

BLANTON MUSEUM OF ART

UNIVERSITY REPORT 2016–17





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DIRECTOR'S MESSAGE

Teaching is at the heart of the Blanton's mission. As the art museum of The University of Texas at Austin, and Austin's principal art collection, the Blanton serves both the campus and the community, acting as a bridge between one of the top research universities in the country, and our thriving, creative, and innovative city.

When I became director of the Blanton in 2011, one of my first priorities was to strengthen the museum's Education program, beginning with reinstating the role of director of education and academic affairs, a position that had been vacant for eight years. I was fortunate to be able to recruit one of the top museum educators in the field—Ray Williams—to join the Blanton team in 2012. The museum then invested in building a locally engaged, nationally visible team of educators at the Blanton.

In 2013, the Blanton established a position for an educator for university audiences, and since then the museum has seen significant growth in the number of annual curriculum-based class visits. This effort requires active and sustained cultivation of faculty across campus, often involving strategic networking with our academic peers to share ideas for how the museum can strengthen their teaching. Siobhan McCusker currently serves as the museum's educator for university audiences, actively forging partnerships with faculty in every school and college at the university. The Blanton's education team engages students and faculty from across disciplines in conversations that make connections between art at the Blanton and their coursework, encouraging critical thinking, creativity, growth mindset, and reflection.

The Blanton's curatorial team is also deeply invested in educating diverse audiences, and you will often find them teaching in the galleries as well. They collaborate directly with faculty, sharing expertise and supporting each other's research, as well as working with their students. The expertise of the Blanton's curatorial team ranges from European art to Latin American art to art of the Spanish Americas to prints and drawings to modern and contemporary art. Each of our curators is committed to offering visitors a variety of intellectual access points into the museum's galleries and exhibitions. This effort is greatly aided by their ability to partner with faculty at the university, who help us better understand the various histories that yielded the artists whose work we study and celebrate.



The Blanton is considered a leader and a model among university art museums, largely due to our ability to collaborate with campus experts and young professionals-in-training from a variety of fields. This *University Report* offers an overview of the Blanton's work with the university during the 2016–17 academic year.

Thank you to our colleagues at the university for making all of this possible. For those of you who have not yet connected with us, we invite you to start developing unique experiences at the Blanton for your students. And to all of the alumni and supporters who help enable all of this good work at the museum, we are deeply grateful.

Sincerely,

A handwritten signature in black ink, reading "Simone".

Simone Jamille Wicha
Director



HOW TO CONNECT WITH THE BLANTON'S EDUCATION TEAM

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MAKING CURRICULAR CONNECTIONS

160 different faculty, staff, and student organizations, from colleges and schools all across The University of Texas at Austin, visit the Blanton each year (details on page 8–11). The Blanton's educators develop course content that forges curricular connections between what the students are learning and works of art at the museum, helping to build visual literacy and other skills relevant to a variety of academic disciplines.

The majority of these learning experiences take place in the Blanton's second-floor, permanent collection galleries, which feature highlights from the museum's collection of almost 18,000 objects. The upstairs galleries showcase the primary strengths of the Blanton's collection: prints and drawings, European, Latin American, and modern and contemporary art. Within this framework, there are also spaces dedicated to ancient Greek and Roman art, art of the ancient and Spanish Americas, art of the American West, Native American art, and video, among others.



Often class visits are framed around the Blanton's temporary exhibitions on the first floor, which also cover a diverse range of themes, cultures, and eras. The Blanton's H-E-B Study Room, located within the museum's Julia Matthews Wilkinson Center for Prints and Drawings, provides another venue for classes, as well as scholars, collectors, connoisseurs, and other visitors wishing to access works on paper in storage, comprising the museum's expansive holdings of over 15,000 prints, drawings, and photographs.

"The Blanton is a tremendous resource for all of us. With its world class collection and exhibitions, presented and curated by a creative, energetic, and inspiring team of educators, UT's art museum presents a rich and enriching experience for all of our students, at every level of instruction. A visit to the Blanton is one of the high points on the syllabus for every course I teach."

