was distinctive within the St Ives group for its embrace of Mediterranean and African references. *Credo's* smooth machined form suggests a claw thrusting upwards, embodying threat, while its title suggests a metaphor for belief and hands moving together in prayer. *Credo* arrived at Tate needing work to remove residues that had oxidised to produce visible tarnish layers on the work's surface. The surface was initially degreased using white spirit. Corrosion was then removed using special gel, and further tarnish, oily deposits, aqueous stains, and fingerprints were removed. The surface was then gently buffed, returning the highly polished sheen. A special packing case was also created, reducing the need for direct handling. Following successful treatment, the work went on display in *Modern Conversations* at Tate St Ives since 30 April 2023, presenting Milne's contribution to modernist sculpture in the town.

The Third Choir 2014 consists of twenty empty blue and yellow used oil barrels branded with the name of the Algerian oil company Naftal, from which an atmospheric, industrial soundtrack can be heard, relayed through mobile phones at the bottom of each barrel. Tate will be working in close collaboration with the artist to ensure adequate conservation work across all media is carried out. The treatment is focused on the consolidation of the barrels and developing a sustainable playback system for the mobile phones and radio transmitter to ensure the work can be displayed for a sustained period of time. *The Third Choir 2014* is on display at Tate Britain until 28 January 2024.



PAPER CONSERVATION

J.M.W. TURNER
1775–1851

Tate's holdings of sketchbooks, drawings, and watercolours by J.M.W. Turner are significant, numbering over 30,000. The vast majority came to the nation after Turner's death as part of the Turner Bequest in 1856. This collection of works on paper opens a window into the artist of exceptional range, the development of his ideas and styles, his travels around the UK and Europe, and the world he lived in.

Ahead of *Turner's Modern World* at Tate Britain in 2020, 98 works on paper and five sketchbooks by the artist, many of which had been in storage for over twenty years, underwent sensitive conservation treatment. Paper conservators firstly undertook a range of treatments, including careful surface cleaning, consolidation of any flaking pigment, washing to remove staining and foxing – which is deterioration resulting from either mould or metal contaminants – as well as creating new inlays. The technician team then mounted and framed many of the works on paper. Cotton rag mountboard was used to ensure a pH neutral environment inside the frame, while an ultraviolet filtering acrylic was used to protect against the damaging effects of light. Bespoke book cradles were also created for the Turner sketchbooks to aid future display.

98 works on paper and five sketchbooks

Accepted by the nation as part of the Turner Bequest 1856

Conservation supported by Tate Patrons 2020

Joseph Mallord William Turner *The Mosel Bridge at Coblenz: Colour Study* c.1841–2. Tate. Accepted by the nation as part of the Turner Bequest 1856

This treatment allowed a number of these works to go on display in *Turner's Modern World* at Tate Britain in 2020 and will facilitate future displays and loans. Conservation of these works will make them more readily accessible to visitors in the Prints and Drawings Room at Tate Britain.



CONSERVATION RESEARCH

BARBARA
HEPWORTH'S PALAIS
DE DANSE STUDIO
SPACE

SCULPTURES BY
NAUM GABO

Your support enabled crucial research projects into the work of two major Tate collection artists, Barbara Hepworth, and Naum Gabo.

The Palais de Danse in St Ives, Cornwall, is Barbara Hepworth's Grade II listed second studio space, which was gifted to Tate by the Hepworth Estate in 2015. It was here in which she worked on some of her most ambitious sculptures between 1961–75. The building still bears markings of Hepworth's working process, with the wooden floor holding the original outline for the maquette of one of her most celebrated sculptures, *Single Form* 1961–4, which stands outside the United Nations Building in New York. Given the work's significance, research has been carried out to inspect and maintain the floor, including measuring and mapping so that it may be lifted and crucially conserved. This will help ensure that the outline of *Single Form* is preserved and kept visible. This research is part of a major project to restore and reactivate the building for public use, bringing to life the Hepworth story across her two former St Ives studios.

