

PRESS RELEASE  
14 June 2016

## THE NEW TATE MODERN OPENS

### A NEW MUSEUM FOR THE TWENTY-FIRST CENTURY

The new Tate Modern will open to the public on Friday 17 June. The new Switch House building is designed by architects Herzog & de Meuron, who also designed the original conversion of the Bankside Power Station in 2000. It is the most important new cultural building to open in Britain since the British Library. The world's most popular gallery of modern and contemporary art is now even more international, diverse and engaging.

Tate's collection of modern art has been completely transformed since Tate Modern first opened in 2000, in order to show that great art is made all over the world. As a result of a focused and intensive international acquisition programme over recent years, the collection is now far more diverse, including more photography, performance and film, as well as more work by women artists.

The completely re-hung free collection displays feature 800 works by over 300 artists from over 50 countries from Chile to India, Russia and Sudan to Thailand. The new displays tell a broader story of modern and contemporary art over the last 100 years. Seventy-five percent of the art on show has been acquired since Tate Modern first opened and half of the solo displays are dedicated to women artists. The works are displayed across the existing Boiler House and the newly built Switch House.

The Switch House increases the size of Tate Modern by 60% and offers a huge new variety of experiences for visitors. They range from the subterranean concrete Tanks, the first permanent museum spaces dedicated to live art, to new spaces for Learning and the magnificent panoramic public viewing terrace on Level 10, offering a completely new perspective on London. The Turbine Hall now becomes the central space of the museum.

Much-loved masterpieces by Pablo Picasso, Mark Rothko and Henri Matisse, are joined by recent acquisitions from around the world which open out the history of modernism. These include 1930s photography by Lionel Wendt from Sri Lanka, 1950s collage by Benode Behari Mukherjee from India, and 1960s sculpture by Saloua Raouda Choucair from Lebanon. There are also major works of contemporary art, including a giant tower of 800 radios by Cildo Meireles from Brazil, a room full of human hair and car bumpers by Sheela Gowda from India, a tapestry of thousands of bottle tops by El Anatsui from Ghana and an immersive 8-screen film installation by Apichatpong Weerasethakul from Thailand.

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The opening will be celebrated by free live performances, new commissions and a host of other special events. Three weeks of live art will animate the displays. This free programme, part of the BMW Tate Live partnership, includes work from Tate's collection staged intermittently throughout the building, from Tania Bruguera's police on horseback to Tino Sehgal's gallery attendants bursting into song. The Tanks will host new performance commissions running every day from 17 June to 3 July 2016, highlighting the place of live art in the 21st century museum.

To celebrate the opening, the new Tate Modern will stay open until 22:00 each evening this weekend for a series of special events, supported by Uniqlo. The centrepiece will be a specially-commissioned choral work by artist Peter Liversidge, performed at 17:00 on Saturday 18 June by over 500 singers from community choirs across London. Free screenings of film and video works from Tate's collection will be held throughout each day in the newly refurbished Starr Cinema, while special events for young people and families will take place across the weekend.

Digital technologies are now more fully integrated into the experience of Tate Modern than ever before, through an expansion of the Bloomberg Connects initiative. In partnership with Bloomberg Philanthropies, who have supported Tate Modern since it first opened in 2000, Tate has created new interactive spaces and an innovative new app to bring the museum's collection to wider audiences in new ways. These are joined by the Timeline of Modern Art touchscreen and the popular Digital Drawing Bar, as well as Tate Shots, the hugely successful online series of weekly short films.

Before the opening, 3,000 school children from across the UK, from Orkney to St Ives, will be the first members of the public to see the new Tate Modern at a special preview on Thursday 16 June 2016. Welcomed by artist Bob and Roberta Smith, they will get an exclusive opportunity to explore the displays and the new building, and be inspired by modern and contemporary art from around the world.

Later this year Tate will launch Tate Exchange, an ambitious 'open experiment' occupying an entire floor of the new Switch House building. Over 50 organisations will participate in Tate Modern's creative process for the very first time, running events and projects on site and using art as a way of addressing wider issues in the world around us. The programme will bring together artists such as Guerrilla Girls and Tim Etchells alongside charities, community radio stations, universities and healthcare trusts.