—Professor Alexandra K. Wettlaufer,
Director of Plan II; Department of French
and Comparative Literature

THE BLANTON IS PROUD TO HAVE ACTIVE PARTNERSHIPS WITH EVERY UT SCHOOL AND COLLEGE

COLLEGE OF FINE ARTS

COLLEGE OF LIBERAL ARTS

COLLEGE OF NATURAL SCIENCE

SCHOOL OF UNDERGRADUATE STUDIES

DELL MEDICAL SCHOOL

COLLEGE OF EDUCATION

SCHOOL OF ARCHITECTURE

MOODY COLLEGE OF COMMUNICATION

SCHOOL OF SOCIAL WORK

MCCOMBS BUSINESS SCHOOL

LBJ SCHOOL OF PUBLIC AFFAIRS

SCHOOL OF INFORMATION

COCKRELL SCHOOL OF ENGINEERING

LIST OF UT COURSES THAT VISITED THE BLANTON IN 2016–17

FACILITATOR	DEPARTMENT	COURSE
Renee Acosta	College of Pharmacy	Self-Care and OTC Drugs
Swati Avashia	Dell Medical School	Family Medicine Residency
Amina Benchouia	Center for Community College Engagement (College of Education)	Staff Retreat
Miroslava Benes	School of Undergraduate Studies and Affiliated Department of Landscape Architecture	Representing Landscape Architecture, 1500–2015 History and Theories of Landscape Architecture I and II Hybridity in Landscape Architectures
Aprile D. Benner	Department of Human Development and Family Sciences (Population Research Center)	UGS Modern Family
Vladislav Beronia	Department of Slavic and Eurasian Studies (College of Liberal Arts)	War in Comics
Cristobal Bianchi	Department of Art and Art History (College of Fine Arts)	Practicing Arts in a Global World: Contexts and Strategies
Marc Bizer	Department of French and Italian (College of Liberal Arts)	Hunger
Keffrelyn Brown	Department of Curriculum and Instruction (College of Education)	Sociocultural Foundations
Erica Bsumek	Department of History (College of Liberal Arts)	The US and American West
Phil Butler	College of Liberal Arts	LA 101/Foundation Scholars Program
Ethan Burris	Department of Management (McCombs School of Business)	Power and Politics
Byron Caesar	Students Success Initiative (University Leadership Network)	Coaching Program
Cierra Campbell	Students Success Initiative (University Leadership Network)	Coaching Program
Edward Carey	Department of English (College of Liberal Arts)	Fiction Writing Advanced Fiction Workshop
Iris Cahill Casiano	Educational Psychology (College of Education)	
Shannon Cavanagh	Department of Sociology	Difficult Dialogues: HIV/AIDS Sex, Love, and Relationships in the Early Life Course
Eddie Chambers	Department of Art and Art History (College of Fine Arts)	Visualizing Slavery
Tshepo Chery	African and African Diaspora Studies (College of Liberal Arts)	Jesus, Africa, and History
Lee Chesney	Department of Art and Art History (College of Fine Arts)	Advanced Printmaking Intaglio
Anneke Chy	College of Natural Sciences	NSC 209 Scholastic Seminar
Robert Crosnoe	Department of Sociology (College of Liberal Arts)	UGS 303 American Teenagers: The Good, The Bad, The Ugly
Erin Curby	School of Engineering	First Year Interest Group
Susan De Luca	School of Social Work	Foundations of Social Justice
Susan Deans-Smith	Department of History (College of Liberal Arts)	HIS 350L Visual and Material Culture of Colonial America
Brian Doherty	Department of English (College of Liberal Arts)	World Literature
Michael Domjan	Department of Psychology (College of Liberal Arts)	Learning and Memory
Devon Donohue-Bergeler	Department of Germanic Studies (College of Liberal Arts)	First-Year German I
Juliana Duncan	School of Undergraduate Studies and Affiliated College of Natural Sciences	
Maria Luisa Echavarria	Department of Spanish and Portuguese (College of Liberal Arts)	Spanish
Caroline Enriquez	McCombs School of Business	First Year Interest Group
Jacqueline Evans	Department of Psychology (College of Liberal Arts)	Personality
Karen Ewing	Department of Germanic Studies (College of Liberal Arts)	German
Andel Fils-Aime	Student Conduct and Academic Integrity	Mindset Workshop
Megan Forbes	Department of Slavic and Eurasian Studies (College of Liberal Arts)	European Avant-Garde in Print
Tracy Frank	International Office	ESL: Reading/Discussion
Dana Freiler	McCombs Business School	Bull Market