Pioneering research was also carried out on a series of sculptures by Naum Gabo. Many of the artist's sculptures were made using early plastics, which have a transparent quality that deteriorates over time. Understanding the construction and materials used in the works is vital for their ongoing care. With a specific focus on *Model for Construction in Space 'Two Cones'* 1927, specialist scanning using blue light-based technology allowed data on the plastic areas of the work to be comprehensively captured. This allowed for digital templates of the work to be created and opens the possibility for the models to be recreated in the future if needed, ensuring that such works can continue to be enjoyed by future generations.



ARCHIVE

HOW YOU MADE THE COLLECTION MORE ACCESSIBLE



ARCHIVE ACCESS PROJECT

THE MARTIN PARR PHOTOBOOK COLLECTION

The Martin Parr Photobook Collection was built up by the British documentary photographer Martin Parr (born 1952) over 25 years. Comprising over 12,000 items, the collection's strengths lie in its extensiveness of photobooks from around the world, which includes many of the most iconic volumes in the history of photography. With a focus on documentary photography and propaganda materials, works by renowned photographers feature alongside self-published amateur work and mass-produced commercial books.

Purchased with funds generously provided by the LUMA Foundation and with the assistance of Tate Members, Art Fund, Tate Americas Foundation, Tate Photography Acquisitions Committee, Tate Latin American Acquisitions Committee, Tate Asia Pacific Acquisitions Committee, Tate Russia and Eastern Europe Acquisitions Committee and Tate Middle East and North Africa Acquisitions Committee

The Archive access project for The Martin Parr Photobook Collection was supported by Tate Patrons

Above and below: Items from The Martin Parr Photobook Collection

The collection is well used by researchers in the Library and Archive Reading Rooms at Tate Britain and is often drawn on for use in exhibitions and displays. Items from the collection were included in *Zanele Muholi* and a display on Graciela Iturbide at Tate Modern in 2020, as well as 2022 displays on Bill Brandt, and Šejla Kamerić and *Bosnian War Photobooks*. Ensuring the collection is readily accessible by researchers, and the public alike, was therefore a priority.

Initial cataloguing of the collection was completed in August 2021, making it publicly available to search on the online library catalogue. Since then, the project has seen the collection begin to be rehoused in protective archival boxes in Tate Library and Archive Stores. This had included ensuring suitable storage spaces are in place to support the variety of book formats, while some of the most fragile items have undergone careful treatment by the Paper Conservation team. This project is helping ensure items become more accessible and meet the needs of the public. Options for the digitisation of key items to enhance future display opportunities are also being investigated in collaboration with LUMA Foundation.



LEARNING

HOW YOU HELPED OTHERS ENJOY TATE



MY
FUTURE



TATE
COLLECTIVE

TATE COLLECTIVE

Tate Collective is the biggest membership scheme at a UK arts organisation for those aged 16–25. Free to join and open to all, since 2018 it has offered dedicated opportunities for young people to engage with Tate’s collection and programme.

Set against the context of the pandemic and the effects felt since, the programme’s commitment to accessibility assumed new significance. Recognising that young people have been disproportionately impacted, programming was devised in collaboration with Tate Collective Producers to foreground wellbeing, paid opportunities, and skills development. When in-gallery events weren’t possible, programming quickly moved online with dedicated digital content. Providing an open digital space for artistic expression, exploration, and engagement, this encompassed workshops, open calls for artworks, online performances, filmed exhibition tours, and virtual Tate Lates.

Programme highlights included Late at Tate Britain online, a series of six large-scale digital events curated and hosted by Tate Collective Producers, in which tutorials, workshops, talks and performances, engaged with ideas museums of the future, and the work of Lynette Yiadom-Boakye. Programming was also designed to engage audiences local to each gallery. In London, an open call invited the submission of artworks responding to the collection, with shortlisted works being featured on billboards across the city, while in Liverpool a similar campaign saw creative responses to Don McCullin’s photographs of northern England. In Tate Etc., an invitation also saw written pieces published in the magazine. Such open calls were among the most engaged with content.