The displays have been curated by the curatorial team at Tate Modern led by Frances Morris, Director; Matthew Gale, Head of Displays; Ann Coxon, Curator, Displays & International Art; Mark Godfrey, Senior Curator, International Art; Catherine Wood, Senior Curator, International Art (Performance); Andrea Lissoni, Senior Curator, International Art (Film); and Simon Baker, Senior Curator, International Art (Photography).

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## NOTES TO EDITORS

### TATE MODERN

Tate Modern opened to the public in May 2000. Located in the former Bankside Power Station, it is the world's most popular museum of modern and contemporary art, attracting around 5 million visitors each year. It is one of four Tate galleries around the country, and part of a wider network of partner institutions – the Plus Tate network – which champions the visual arts in the UK. Tate manages a growing national collection of over 70,000 works of art, acquired and cared for on behalf of the public and shown in venues throughout the UK and across the world.

### PROJECT DONORS

The new Tate Modern is a £260m project made possible by a number of significant donations from public funders, notably a £50m investment from the Government, £7m from the Greater London Authority and £1m from Southwark Council. We are also most grateful for the generosity from private foundations, starting with a major donation from the Blavatnik Family Foundation and including gifts from Artist Rooms Foundation, The Deborah Loeb Brice Foundation, The John Browne Charitable Trust, The Ghandehari Foundation, LUMA Foundation, The Eyal Ofer Family Foundation, The Dr Mortimer and Theresa Sackler Foundation, The Sackler Trust, and The Wolfson Foundation.

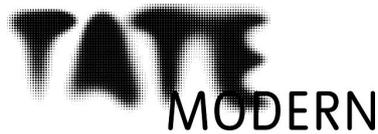
Major support for the project has also been received from individual donors, including Joseph and Abigail Baratta, John and Michael Chandris and Christina Chandris, James Chanos, Ago Demirdjian and Tiqui Atencio Demirdjian, George Economou, Maryam and Edward Eisler, Jeanne Donovan Fisher, Mala Gaonkar and Oliver Haarmann, Lydia and Manfred Gorvy, Noam Gottesman, Maja Hoffmann and Stanley Buchthal, Peter and Maria Kellner, Catherine Lagrange, Pierre Lagrange, Allison and Howard W. Lutnick, Elisabeth Murdoch, Simon and Midge Palley, Stephen and Yana Peel, Catherine Petitgas, Franck Petitgas, Barrie and Emmanuel Roman, John Studzinski CBE, Julie-Anne Uggla, Lance Uggla, Viktor Vekselberg and others who wish to remain anonymous.

Tate Members have also supported the project.

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## QUOTES

LORD BROWNE, CHAIRMAN, TATE

Great cities are built around great public spaces. It is in a city's squares, monuments, cathedrals and places of learning the people come together. The new Tate Modern sits firmly in that tradition. It has become a place to celebrate and share the uplifting experience of today's great art. A building that was once London's beating heart is now its cultural cathedral.

NICHOLAS SEROTA, DIRECTOR, TATE

This is a landmark moment not only for Tate and London but also for the UK as a whole. When Tate Modern opened we never imagined the overwhelming response that it would generate from audiences. The need to grow swiftly moved from a desire to an imperative. In the new Tate Modern, with its huge variety of spaces, we are able to tell a story of modern art which is more international, more diverse and even more engaging. The opening signals a new era for modern and contemporary art in the UK.

FRANCES MORRIS, DIRECTOR, TATE MODERN

Over recent years we have been working hard to transform the international collection at Tate to reflect that great art is made all over the world. We are broadening the international remit both in contemporary and modern art; collecting and plotting the history of live art, film and new media; and, very importantly, buying and showing more work by women artists. I am delighted to now have the space to show this broader story of modern and contemporary art to the public for free.