FACILITATOR	DEPARTMENT	COURSE
Kate Gillespie	McCombs Business School	UGS Emerging Markets
Kate Green	Department of Art and Art History (College of Fine Arts)	Art and Culture: 1968 and After
Wesley Greene	Pi Kappa Alpha, The University of Texas Chapter	First Year Interest Group
Benjamin Gregg	Department of Government (College of Liberal Arts)	UGS 303 Seeking Justice in the Constitution
Julia Guernsey	Department of Art and Art History (College of Fine Arts)	Mesoamerican Art and Culture Survey of Renaissance to (Post) Modern Art with Ann Johns
Hossein Haghsheenas	Sociology (College of Liberal Arts)	UGS What We See, What We Believe
Richard Heyman	Department of Geography and the Environment (College of Liberal Arts)	Introduction to Urban Studies
Gina Higby	Cockrell School of Engineering	Woman in Engineering
Tim High	Department of Art and Art History (College of Fine Arts)	Serigraphy
Lars Hinrichs	Department of English (College of Liberal Arts)	English as a World Language
Roxanne Hinton	Human Resources	UT Austin Staff
Miranda Hodge	College of Communications	First Year Interest Group
Joan Holiday	Department of Art and Art History (College of Fine Arts)	Survey of Western Art
Heather Houser	Department of English (College of Liberal Arts)	World Literature
Brianna Jewell	Department of English (College of Liberal Arts)	Postmodern Literature
Ann C. Johns	Department of Art and Art History (College of Fine Arts)	Survey of Renaissance to (Post) Modern Art Art and the City in Renaissance Italy
Bethany Johnson	Department of Art and Art History (College of Fine Arts)	Foundations of Drawing
Diane Jones	UT OLLI NOVA Group	Adult Tour
Kimberly Khoo	College of Natural Sciences	Biorhythms - First Year Interest Group
Shardul Kularmi	Cockrell School of Engineering	Dynamics Mechanics
Chiu-Mi Lai	Department of Asian Studies (College of Liberal Arts)	UGS The Good, the Bad, and the Ugly in Chinese Culture
Meredith Lehman	Department of French and Italian (College of Liberal Arts)	Guided Museum Visit with Prospective Students
Jasmine Lelauti	School of Undergraduate Studies	
Janice Leoshko	Department of Art and Art History (College of Fine Arts)	Art in the Himalayas
Natzyeli Leugers	School of Law	
Katherine Lieberknecht	School of Architecture	Water Resource Planning
Beili Liu	Department of Art and Art History (College of Fine Arts)	Drawing
Steven Lundy	Department of Classics (College of Liberal Arts)	Intro to Classical Mythology
Colleen Lyon	University of Texas Libraries	
Irs Ma	Department of Asian Studies (College of Liberal Arts)	Introduction to China
Karen Maness	Department of Theater and Dance (College of Fine Arts)	Scene Painting
Leticia Marteleto	Department of Sociology (College of Liberal Arts)	Social Inequality and Education in Latin America
Julia Martz (TA)	Department of Psychology (College of Liberal Arts)	UGS Love, Mating, and the Brain
Eve McQuade	TAMEST (The Academy of Medicine, Engineering, and Science of Texas)	Office of the President
Jocelly Meiners	Department of Spanish and Portuguese (College of Liberal Arts)	Spanish
Tina Melcher	UTeach-Liberal Arts	Teaching Secondary School Studies
Sofian Merabet	Department of Anthropology (College of Liberal Arts)	Muslims in Europe
Kimberly Merriman	International Office	ESL: Listening/Speaking
Marjorie Meza	School of Undergraduate Studies	360 Connections
Courtney Mitchel	College of Natural Sciences	Staff Celebration