Tate Collective After Hours events, dedicated opportunities to explore exhibitions, including *Lubaina Himid*, *Surrealism Beyond Borders* and *Life Between Islands: Caribbean-British Art 1950s – Now*, alongside related programming co-devised by Tate Collective producers, continued to welcome Tate Collective members to the galleries.

Promoting skills development, careers workshops, and virtual work experience at Tate St Ives provided opportunities to engage with creative professionals, while young creatives undertook paid commissions for work shared on Tate’s social media channels.

These are just some of the engagement opportunities that helped bring young international audiences together, both in person and virtually, boosting their wellbeing, creativity, and enjoyment of art.

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

Previous page: Tate Collective marketing. Photo © Tate

Below: Top: Meet and Greet led by Creative Society, Taylor Digital Studio, Tate Britain Mentoring Programme
Bottom: Beyond Boundaries Trans History Tour



SCHOOLS AND TEACHERS, AND FAMILY PROGRAMMES

Tate's Schools and Teachers programme supports young people to learn about themselves and others through art, foregrounding creativity in education that will have a lasting impact into their adult lives. The programme is committed to supporting young people to feel their own agency and show how art can help them navigate their experience of being in the world, believing this to be a fundamental right.

Both during and following the lockdowns of 2020, the Schools and Teachers team quickly adapted the programme to accommodate home learning. Promoting experimentation with creative processes through newly devised digital resources, activities were designed for students of all ages and backgrounds, including those with special educational needs and disabilities (SEND).

Across 2020/21, a central strand of the programme was *Hear My Story: Sharing who we are*, a year-long digital project encouraging students to explore the process of storytelling, while promoting their mental health and wellbeing. Designed for blended school and home learning, a series of digital creative packs were shared with teachers throughout the year, which included introductory films from collaborator Emily Gopaul and collection-inspired activities. Through the themes of 'gather', 'explore', 'make' and 'connect', these presented ways for students to create and share their stories of 2020 to help process the significant changes taking place around them. A number of artist-led making workshop films, inspired by artworks in Tate's collection, were also produced, further encouraging young people to practically make at home and generate their ideas independently. The project culminated in a 40-minute sound piece, recorded by sound artist Hannah Kemp-Welch, which was shared digitally and presented at Tate Britain, projecting the stories of students in the galleries alongside their artworks. Cumulatively, this year-long project has created a collective memory of this unprecedented moment in history from the perspective of young people.

The 2020/21 Schools and Teachers Programme at Tate was supported by Tate Patrons and The Estate of Mr A.F Bush

Tate Sketchbooks was supported by Tate Patrons in 2022

Below: Explore and Draw sketchbooks © Tate Liverpool (Gareth Jones)

Tate Sketchbooks is a newly introduced free resource that contains activities that facilitate child-led creative learning. The development of the sketchbook took place throughout 2020, by a cross-site team of members of the Early Years and Families' Learning teams from Tate Britain, Tate Liverpool, Tate Modern, and Tate St. Ives. The sketchbooks promote discussions among all family members, both about the activities they are doing and what they are seeing during their visit at Tate.

'It's really important for them to come and see what art is on the walls even from an early age - perception that art is celebrated in all its different forms - and what YOU draw can be important - that is why we come here' – Visitor at Tate



TATE APPRENTICESHIPS SCHEME

Since launching in July 2021, Tate has established twenty-two new apprenticeships as part of an innovative scheme launched to address an urgent need for accessible routes into a career in the arts.

