



TATE
AMERICAS
FOUNDATION
**ANNUAL
REPORT**
APRIL 2022 -
MARCH 2023

CONTENTS

INTRODUCTION	3	ACQUISITIONS AND GIFTS	5	SUPPORTERS	17
TRUSTEES AND STAFF	4	ACQUISITIONS	6	COMMITTEES	18
		GIFTS	10	INTERNATIONAL COUNCIL	19
		SUPPORTED EXHIBITIONS	13	DONORS	20
				EVENTS	22
				ARTISTS DINNER	23
				TRAVEL PROGRAMS	24
				ABOUT	25

COVER IMAGE
Chico da Silva
O Grande Passaro
Gouache on wood
150 x 220 cm [59 1/2 x 86 1/2 in.]
Lent by the Tate Americas Foundation, courtesy of the
Endowment Fund 2022

INTRODUCTION



Paul Britton
Chair



Bob Rennie
President

We are pleased to present the 2022-23 Annual Report of the Tate Americas Foundation and to report on its successful year supporting Tate program and collections.

During this past year, the Tate Americas Foundation received over \$12.2 million in gifts and works of art and increased the representation and visibility of artists from North and Latin America. The Foundation granted funds to Tate, providing crucial support for programming and exhibitions such as *Life Between Islands* and *Cornelia Parker* at Tate Britain, *Surrealism Beyond Borders* and *Maria Bartusová* at Tate Modern, and *Ad Minoliti* at Tate St. Ives. The Hyundai Turbine Hall Commission showcased the amazing quipus of Cecilia Vicuña, an artist who was brought into Tate's Collection through the generosity and support of the Latin American Acquisitions Committee. The galleries also saw a number of important works acquired by the Tate Americas Foundation go on display, including North American artists Leonardo Drew, Lyle Ashton Harris, Nash Glynn, Kerry James Marshall, and a selection of Gee's Bend quilts; and Latin American artists Ana Mendieta, Juan Batlle Planas, Antonio Pichillia, Laura Aguilar, and Erika Verzutti.

Both the North American Acquisitions Committee (NAAC) and Latin American Acquisitions Committee (LAAC) celebrated 20th anniversaries this year. Over the past twenty years, these Committees have transformed Tate's collection through pioneering and bold acquisitions with NAAC acquiring 219 works by 102 artists and LAAC acquiring 395 works by

146 artists. Together, these works have enabled Tate to tell transnational narratives, presenting a bold new history of art. The success of these Committees is tied to the dedicated members and the passionate leadership of the individuals who have chaired these groups: Debra and Dennis Scholl (NAAC 2001-2005), Glenn Fuhrman (NAAC 2005-2010), Bob Rennie (NAAC 2010-2016), Greg Miller (NAAC 2016-present), Christen Wilson (NAAC 2016-present), Tiqui Atencio Demirdjian (LAAC 2002-2023), and Erica Roberts (LAAC 2017-present). We are indebted to these Committees' support.

This year's annual Artists Dinner was a celebration of the accomplishments of LAAC and NAAC. The dinner honored a number of artists whose works have been acquired by the Committees: Firelei Báez, Kevin Beasley, Andrea Bowers, Juan Manuel Echavarría, Guadalupe Maravilla, Julie Mehretu, Gabriel Orozco, Damián Ortega, Liliana Porter, and Kara Walker. Andrea Bowers also generously created a special memento in celebration of the event. We are grateful to Co-Chairs Abigail and Joseph Baratta and Amanda and Glenn Fuhrman for their leadership of the event, as well as the generous support of Laurel and Paul Britton, Agnes Gund, Christian K Keesee and Larry Keigwin, Elizabeth and Kevin McNamara, Bob Rennie and Carey Fouks, and Charlotte and Alejandro Santo Domingo.

We would also like to thank the brilliant leadership that guides Tate. We are inspired by Maria Balshaw's bold vision for Tate and excited for the museums' future. We thank

Frances Morris who made a tremendous impact at Tate, and her relationship with TAF through the North American Acquisitions Committee. We look forward to welcoming Karin Hindsbo as she becomes Director of Tate Modern this fall. We are grateful for the curatorial leadership of Gregor Muir (Director of Collection, International Art), Christine Y Kim (Britton Family Curator-at-Large, North American Art) and Tobias Ostrander (Estrellita B Brodsky Curator-at-Large, Latin American Art) as they guide Tate's vision for art from North and Latin America.