JOHN WHITTINGDALE, SECRETARY OF STATE FOR CULTURE, MEDIA AND SPORT

We are delighted to support the Tate Modern extension, one of our world-class cultural institutions and an exciting and innovative new space. We have invested £50 million in the extension, which will bring even more world-renowned artists, exhibitions and tourists to the UK, and will continue to provide a considerable boost to our economy.

SADIQ KHAN, MAYOR OF LONDON

Growing London's cultural sector is one of my core priorities as Mayor, so I'm delighted that the Tate Modern's extraordinary new extension is now open. The Tate is an incredible success story, attracting millions of Londoners and visitors from all over the world. It is a shining example of the capital's status as global leader in the arts, continually finding creative ways of supporting artists and reaching new audiences, as well as embracing innovation. I look forward to what the New Tate will bring, inspiring new audiences and adding to London's huge cultural pull.

CLLR PETER JOHN, LEADER OF SOUTHWARK COUNCIL

I am delighted to see the completion of the new Tate Modern extension. The Tate Modern has played a vital role in the regeneration of Southwark over the last 20 years, bringing millions of visitors to the borough and generating 1,500 new jobs and £100m for the local economy in its first year alone. As a direct result of the extension, the new Tate Modern will continue to drive investment and tourism to our borough, drawing

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visitors through into the shops, cafes and restaurant behind the Tate and becoming a focal point for a second wave of economic growth already underway. In addition the new Tate Modern will provide new education facilities and experiences for over 750,000 people every year with the Tate Exchange programme, and we will be at the forefront of ensuring our residents feel the benefit of this.

JACQUES HERZOG, HERZOG & DE MEURON

Tate Modern has changed London since 2000. The impact it has had on urban design and the development of the South Bank and Southwark has been as substantial as its influence on the city's artistic, cultural and social life. The new extension will add another decisive dimension to the architecture and environment of this quarter and beyond. An addition to an existing building is always very difficult, even problematic: some people will like the new part better, others will prefer the old part, some may say the extension was not necessary, others are convinced of the opposite. We wanted to anticipate such controversial views. Our aim was to create a building conglomerate which appears as one thing, not as a phase one and a phase two.

PIERRE DE MEURON, HERZOG & DE MEURON

We are delighted that the initial concept for Tate Modern, as envisaged at the time of the first competition in 1995, has become a reality. The original cross-access concept for the museum has been realized with entrances from three different sides: one can access the building and the Turbine Hall from the north, the west and now also from the south side. The new Switch House creates a previously-missing link between the River Thames and the Southwark neighbourhood, and transforms the Southern part of the museum into an active and lively place that includes a new public garden for visitors and pedestrians alike. Inside the museum, the horizontal configuration of the classical galleries in the Boiler House is now enhanced with the vertical boulevard of the new extension, creating a kind of architectural topography through the building that will offer unexpected opportunities for both artists and curators to present art works outside the 'official' display areas of the galleries.

ASCAN MERGENTHALER, SENIOR PARTNER, HERZOG & DE MEURON

Whereas the original Tate Modern was about revealing existing infrastructure, the extension is about building infrastructure; rooted in the oil tanks of the former power station, the new structure caters to a diverse variety of programs and spaces for the display of art, education, and social interaction. Our aim was to create an architecture that allows for flexibility, improvisation, adaptation and change. From the cavernous subterranean Tanks dedicated to performance and installation art to the lofty top-lit galleries with their large luminescent ceilings, from a broad ribbon for circulation meandering up through the building, to generous day-lit education spaces with artist-in-residence programs and other offers for the visitors to actively explore art. We conceived the new Switch House as a lively civic space including internal streets and plazas framed by a concrete skeleton and enveloped with a brick veil, knitting it back together with the Boiler House to complete and form the new Tate Modern.

TAKAO KUWAHARA, CEO EUROPE, UNIQLO

We are thrilled to be partnering with Tate Modern and are proud that through this relationship we can reinforce UNIQLO's longstanding commitment to London, our first market outside of Japan, and our desire to continue to improve our offering for both a local and a global customer audience.