These paid positions are open to anyone aged 16 or above and last for a minimum of a year. They offer individuals experience of working and learning in roles right across Tate, with apprentices so far having joined Conservation, Library and Archive, Marketing, Publishing, Digital, Development, and Merchandise teams. Placements draw on a framework of work-based learning, online training, and, if not already acquired, integrated academic teaching to gain Secondary Education qualifications in Maths and English. All apprentices are assigned a mentor at Tate who works closely with them to navigate the institution and receive training from an independent skills coach to ensure they are well equipped for further career progression. The experience combines practical experience with tangible, transferrable qualifications that can be used as a platform for professional progression within the cultural sector and beyond.

These apprenticeships are part of Tate's commitment to breaking down barriers to working in the sector, especially for individuals who may have otherwise found themselves excluded. By expanding the range of voices within the organisation, they also represent an important way Tate can ensure the galleries better reflect wider society. Feedback from apprentices so far has been overwhelmingly positive as they advance their careers both within and outside of Tate. With a commitment to host more apprentices over the coming years, further opportunities are set to launch soon, continuing the scheme's important work.

'The additional learning with an external organiser complements my practical experience...and seeing those lessons in practice at work, where I can move around the department to increase my awareness, [helps] consolidate my learning.'

'Entry ways into creative industries are so scarce...Without an apprenticeship, I wouldn't be able to work at in institution like this. The apprenticeship has really broken down that door to the creative industries for me.'

Aki Gurung, an apprentice in the Publishing department

The Tate apprenticeship, traineeship and internship schemes was supported by Tate Patrons

ARTWORKS

HOW YOU HELPED GROW THE COLLECTION



JAGODA BUIĆ

Born 1930

Fallen Angel 1967

Wool, hemp and sisal
Unconfirmed: 2400 × 2240 mm

Purchased with funds provided by
the Central and Eastern Europe Plus
Acquisitions Committee and Tate
Patrons 2020



Jagoda Buić is a Croatian born artist who trained as a theatre designer. Her work, which is often ambitious in scale, can be seen to have developed from the meeting of theatre and tapestry traditions. Buić became a key figure associated with the movement known as 'new tapestry' in Europe and 'fiber art' in the US in the 1960s and 1970s, which approached textile forms as autonomous sculpture or site-specific art. Buić first achieved critical acclaim for her work at the Lausanne International Tapestry Biennial in 1965 and 1967, the leading forum for modern tapestry at the time. There, she presented shockingly radical, three-dimensional woven sculptures, before going on to represent Yugoslavia at the Venice Biennale in 1970.

Fallen Angel 1967, a large woven wall-hanging, is one of several works created by Buić in the 1960s incorporating traditional Yugoslavian weaving techniques. Buić employed local Croatian weavers to work on her pieces, preferring to use natural fibres. Twill weave patterns form diagonal lines, warped threads divide to form open sections and spiral-wrapped bands create horizontal stripes. Two clusters of hanging black threads, meanwhile, act to suggest the wings of the 'angel' of the work's title. This work is representative of how Buić references the landscape and architecture of the Dalmatian coast, where she lived and worked, echoing shapes of medieval architecture such as castle turrets. It is also historically significant for its inclusion in the landmark exhibition *Wall Hangings* at the Museum of Modern Art, New York, in 1969, where it was presented alongside work by Magdalena Abakanowicz, Anni Albers and Sheila Hicks.

Joining *Orpheus* 1972 in Tate's collection, this work shows a different aspect of Buić's practice, while marking an important commitment towards presenting a broadened account of twentieth century art that encompasses textiles and weaving as forms of expanded sculpture.

Jagoda Buić *Fallen Angel* 1967
Tate © Jagoda Buić.
Photo © Tate

Heta Patel Don't Look at the
Finger 2017 (crop of film still) Tate
© Heta Patel. Photo © Tate

HETAİN PATEL

Born 1980

Don't Look at the Finger
2017

Video, high definition, projection,
colour and sound (stereo)
Duration: 16min, 9sec

Presented by Tate Patrons 2021



Born in Bolton, Hetain Patel currently lives and works in London. His practice incorporates film, photography, and performance, with many of his early works relating to his autobiography. In 2019, Patel was awarded the Film London Jarman Award and is a Sadler's Wells New Wave Associate Artist. Over the past fifteen years, Patel has held regular solo exhibitions, while his performances have been held internationally, including in the Tanks at Tate Modern in 2012.