All of this is only possible through the generous support of our friends. The Tate Americas Foundation welcomed many new supporters and Committee members this year, as well as new Trustee Amanda Waldron. Amanda has brought her knowledge and passion to Tate, and we are honored to have her voice on the Board.

And to all of our other supporters, patrons, donors, and friends, we are so grateful for all that you do. Without your generosity and support, none of this would be possible. Thank you.

A stylized, handwritten signature in black ink.

Paul Britton
Chair

A stylized, handwritten signature in black ink.

Bob Rennie
President

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ACQUISITIONS AND GIFTS

ACQUISITIONS

JUAN CARLOS ALOM

Born to Be Free 2012

Nacidos para ser libres

13 photographs, inkjet print on paper

457.2 x 457.2 mm (18 x 18 in)

One of 2 artist proofs aside from an edition of 3

Lent by Tate Americas Foundation, courtesy of the

Latin American Acquisitions Committee 2023

EMANOEL ARAUJO

Enigmatic Triangle of the Gods, 2006

Triângulo Enigmático dos Duses

Automotive paint on wood, riga pine, crystals

2200 x 600 x 200 mm (86.6 x 23.6 x 7.8 in)

Lent by the Tate Americas Foundation,

courtesy of an anonymous donor 2021

MARY LEE BENDOLPH

"Basket Weave" variation c.1990

Cotton, polyester, corduroy

2134 x 1905 mm (84 x 75 in)

Lent by the Tate Americas Foundation,

courtesy of the Endowment Fund 2022

NASH GLYNN

Self Portrait with One Foot Forward and One

Hand Reaching Out 2020

Acrylic paint on canvas

1219.2 x 914.4 mm (48 x 36 in)

Lent by the Tate Americas Foundation,

courtesy of Graham Steele 2022

PREVIOUS PAGE

Installation view of Mary Lee Bendolph "Basket Weave" variation c.1990 and Aolar Mosely "Log Cabin"- single block "Courthouse Steps" at Tate Modern
© Tate

RIGHT IMAGE

Nash Glynn
Self Portrait with One Foot Forward and One Hand Reaching Out 2020
© Nash Glynn





GUADALUPE MARAVILLA

Disease Thrower #8 2019

Straw, cotton, rope, steel gong, pewter feathers, dried maguey leaves, plastic model, palm fibre, steel, plastic harness, loofas, wood, cornhusk flowers, glue and cotton, on steel structure

3657.6 x 1422.4 x 1600 mm (144 x 56 x 62.9 in)

Disease Thrower #9 2019

Straw, cotton, rope, steel gong, feather dusters, loofas, glass buoy, conch shell, silver paint on plastic hand, plastic model, plastic harness, sequins on polycotton and woven fabric, seashells, Raffia palm fibre, glue and cotton, on steel structure

1117 x 1422 x 1600 mm (43.9 x 55.9 x 62.9 in)

Lent by the Tate Americas Foundation, courtesy of the Latin American Acquisitions Committee, with additional funds provided by Estrellita B. Brodsky, Mario Cader-Frech, and Ernesto Poma 2022

AOLAR MOSELY

"Log Cabin"- single block "Courthouse Steps"

variation (local name: "Bricklayer") c.1950

Cotton, twill, cotton hopsacking, corduroy

2052 x 2159 mm (80.7 x 85 in)

Lent by the Tate Americas Foundation, courtesy of the Endowment Fund 2022

LOUELLA PETTWAY

"Log Cabin" – Four-Block Variation c.1975

Corduroy

2007 x 1803 mm (79 x 70.9 in)

Lent by the Tate Americas Foundation, courtesy of Stephanie Robinson 2022

CHICO DA SILVA

O Grande Passaro

Gouache on wood

150 x 220 cm [59 1/2 x 86 1/2 in.]

Lent by the Tate Americas Foundation, courtesy of the Endowment Fund 2022

Installation view of Guadalupe Maravilla *Disease Thrower* series 2019 at Liverpool Biennial 2023
Photo: Tate Lucy Dawkins

CAULEEN SMITH

Sojourner 2018

Video, high definition, projection, colour,
sound

22 minutes, 41 seconds

Number 4 in an edition of 5 plus 4 artist's
proofs

Lent by the Tate Americas Foundation,
courtesy of the North American Acquisitions
Committee 2022

RUBEM VALENTIM

Emblem 70 No.2 1970

Acrylic paint on canvas

1210 x 730 mm (47.6 x 28.7 in)