DR IAN ROBERTSON, MEMBER OF THE BOARD OF MANAGEMENT OF BMW AG

We view BMW Tate Live with pride and together with Tate, we will continue to offer personal experiences to people who want to engage fully with the arts and give performance art a platform both in the museum and online. The project brings innovative artistic concepts to a broader public and makes art accessible in a new way. That is a great achievement and I would like to take this opportunity to thank Tate for working with us side by side; I look forward to an exciting future for our joint initiative.

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MICHAEL R. BLOOMBERG, FOUNDER OF BLOOMBERG LP AND BLOOMBERG PHILANTHROPIES AND THREE-TERM MAYOR OF NEW YORK CITY

Tate Modern is one of the world's most dynamic museums, and we're glad to help expand public access to its collections and give audiences new and exciting ways to experience all the museum has to offer. These innovative new digital tools will make visits to Tate more rewarding than ever.

VICTORIA POMERY, DIRECTOR, TURNER CONTEMPORARY, PLUS TATE PARTNER

The opening of Tate Modern in 2000 broke new ground, transforming the cultural landscape of the visual arts in the UK. Since then, we've seen a number of exciting new galleries open in cities and towns across the country. At Turner Contemporary in Margate we have witnessed first-hand the growing appetite among audiences to see and experience contemporary art. The opening of the Switch House acknowledges this appetite. It is a phenomenal undertaking and marks an ambitious new direction for Tate, artists and audiences.

MARIA BALSHAW, DIRECTOR, THE WHITWORTH, PLUS TATE PARTNER

Tate Modern's opening heralded an age where contemporary art was fully embraced as part of the creative lifeblood of the UK and the world. The opening of the Switch House gives the capacity to expand that reach still further, with an invitation to its visitors to enjoy, learn, be challenged and engaged with the radical possibilities of the greatest work by contemporary artists. It will be a pleasure to see how this latest Tate endeavour continues to shift the cultural landscape for us all.

ALISTAIR HUDSON, DIRECTEUR, MIDDLESBROUGH INSTITUTE OF MODERN ART (MIMA), PLUS TATE PARTNER

Museums and galleries are where we tell the story of our culture. Tate Modern has established itself as the one of the world's principle amplifiers of human creativity that has infected and shaped our understanding of art and its role in society. Analogies to cathedrals and power stations are, of course, highly relevant and complementary. It is a truly public building that has become part of our national life, one of the few where we can convene with people, in large numbers, from all cultures and stations in life, in contemplation. In the last 16 years Tate Modern has established itself as a vital national resource; connecting, supporting and reflecting the complex networks of creative endeavour that sustain us all.

SIMON WALLIS, DIRECTEUR, HEPWORTH WAKEFIELD, PLUS TATE PARTNER

Tate Modern is a realisation of ambition and vision for the power of art in a world where we need to embrace difference and develop common understandings to address increasingly global challenges through creative collaborations. As well as its international reach, Tate Modern's enormous popular success has helped strengthen and develop the work of the important network of public art galleries that exist throughout the UK. There will be much to learn and share from Tate Modern's timely new expansion and outward looking programme so that it will have a positive impact throughout the country. Tate Modern's development will help explore the myriad ways in which artists now work and how new audiences engage with art to use public galleries as social hubs and catalysts for the creative experiences we must nurture to thrive sustainably in a culture of increasing globalisation and technological innovation.

FIONA BRADLEY, DIRECTOR, THE FRUITMARKET GALLERY, PLUS TATE PARTNER

Tate Modern plays a vital part at the forefront of international culture, and it's exciting that such a major centre for excellence is here in the UK. It presents some of the world's best exhibitions and makes some of the world's best acquisitions. It is a centre for innovation and research, changing the way we think about what art can be and how it can best be engaged with. It is a destination for me - somewhere I look forward to visiting and, even though I know I don't have a chance of engaging with everything it's doing, it's important to me that it's doing it, and important that by doing it, it keeps making the case for culture. It also reaches beyond itself, providing inspiration and practical help to galleries throughout the UK, sharing time, expertise and ways of thinking that benefit artists and audiences way beyond London.

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