Don't Look at the Finger 2017 is a high-definition film with a cinematic soundscape which appears to follow the rituals of a West-African marriage ceremony. Soon it becomes apparent that the protagonists may be deaf and that the couple are participating in an arranged marriage. As the initial vows are delivered in a form of sign language, the couple's movements become ever more physical, soon developing into a high-energy, stylised martial arts fight sequence. Using familiar tropes of Hollywood films, Patel subverts expectations of identification by including a cast from minority ethnic backgrounds and unexpected forms of action and context. Actors of West African heritage perform East Asian martial arts, wearing costumes inspired by Japan and Mongolian dress, in fabric commonly worn by West African communities at times of celebration. Similarly, the ceremony is set in a Christian church, while the custom is rooted in Hindu ritual. The work's title references a quote by Bruce Lee from the Kung-Fu film *Enter the Dragon* (1973), a source that Patel draws on, while simultaneously pointing to the role popular films held as a source of escapism and connection between peers across diverse cultural backgrounds when growing up.

Not previously represented in Tate's collection, this signals a significant commitment to Patel's contemporary practice. It also builds on the legacies of works in the collection that engage with representation in society, including by those considered part of the British Black Arts Movement.

Hetaın Patel *Don't Look at the
Finger* 2017 (still) Tate © Hetaın
Patel. Photo © Tate

CHARLOTTE PRODGER

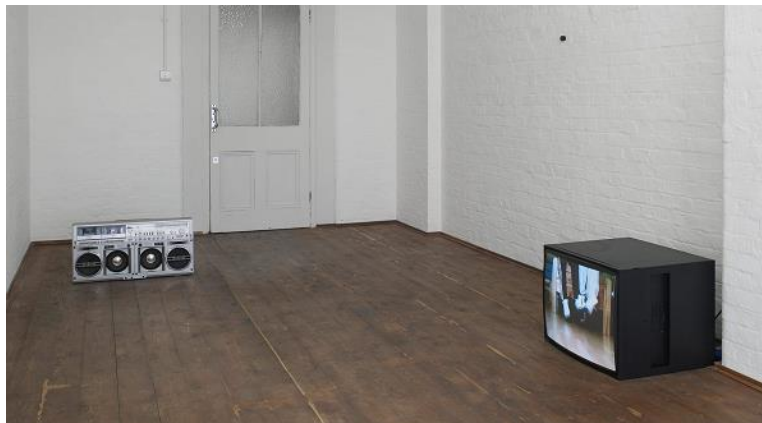
Born 1974

Colon Hyphen Asterix

2012

Boombox, film splitter, paper, plastic, audio (stereo) and 2 videos, 2 monitors, colour and sound (mono)
Overall display dimensions variable

Purchased with funds provided by Tate Patrons and Tate International Council 2021



Living and working in Glasgow, Charlotte Prodger often works with video, the printed image, sculpture, and writing to explore the ways in which identity can change, particularly from a queer perspective. Her work has previously been shown at Tate as part of *Art Now* in 2015, since which she won the Turner Prize in 2018 and represented Scotland at the 2019 Venice Biennale.

Prodger has stated that the tensions between language and minimalism that she was engaged with while making *Colon Hyphen Asterix* 2012 emerged from her experience of growing up queer within an austere, emotionally restrained, anti-ornamental Presbyterian culture in Aberdeenshire. The installation comprises of two monitors showing videos posted by an anonymous YouTube user called 'Nikeclassics', which are presented in the manner of 1970s structuralist film, where process was privileged over content. These document fetishistic acts of adoration and destruction carried out on his pristine collection of trainers, which Prodger interprets as a desire to see every part of the object. Alongside these, audio tape plays on a boombox transmitting fragmented narratives that move between discussions of the videos, comments posted online, and a series of emails between Prodger and her friends discussing a techno nightclub in Berlin known for being a queer cruising environment. Shifting between tenses and persons, these fragments mirror the boundlessness and ever-presence of the internet, while alluding to the complex construction of identity in the digital sphere. The coded erotics of the videos and their anti-narrative act to further contrast with the lived experience of queer oral histories evoked.