LIST OF UT COURSES THAT VISITED THE BLANTON IN 2016–17

FACILITATOR	DEPARTMENT	COURSE
Chris Montes	College of Fine Arts	Arts and Entertainment
Delia Montesinos	Department of Spanish and Portuguese (College of Liberal Arts)	Spanish
Jen Moon	College of Natural Science	Cell Biology
Leslie A. Moore	Department of Educational Psychology (College of Education)	UGS Identity Development in a Multicultural World
Alejandro Moreno	Dell Medical School	Topic “Burnout and Moral Resistance”
Stephennie Mulder	Department of Art and Art History (College of Fine Arts)	ARH 302 (Survey of Ancient to Modern Art)
Luisa Nardini	Butler School of Music	UGS Unarchiving the Arts: Visual and Performing Arts through the Collections
Adele Nelson	Department of Art and Art History (College of Fine Arts)	Contemporary Latin American Art
Fikile Nxumalo	Department of Curriculum and Instruction (College of Education)	Introduction To Early Childhood Education
Antonella Olson	Department of French and Italian (College of Liberal Arts)	Italian
Lisa Olstein	Department of English (College of Liberal Arts)	Creative Writing
Mariam Omodele	College of Communications	Communication - First Year Interest Group
Patricia Ortega-Miranda	Department of Art and Art History (College of Fine Arts)	Graduate Student Art History Association
Hannah Packard	University of Texas Libraries	HILT 2017- Humanities Initiative for Learning and Teaching
Yolanda Padilla	School of Social Work	UGS How to Change the World
Nassos Papalexandrou	Department of Art and Art History (College of Fine Arts)	Art and Archaeology of Greek Sanctuaries
Karen Pavleka	School of Information	Risk Assessment and Collections Management
Monica Penick	Department of Art and Art History (College of Fine Arts)	Intro to Design Theory and Criticism
Paula Perlman	Department of Classics (College of Liberal Arts)	Ancient Greek Religion
Peter Petrov	Department of Slavic and Eurasian Studies (College of Liberal Arts)	Modern Savages
Becky Pettit	Department of Sociology (College of Liberal Arts)	Visual Sociology
Moira Porter	Lyndon B. Johnson School of Public Affairs	Policy Research Projects
Lito Elio Porto	Department of Spanish and Portuguese (College of Liberal Arts)	First-Year Spanish
Rose Potter	UTeach-Liberal Arts	Teaching in Secondary School
Lisa Pulsifer	Harry Ransom Center	Staff visit
Adam Rabinowitz	Department of Classics (College of Liberal Arts)	Archaic Greece: Society and Culture
Guy Raffa	Department of French and Italian (College of Liberal Arts)	UGS Dante’s Hell and its Afterlife
Kayla Rakes	School of Undergraduate Studies	Creative Problem Solving
Sue Ramirez	University Health Services	
Michael Raney	College of Natural Science	NSC 209 Scholastic Seminar
Susan Rather	Department of Art and Art History (College of Fine Arts)	Art, Art History and Medicine
Corey Reed	Department of Spanish and Portuguese (College of Liberal Arts)	Road Movies and Quixotic Journeys
Julia Reed	Center for Women’s and Gender Studies/ Department of Textiles and Apparel (College of Natural Sciences)	UGS Fashion, Beauty and Visual Culture
Elizabeth M. Richmond-Garza	Department of English (College of Liberal Arts)	Modernity, Anxiety, and the Art of the Uncanny
Stuart Reichler	College of Natural Science	UGS 303 Scientific Inquiry Across the Disciplines
Lindsay Resiman	McCombs School of Business	Advertising
Ann Repp	Department of Psychology (College of Liberal Arts)	The Development of Moral Action
Ann Reynolds	Department of Art and Art History (College of Fine Arts)	Topic in Modernisms
Jamie Rock	School of Nursing	Problems in Psych Mental Health Nursing
Valerie Rosen	Dell Medical School	Psychiatry Residency