Lent by the Tate Americas Foundation,
courtesy of the Latin American Acquisitions
Committee with support from Almeida & Dale,
Mendes Wood DM, and Erica Roberts 2022



Cauleen Smith
Sojourner 2018
© Courtesy of the Artist and Corbet vs Dempsey, Chicago



ANNIE MAE YOUNG
Lazy Gal variation 2003

Quilt

2235 x 1854 mm (87.9 x 72.9 in)

Lent by the Tate Americas Foundation,
courtesy of the Endowment Fund 2022

ANICKA YI
Skype Sweater 2010/2017

Nylon parachute, fan, soap, resin, rubber tubes,
pigment, razor blades, microscope slides, PVC
and leather bag, hair gel, tripe, fishing hooks,
tempura-fried polyester film envelopes, plastic
rods, fishing net, acrylic sheet

Dimension variable

Lent by the Tate Americas Foundation,
courtesy of the North American Acquisitions
Committee 2023

GIFTS

HURVIN ANDERSON

Hawksbill Bay 2020

Acrylic paint and oil paint on linen
1500 x 2050 mm (59 x 80.7 in)
Presented by Mala Gaonkar 2022

FELICE BEATO

12 photographs, albumen prints on paper
1 album, The Second Opium War 1860 album
of 6 photographs, albumen prints on paper,
including 2 panoramas

FELICE BEATO AND JAMES ROBERTSON

27 photographs, albumen prints on paper
Various dimensions

JAMES ROBERTSON

76 photographs, albumen prints on paper
1 album, Views of Greece and Turkey c.1855
album of 42 photographs, salted paper prints

Presented by The Michael G. and C. Jane Wilson
2007 Trust 2022 (Tate Americas Foundation)



Hurvin Anderson
Hawksbill Bay 2020



TOP IMAGE
Fred Eversley
Untitled (Parabolic Lens, Unique Asymmetrically Center) 1975
© reserved

RIGHT IMAGE
Theaster Gates
Standing Throne 3 2012
© Theaster Gates

FRED EVERSLEY

Untitled (Parabolic Lens, Unique Asymmetrically Center) 1975

Polyester resin

965 x 965 x 152 mm (37.9 x 37.9 x 5.9 in)

Lent by the Tate Americas Foundation,
courtesy of Lillian and Jon Lovelace 2022



DAN FLAVIN

The Diagonal of May 25, 1963 (to Robert Rosenblum), 1963

Cool white fluorescent light and casing
length: 2438 mm

Number 2 in an edition of 3

Presented by the Norah and Norman Stone
Collection (Tate Americas Foundation), 2022

THEASTER GATES

Standing Throne 3 2012

Wood lathe and plywood

2997 x 572 x 508 mm (117.9 x 22.5 x 20 in)

Lent by the Tate Americas Foundation,
given by the Council for Canadian American
Relations through the generosity of the
Rennie Foundation 2022

ELLSWORTH KELLY

Cupecoy 1984

lithograph on paper

147 x 127 mm (58 x 50 in)

edition size: 25

Baie Rouge 1984

lithograph on paper

129 x 132 mm (51 x 52 in)

edition size: 25

Presented by Bob Littman and Sully Bonnelly
in honor of Dizzie Downes (Tate Americas
Foundation), 2022

PETER LANYON

Susan 1958

Oil paint on board

1210 x 1180 mm (47.6 x 46.4 in)

Presented by Lucy Sun and Warren,
Jeremy and Amanda Felson (Tate Americas
Foundation), 2022

D'ANGELO LOVELL WILLIAMS

Love Train 2018

Photograph, inkjet print on paper

1266 x 1012 mm (49.8 x 39.8 in)

Presented by Hudgins Family Collection (Tate
Americas Foundation), 2022

ANA MENDIETA

Grass Breathing c.1974

Film, Super-8mm transferred to high-

definition digital media, colour, silent

3 minutes, 8 seconds

Number 2 in an edition of 3 plus 3 artist's proofs

Energy Charge 1975

Film, 16mm transferred to high-definition

digital media, colour, silent

49 seconds

Number 1 in an edition of 8 plus 3 artist's proofs

Untitled 1981

Film, Super-8mm transferred to high-definition

digital media, black and white, silent

1 minute, 26 seconds

Number 2 in an edition of 8 plus 3 artist's proofs

Lent by the Tate Americas Foundation,
courtesy of the Endowment Fund 2022

LORRAINE O'GRADY

Rivers, First Draft 1982/2015

48 photographs, digital C-prints from

Kodachrome 35mm slides

406 x 508 mm (15.9 x 20 in) (45

photographs) or 508 x 340.4mm (20 x 13.4
in) (3 photographs)