The work is exemplary of the key themes of Prodger's practice; using structural film techniques, minimalism, and queer subjectivity to explore ideas around identity and digital technology. It therefore marks an important first representation of the artist's practice in Tate's collection.

Installation view of Charlotte Prodger *Colon Hyphen Asterix*
2012 Tate © Charlotte Prodger.

MARIANNE STOKES

1855–1927

*Fisher Girl's Light (A
Pilgrim of Volendam
returning from Kevelaer)*
1899

Tempera on panel
635 x 432 mm

Purchased with funds provided
by the Nicholas Themans Trust
and Tate Patrons 2022



Austrian born Marianne Stokes lived in St Ives after marrying fellow artist Adrian Stokes, where she was a member of the Newlyn School. The couple regularly travelled abroad, including to the High Tatra Mountains, where they sketched and painted in Slovakian villages. Stokes painted portraits of the local people, capturing the Slovak culture and the fine detail of their garments. She also helped build a network of artistic colonies across Britain and Europe, from St Ives to Volendam in the Netherlands, and her travels gave her extensive knowledge of painting, past and present.

A Fisher Girl's Light 1899 depicts a young pilgrim, wearing traditional dress and contemplating her rosary and lantern. The ethereal glow of the lantern contrasts with the real world of nets and boats beyond, blending naturalism with symbolic and spiritual force. Made after touring Holland, the subtitle states that the girl is 'A Pilgrim of Volendam returning from Kevelaer', a pilgrimage which took place during Stokes's visit. Like many artists, Stokes found fascination and mystique in the timeless rituals of religious communities. The work's formal sophistication, with the spherical lanterns set against the geometry of nets and boats, looks toward early twentieth-century abstraction, while registering Stokes's study of medieval painting techniques and a move from oil to egg tempera. The work is seen as a high point in the artist's career, having been a highlight of her most important exhibition at the Fine Art Society in 1900.

Though Stokes was a prolific artist, this is one of only ten works in public collections, and one of three in tempera. *Candlemas Day* c.1901 is the only other work by Stokes in Tate's collection, which is perhaps indicative of past attitudes that one work was sufficient to represent a woman artist. This acquisition therefore represents a chance to remedy this and better reflect her art historical importance.

Marianne Stokes *A Fisher Girl's
Light (A Pilgrim of Volendam
returning from Kevelaer)* 1899
Tate

ANN SUTTON

Born 1935

*Diminishing Square
Thickness* 1965

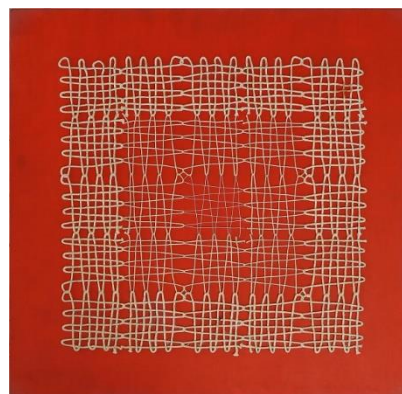
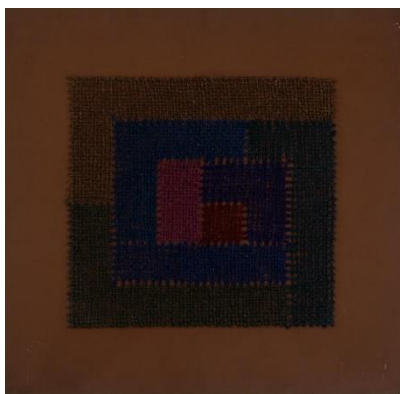
*Spiral Colour and Area
Progression* 1965

Both Sides 1967

Tri-form Tri-colour 1968

Medium: Variable
Dimensions: Variable

Presented by Tate Patrons 2021



British artist Ann Sutton is a pioneer in textile art, particularly weaving. Known for experimenting with the possibilities of the medium, in the 1960s she was one of only three weavers working in non-functional ways. Her work, in part developed out of dialogue with artists associated with the Systems group and constructivism, used weaving to express abstract concepts and systems.