FACILITATOR	DEPARTMENT	COURSE
John Rumrich	Department of English (College of Liberal Arts)	Milton Plan II World Literature
Astrid Rungaldier	Department of Art and Art History (College of Fine Arts)	Introduction to Visual Arts
Marilyn Russell	Office of the Dean of Students	EDP 369K Sorority and Fraternity Leadership Issues
Stephen Russell	Department of Sociology (College of Liberal Arts)	Advanced Child and Family Developments
Cesar Salgado	Department of Spanish and Portuguese (College of Liberal Arts)	East/West New World Encounters
Margo Sawyer	Department of Art and Art History (College of Fine Arts)	Sculpture
Sona Shah	Center for Asian American Studies (College of Liberal Arts)	Bridging Community Through Service Learning
Cherise Smith	African and African Diaspora Studies (College of Liberal Arts)	Art Historical Methods
Holly Smith	Department of Economics (College of Liberal Arts)	Risky Business - First Year Interest Group
Christine Gwillim	Department of Theater and Dance (College of Fine Arts)	Bored With Strangers
Jeffrey C. Smith	Department of Art and Art History (College of Fine Arts)	Introduction to the Visual Arts
Stella Smith	Longhorn Center for Academic Excellence	
David Springer		
Collin Stack	School of Architecture	Undergraduate Architecture Student Council Mentorship program
Michael P. Starbird	Department of Mathematics (College of Natural Sciences)	Elements of Effective Thinking
Jurgen Streeck	Communication Studies (Muddy College of Communication)	Visual Media and Interaction
Daniel Stroik	College of Natural Sciences	Petawatt - First Year Interest Group
Pauline Strong	Department of Anthropology (College of Liberal Arts)	Representational Practices
Scott Stroud	Department of Communication Studies (Moody College of Communication)	UGS Art, Criticism and Society
David Stuart	Department of Art and Art History (College of Fine Arts)	Survey of Ancient Medieval through Medieval Art or Maya Art and Architecture
Madeline Sutherland-Meier	Department of Spanish and Portuguese (College of Liberal Arts)	Cultures in Contact in Medieval Spain
Ashley Theissen	Department of Physics (College of Natural Science)	Alumni/Donors of the School of Human Ecology Advisory Board
Becky Thompson	Department of Spanish and Portuguese (College of Liberal Arts)	Spanish
Rebecca Torres	Geography and the Environment (College of Liberal Arts)	UGS Latino/a Migration Narratives
Dylan Treadwell	Department of Psychology (College of Liberal Arts)	Pre-Health Professions II - First Year Interest Group
Jason Urban	Department of Art and Art History (College of Fine Arts)	
Louis A. Waldman	Department of Art and Art History (College of Fine Arts)	Museum Studies
Courtney Walsh	School of Undergraduate Studies	UGS Modern Family
Cody Walters	Discovery Scholars Program	
Alexandra K. Wettlaufer	Department of French and Italian (College of Liberal Arts)	Gender, Genre, Power Fictions of the Self Metropolitan Vision/Modernity
Jeff Williams	Department of Art and Art History (College of Fine Arts)	Studio Art
Sam Wilson	Department of Anthropology (College of Liberal Arts)	Archeology between the Natural Sciences and Humanities
Michael Winship	Department of English (College of Liberal Arts)	Technologies of the Book
Kristen Wynn	Advancement Placement Summer Institutes	
John Yancey	Department of Art and Art History (College of Fine Arts)	Beginning Life Drawing



“In lab, we teach close observation and interpretation of data. I was really interested in making the connection between art analysis and the data analysis that we do in lab.”

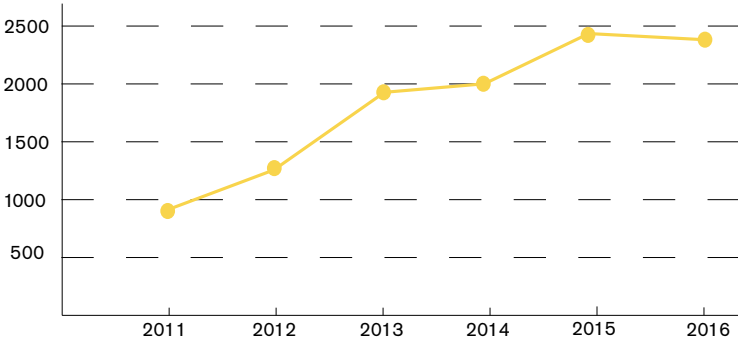
—Professor Jen Moon, “Cell Biology Laboratory,” College of Natural Science