Overall display dimensions variable

Number 2 in an edition of 8 plus 2 artist's proofs

Lent by the Tate Americas Foundation,
courtesy of an anonymous donor 2022

DAVID SMITH

Home of the Welder 1945

Steel

533 x 438 x 356 mm (20.9 x 17.2 x 14 in)

Lent by Tate Americas Foundation, courtesy
of The Estate of David Smith 2022

WEN-YING TSAI

Cybernetic Sculpture No.99 1969

Aluminium with steel, concrete, electric

motor, stroboscope, and audio-control unit

1092.2 x 711.2 mm (43 x 28 in) (stainless steel
platform base)

749.3 mm (29.5 in) (height of rods)

241.3 x 431.8 mm (9.5 x 17 in) (base height x
base diameter)

Upward Falling Fountain I c.1980's

Water, music, lights, electric motor,

stroboscope, water pump, audio-control unit

2438.4 x 914.4 mm (96 x 36 in)

Presented by the Turner Family (Tate
Americas Foundation) 2022



David Smith
Home of the Welder 1945
© Estate of David Smith /VAGA, New York/DACS, London 2023



SUPPORTED EXHIBITIONS

SUPPORTED EXHIBITIONS

TATE ST IVES
*AD MINOLITI: BIOSFERA PELUCHE /
BIOSPHERE PLUSH*

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HASTINGS*

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Engin Yenidünya

and those who wish to remain anonymous

Tate Americas Foundation



PREVIOUS PAGE
Cornelia Parker CBE RA, *Cold Dark Matter: An Exploded
View* 1991.
Tate. © Cornelia Parker.

ABOVE IMAGE
Ad Minoliti Biosfera Peluche / Biosphere Plush installed at
Tate St Ives, 2022.
Photo © Tate (Joe Humphrys and Lucy Dawkins)

Installation view, *Lubaina Himid* at Tate Modern
Photo © Tate (Sonal Bakrania)



TATE BRITAIN
CORNELIA PARKER

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The Cornelia Parker Exhibition

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CARIBBEAN-BRITISH ART 1950S-NOW

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PARTNERSHIP WITH HYUNDAI MOTOR



ABOVE IMAGE
Installation view, *Maria Bartussová* at Tate Britain
Photo © Tate (Joe Humphrys)



RIGHT IMAGE
Installation view, *Surrealism Beyond Borders* at Tate Modern
Photo © Tate (Sonal Bakrania)



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and Peter Stevens
Lucy Sun and Warren, Jeremy,
and Amanda Felson
Lee and Betsy Turner
Michael G and C Jane Wilson



EVENTS

ARTISTS DINNER

This year’s annual Artists Dinner was a celebration of the 20th anniversaries of NAAC and LAAC and honored a number of artists whose works have been acquired by the Committees.

Co-Chairs: Abigail & Joseph Baratta, Amanda & Glenn Fuhrman

Benefactors: Laurel & Paul Britton, Agnes Gund, Christian K Keesee & Larry Keigwin, Elizabeth & Kevin McNamara, Bob Rennie & Carey Fouks, and Charlotte Santo Domingo.

PREVIOUS PAGE
Artists Dinner Honorees with Tate Directors and Curators
Top Row: Gregor Muir, Guadalupe Maravilla, Andrea Bowers, Julie Mehretu, Damián Ortega, Maria Balshaw, Lilliana Porter, Juan Manuel Echavarría, Glenn Brown, Anicka Yi, and Tobias Ostrander
Seated: Christine Y Kim, Gabriel Orozco, Kara Walker, and Leonor Antunes

BELOW IMAGE
1. Paul Britton with Andrea Bowers and Maria Balshaw

RIGHT IMAGES
2. Monica Manzutto and Christen Wilson

3. Jean and Charles Kim

4. Amanda Waldron and Greg Miller

5. Jay Smith, Gregor Muir, Glenn Fuhrman, and Laura Rapp

6. Larry Keigwin, Lillian Porter, Ana Tiscornia, and Christian K Keesee

7. Abigail and Joseph Baratta

8. Tiqui Atencio Demidjian, Holly Peterson, and Julie Mehretu

9. Michael Lynton and Lucinda Lynton



TRAVEL PROGRAMS & EVENTS

Every year Tate and the Tate Americas Foundation arrange travel programs for our supporters to cities throughout North and Latin America. These trips are vital to the work of Tate as they promote a deeper understanding of the region and provide firsthand exposure to local art and artists. This year the North American and Latin American Acquisitions Committees enjoyed trips to New York, London, Miami, Los Angeles, Madrid, Mexico City, and Merida.