Diminishing Square Thickness 1965 and *Spiral Colour and Area Progression* 1965 are both textile-based, wall-hung works. The former was made using three thicknesses of cotton yarn, woven using nails on a board to create a grid of square sections. This allowed Sutton to reduce the thickness of each thread moving inwards, resulting in a sense of visual weightlessness towards the centre. For the latter, Sutton wanted to present solid blocks of colour in adjacent areas. Not being possible on a loom, she wove single square units of dyed cow hair together using nails on a board, increasing the number of units added by one with each colour change, until the composition's spiral became a square. *Both Sides* 1967 shows Sutton's use of more unconventional materials, with a length of plastic-coated cord being threaded through a Perspex sheet in a spiral formation. Following the process of knotting of the thread at least once each time on the front led to spiral configuration that was naturally irregular and uneven. *Tri-form Tri-colour* 1968 meanwhile is comprised of a triangular piece of Perspex into which pieces of plastic tubing have been inserted. By threading coloured yarn through half the number of tubes at each pass, the threads feed into ever fewer tubes, until all colours join at a single end point.

Being exemplary of Sutton's systems-based approach that prioritises process over form, these works represent her influential practice for the first time in Tate's collection. They also further build on an institutional commitment to expand the representation fibre and textile art.

Clockwise from top left: Ann Sutton
Spiral Colour and Area Progression
1965, *Diminishing Square*
Thickness 1965, *Tri-form Tri-colour*
1968, *Both Sides* 1967 © Ann
Sutton

ABBAS ZAHEDI

Born 1984

How To Make a How From A Why? 2020

Stainless steel pipes, bespoke sprinkler system, manual pump, rose-infused water, ceramic bowls fired with recycled glass, pillowcases filled with fire-sand, hand-dryer, exit sign, powder-coated steel shutter, sound

3000 x 470 x 428 mm
Sound piece: 60 minutes

Partial gift from Matthew Greenburgh, Julia Muggenburg and Belmacz, and partial purchase with funds provided by Tate Patrons 2021



Born in London, Abbas Zahedi is an emerging artist whose work was included in the Diaspora Pavilion at the Venice Biennale (2017) and who was the recipient of the Frieze Artist Award 2022. His participatory practice explores his concept of neo-diaspora, the predicament of being a second-generation migrant in a hyper-connected world, and questions methods of integration from a cultural rather than a social or economic perspective.

How To Make A How From A Why? 2020 is an installation comprising a hand pump activated fire sprinkler system, from which rose-infused water drips into hand-washing bowls and jugs. On the wall, a hand-dryer displays a short sentence: 'why me/you not you/me', while a fire exit sign above a door bears the image of an arm. On another wall, an aluminium shutter, suggesting a concealed door, vibrates to sound, while an accompanying sound piece, composed with musicians Saint Abdullah, plays Iranian field recordings, eulogies, and poems. Created for the South London Gallery Fire Station, the work is rooted in research into the history of the building and its locality – notably a deadly fire at the nearby Sceaux Gardens estate. This is combined with references to the artist's family heritage of ceremonial drink-making in Iran, where rose water is traditionally used in grieving rituals as a commemorative drink and to wash the dead before burial. For the artist, activating the flow of rose water contributes to the cleansing of and making an offering to the space, whilst also representing allegorical tears. Through the shutter, Zahedi also reflects on thresholds, literal and metaphorical, questioning who is allowed to cross.