JULIA MATTHEWS WILKINSON CENTER FOR PRINTS AND DRAWINGS

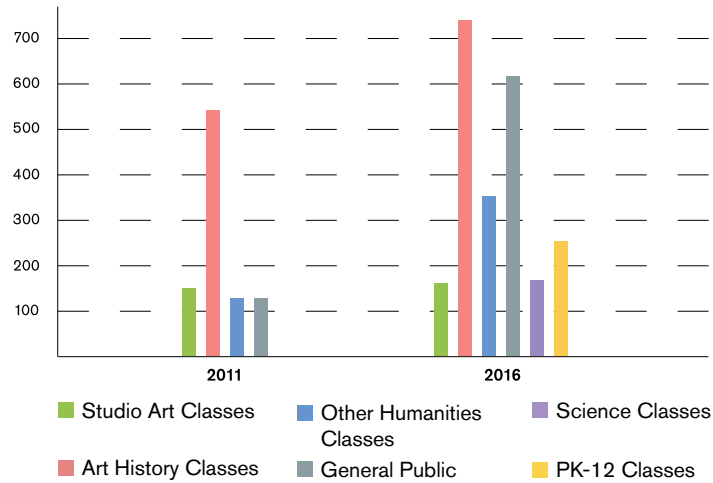
The Blanton’s H-E-B Study Room, located within the museum’s Julia Matthews Wilkinson Center for Prints and Drawings, welcomes an average of 2,500 visitors per year, making it one of the most active print rooms in the country. The print study room offers students, scholars, and other visitors access to over 15,000 works on paper in the museum’s permanent collection, creating further opportunities for teaching, close looking, and dynamic engagement with art at the Blanton.

During the 2016–17 academic year, faculty from more than twenty schools and departments—including Dell Medical School, African and African Diaspora Studies, Biology, Comparative Literature, History, Social Work, and Asian Studies, among many others—utilized the H-E-B Study Room as an extension of their classrooms. Instructors work with Blanton staff to shape these customized lessons and to determine which works of art are pulled from storage. Some of the topics covered in the print room this year have included Self Care and OTC Drugs, Avant Garde Art between the World Wars, Sexuality, Narrative and Language, Imagined American West, How to Change the World, War, and Figure and Fabric.