CLOCKWISE, STARTING AT TOP LEFT

1. Tate Director Maria Balshaw celebrates the 20th Anniversary of the Latin American Acquisitions Committee with founding Co-Chair Tiqui Atencio Demirdjian in London
2. Tate Director Maria Balshaw, Tate Americas Foundation Chair Paul Britton, and Tate Britain Director Alex Farquharson welcome United States Ambassador to the United Kingdom Jane D Hartley at Tate Britain
3. Latin American Acquisitions Committee member Catherine Petitgas visits with artist Mariana Castillo Deball in Mexico City
4. North American Acquisitions Committee members visit the studio of Cauleen Smith in Los Angeles
5. Latin American Acquisitions Committee Co-Chairs Erica Roberts and Heloisa Genish visit Mérida
6. North American Acquisitions Committee members view *Wangechi Mutu: Intertwined* at the New Museum with the artist
7. The Latin American Acquisitions Committee's Research Trip to Mexico City



ABOUT

The Tate Americas Foundation is a 501(c)(3) independent charity that supports the work of Tate in the United Kingdom. It does this by acquiring works of art—by gift or acquisition—and by raising funds to support the Collection and program of Tate. The Foundation welcomes gifts from individuals, foundations and corporations. Support may be given for general or specific projects including exhibitions, education, capital projects, international programs, or endowment.

The charity was founded in 1987 when Sir Edwin Manton and Lady Manton created the American Fund for the Tate Gallery, a restricted endowment to acquire works of art from North and Latin America for presentation to Tate. For over 35 years, this endowment has purchased seminal works by artists including John Baldessari, Louise Bourgeois, Philip Guston, Roni Horn, Joan Jonas, Christian Marclay, Bruce Nauman, Hélio Oiticica, Cy Twombly, Cindy Sherman, David Smith, Jeff Wall, Lawrence Weiner, and many more.

The Tate Americas Foundation formally opened offices in New York in 1999 to strengthen links with the arts community in North and Latin America. Since that time, it has received over \$300 million for Tate. TAF launched the North American Acquisitions Committee (NAAC) in 2001 which has since acquired works from artists including Roni Horn, Louise Lawler, Josiah McElheny, Raymond Pettibon, Robert Smithson, Kara Walker and Christopher Wool. The Latin American Acquisitions Committee (LAAC) was formed in 2002 and has acquired works from artists including Maria Fernanda Cardoso, Lygia Clark, Gego, Felix Gonzalez-Torres, Guillermo Kuitca, Cildo Meireles and Hélio Oiticica.

In addition to acquiring art, the Tate Americas Foundation makes grants to Tate using funds that it has raised. It supports numerous programs at Tate particularly in the fields of exhibitions, scholarship, and education.

Please contact us or visit www.guidestar.org if you wish to see IRS Form 990.

FOLLOWING PAGE
Hyundai Commission: Cecilia Vicuña: Brain Forest Quipu
Installation View at Tate Modern 2022.
Photo © Tate Photography (Sonal Bakrania)

CONTRIBUTION CATEGORIES

Support may be made on an annual basis, to one of three membership programs:

\$1,000+	Tate Americas Foundation Supporter
\$1,500+	Tate Americas Foundation Dual Supporter
\$5,000+	Tate Americas Foundation Patron
\$10,000+	Tate Americas Foundation Manton Patron
\$15,000	North American Acquisitions Committee
\$15,000	Latin American Acquisitions Committee

WORKS OF ART

Support is welcomed from collectors who wish to strengthen Tate’s collection by making gifts of works of art. Please contact the Tate Americas Foundation to allow us to confirm that Tate is able to accept your gift.

BESPOKE SUPPORT TO TATE

From corporate sponsorship to individual support of Tate’s exhibitions and programs, we work closely with our donors to identify projects that align with their personal and philanthropic interests and create bespoke opportunities to enhance Tate’s work.

PLANNED GIVING OPPORTUNITIES

Every gift, no matter the size, can help us build and care for the Collection and program of Tate. Your legacy will ensure that resources are in place to help us plan and secure Tate’s future with confidence. For further information on bequests, life income plans (in exchange for cash, marketable securities or other assets – including works of art), please contact:

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