This work importantly represents Zahedi's practice in the collection for the first time. It also helps increase the representation of emerging British Asian artists focusing on themes related to local, migrant and marginalised communities.

Abbas Zahedi *How To Make a How From A Why?* 2020 Tate © Abbas Zahedi. Installation views at the South London Gallery. Photo: Andy Stagg

NNENA KALU

Born 1966

Drawing 25 2022

Pen, crayon, and pencil on paper, two sheets
Each 1700 x 1360 mm

The artist, Jennifer Lauren Gallery, Manchester. Purchased with funds provided by Tate Patrons 2022.



Nnena Kalu is a multimedia artist working with Action Space, a progressive art studio in London supporting learning disabled artists. Kalu's practice has two distinctive but dialectical strands: her temporal, often durational, sculptural installations, and her vortex drawings. In one aspect, her drawings are visually abstract, in another, they evoke the body through the scale of spherical marks relating Kalu's own body and arm length. A rhythm is built up and multiple layers constructed in the making of these works, which are often produced in pairs, the second an echo of the first.

Kalu is a neurodivergent artist who is non-verbal. Kalu creates her work with the support of an assistant, Charlotte Hollinshead of Action Space, with whom Kalu has developed her practice over the course of a twenty-year relationship.

The work consists of two drawings in pen and pencil upon yellow paper that each depict a circular vortex, made by the artist in a live drawing performance. They are exhibited side by side.

As Kalu is an artist who is non-verbal and whose main form of expression is her artwork, the piece draws attention to the power of mark-making as a form of communication. In the context of Kalu's necessary relationship to assistants and support workers, it raises questions around how they connect with one another. The pandemic disproportionately affected neurodiverse and disabled people, and with restrictions now lifted, that anxiety is still present for many vulnerable groups. Kalu's vortex drawings are symbolic of the beauty in the human need to communicate with one another, but also a reminder of how the pandemic affected vulnerable people.

This is the first work by a UK-based artist with complex needs from a studio such as Action Space to enter the Tate collection and as such demonstrates a recent shift in the understanding and display of the works of neurodiverse artists and socially engaged collectives.

Nnena Kalu *Drawing 25 2022*

© Nnena Kalu / www.actionspace.org / www.jenniferlaurengallery.com

JAMES BAKER PYNE

1800–1870

*The Burning of the Toll-Houses
on Prince Street Bridge with St Mary
Redcliffe, Bristol 1831*

Oil paint on panel
135 x 100 mm

Presented by Tate Patrons 2022



James Baker Pyne was an English landscape painter who became a successful follower of Turner, after having been in his earlier years a member of the Bristol School of artists and a follower of Francis Danby.

Pyne belonged to a close-knit network of landscape artists active in early nineteenth-century Bristol. Encouraged by support from local patrons, they formed an outdoor sketching club where they collaborated on print projects and organised exhibitions of their work.

This is a small, framed oil sketch depicting a Bristol bridge toll booth ablaze in the riots of 29–31 October 1831. Disturbances prompted by the House of Lords' rejection of the Second Reform Bill inspired riots to break out in various English cities, but none matched Bristol in scale or severity.

The painting disrupts the image Bristol's ruling authorities wished to convey of the city as home to a harmonious, wealthy society; furthermore, it shows the threat to its celebrated urban landscape. The view is taken from the area now known as Bordeaux Quay, looking across the canal to the Prince Street Bridge.

There are ten other known oil sketches and five prints by Pyne of the Bristol riots. This work closely relates to the composition of another of these sketches but shows the fire burning with more intensity.

As well as being a historically significant event in the socio-political life of Britain, the riots were a key opportunity for Bristol's resident network of successful landscape artists (equivalent to the better-known Norwich School) to raise their profile. Pyne may have made this picture with a view to making prints of the same subject, or to selling it as a souvenir.

James Baker Pyne *The Burning of the Toll-Houses
on Prince Street Bridge with St Mary Redcliffe,
Bristol 1831* Tate

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