



Press Release

13 May 2013

New Presentation of the World's Greatest Collection of British Art

BP Displays, Tate Britain

Open 14 May

Admission Free

A new Tate Britain will be unveiled during 2013. In May, a new chronological presentation of the world's greatest collection of British art opens, and in November, the building project by Caruso St John Architects will be completed.

From 14 May, visitors can experience the national collection of British art in a continuous chronological display - a walk through time from the 1500s to the present day. *BP Walk through British Art* will comprise around 500 artworks over a newly configured sequence of over 20 galleries. The displays include works by major artists such as Francis Bacon, John Constable, William Hogarth, Thomas Gainsborough, George Stubbs, J.M.W. Turner, Gwen John, Stanley Spencer, L.S. Lowry, John Everett Millais, Bridget Riley, Damien Hirst, David Hockney, and Rachel Whiteread.

This display offers an extensive survey of art in Britain over the past 500 years. As it unfolds room by room, visitors will encounter well known favourites from *The Cholmondeley Ladies* c.1600-10, Sir Joshua Reynolds's *Colonel Acland and Lord Sydney: The Archers* 1769 and Lucian Freud's *Girl with a Kitten* 1947, to works made more recently such as Jake and Dinos Chapman's *The Chapman Family Collection* 2002 and Chris Ofili's *No Woman, No Cry* 1998 and Lynette Yiadom-Boakye's *10pm Saturday* 2012. These will be interspersed with less familiar artists including Mary Beale (1633-1699), George Dawe (1781-1829), Nathaniel Hone (1831-1917), Mary Sargent Florence (1857-1954), Evelyn Dunbar (1906-1960) and Jann Haworth (b.1942).

The new chronological approach offers a fresh perspective highlighting surprising juxtapositions of art created within a few years of each other but rarely associated. An early Gainsborough landscape hangs side by side with Hogarth's satires. The frolicking female nudes of Alma Tadema's *A Favourite Custom* 1909, the epitome of Victorian revivalism, are seen next to Walter Sickert's gritty modernist icon *La Hollandaise* 1906. Often separated when hung by movement or genre, the chronological presentation allows a more neutral view of the range of art being produced at any one historical moment to emerge.

MEDIA RELATIONS IN EUROPE:



Philippe Fouchard-Filippi
Tel: +33 1 53 28 87 53 / + 33 6 60 21 11 94
Email: info@fouchardfilippi.com

May 2013 will also mark the launch at Tate Britain of new permanent galleries devoted to two of the greatest figures in British art: William Blake and Henry Moore. Each of these artists, along with JMW Turner, have a special historic relationship with Tate Britain. The new galleries aim to tell these stories. The Clore galleries continue to be dedicated to JMW Turner with an additional focus on Constable.

For the first time, a substantial display of Henry Moore's work has a permanent presence in London. These new dedicated Moore galleries open with displays which focus on the monumental public commissions of one of Britain's most important 20th-century artists and on his relationship with Tate. Highlights will include dramatic large-scale pieces such as *Recumbent Figure* 1938, and *Reclining Figure: Festival* 1951 shown alongside maquettes and drawings.

Celebrating the life and legacy of the visionary artist William Blake (1757–1827), the new permanent dedicated Blake room will showcase a changing selection of works from the Tate's unparalleled collection of paintings, watercolours and drawings including famous works such as *The Ghost of a Flea* c.1819/20 and *Newton* 1795/c. 1805. To mark the launch, new research on landscapes in Blake will form a temporary special display on an overlooked aspect of his art.

Alongside the chronological circuit around the outer perimeter of the galleries, a new series of seasonal *BP Spotlight* collection displays form the inner core of the collection displays. These displays, offer more depth on particular artworks, artists or themes. Highlights of this new and regularly changing programme include a room exploring Constable's *The Cornfield* and another on the impact of painting on early cinema. Further displays include *The Image of the British School*, which showcases some of the earliest acquisitions from Tate's Collection, and one on the role of Basic Design in art education. There are also *BP Spotlights* on recent artists including Keith Arnatt, Rose Wylie and an *ARTIST ROOMS: Douglas Gordon* display.

The final strand of the new displays are temporary exhibitions which offer a transhistorical approach to Tate's collection of British art. The current *BP Exhibition* is *Looking at the View*, which explores the ways British artists have framed the view in their work.

Notes to Editors:

Tate Britain Millbank Project has been designed to meet several key objectives:

May 2013: Meet 500 Years of British Art

Increased capacity and improved conditions for the display of art

Nine galleries in the southern and oldest part of Tate Britain have been reconstructed to 21st-century standards with completely new walls, roofs and floors. Gallery floors have been reinforced to hold larger sculptural works, and temperature and humidity controls have been improved through better insulation and ventilation, improving display conditions and allowing greater curatorial flexibility. New galleries have also

MEDIA RELATIONS IN EUROPE:



Philippe Fouchard-Filippi
Tel: +33 1 53 28 87 53 / + 33 6 60 21 11 94
Email: info@fouchardfilippi.com

been created in and around the space formerly housing the shop, which has been relocated to the South West quadrant of the building.

November 2013: Newly refurbished building will open

To transform the main entrance and Rotunda

The magnificent entrance on Millbank will be re-established as the public face of Tate Britain. The domed atrium at the entrance of the gallery will be opened up with a striking new spiral staircase that leads down to the lower level. The staircase will create a focal point and improve visitor orientation and circulation. The stunning circular balcony of the Rotunda dome – closed to visitors since the 1920s – will be reopened via a new lift and staircase as an area for Tate Members.

To place learning at the heart of the organisation

New purpose-built learning spaces around the gallery will be developed with easy and direct access to art. A dedicated schools' entrance and reception will be created underneath the Millbank entrance steps. The reception will provide entrance and exit from the front landscape, and have a lunchroom capacity for 120 children. In addition, a beautiful room overlooking the river Thames above the Millbank entrance will host a wide range of seminars, public events and learning programmes.

To transform the visitor experience

Visitor figures at Tate Britain have risen by 60% over the past 10 years, placing high demand on the public spaces and facilities around the building. A new café will therefore be created on the ground floor at the front of the gallery, leading onto a new external terrace. As well as opening up the spaces around, above and below the Rotunda, the shop will also be relocated and upgraded to further improve layout and ease visitor flow.

The project architects are Caruso St John, structural engineers Alan Baxter & Associates LLP, services engineers Max Fordham LLP, cost consultants Turner & Townsend, project managers Deloitte and construction managers Lend Lease.

BP's support for UK Arts & Culture

In the UK, BP is a major supporter of the arts with a programme that spans over 35 years. In 2011 BP announced its investment of almost £10 million in extending its long term partnerships with the British Museum, the National Portrait Gallery, the Royal Opera House, and Tate Britain over the next five years. Taken together, these agreements represent one of the most significant long-term corporate investments in UK arts and culture.

Tate Press Office

Kate Moores / Alexandra Jacobs
+44 (0)20 7887 4941/4906
pressoffice@tate.org.uk / www.tate.org.uk

MEDIA RELATIONS IN EUROPE:



Philippe Fouchard-Filippi
Tel: +33 1 53 28 87 53 / + 33 6 60 21 11 94
Email: info@fouchardfilippi.com