Study Room Visitors



Study Room Visitors by Discipline



SIGNATURE COURSES

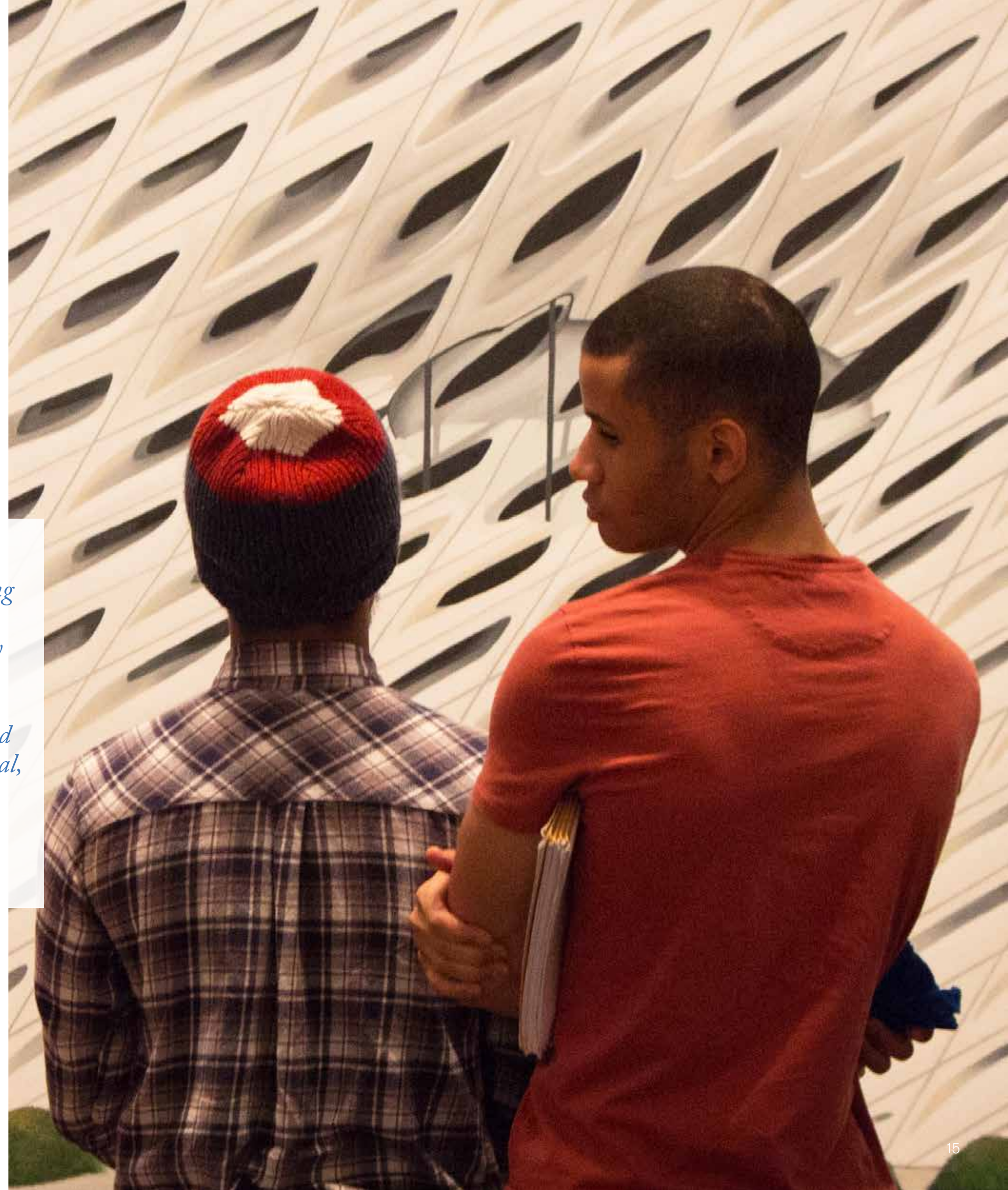
UT's Signature Courses are designed to support the learning of every first-year student at the university by offering rigorous intellectual experiences outside of the classroom. In 2016–17, the Blanton served 63 Signature Courses. Signature Course faculty bring their classes to the Blanton for many reasons: to introduce their students to a world-class art collection, explore their course content through a new lens, practice visual literacy and oral communication skills, as well as to build intellectual relationships between students.

Classes that visited the Blanton in spring 2017 ranged from *The Art of Being Human* to *What We See, What We Believe* to *The Good, the Bad, and the Ugly* of the American Teenager to *What is Power?* The Blanton's educators meet with faculty early in the planning stages to design a gallery visit that supports course goals. They then design activities in the galleries that encourage student engagement by presenting a creative problem to consider, a provocative question to answer, or encouraging students to imagine the experience of looking in a fresh way. These transferable skills of close looking, understanding visual metaphors, activating the empathetic imagination, and reflecting on pressing contemporary issues make the gallery visit a highlight of many classes. A number of Signature Courses carry the Global Cultures Flag, which aims to increase student familiarity with cultural groups outside the United States. The Blanton's special exhibitions and strong Latin American collection support this learning goal.

Another essential element of the Signature Course is attendance at a *University Lecture Series*. The Blanton's public *Perspectives* talks often fulfill this requirement and provide another platform for students to engage with the museum outside of class. With access to the Blanton's dynamic special exhibition calendar, Signature Course classes can first see the exhibition in the galleries, often followed later in the semester by attending an artist's talk. This was the case in fall 2016 for Dr. Chu-Mi Lai's class *The Good, Bad, and the Ugly in Chinese Culture*. Her students visited the exhibition *Xu Bing: Book from the Sky* and then were able to hear Xu Bing speak (in Chinese) at the artist's talk.

“The Blanton experience adds a dimension to the study of changing the world that the students may not imagine. Yet, not only do they learn about art as a mechanism for social change, but through art they experience the urgency behind social change on a deeply emotional, empathetic level.”

—Professor Yolanda Padilla, “How to Change the World,” School of Social Work



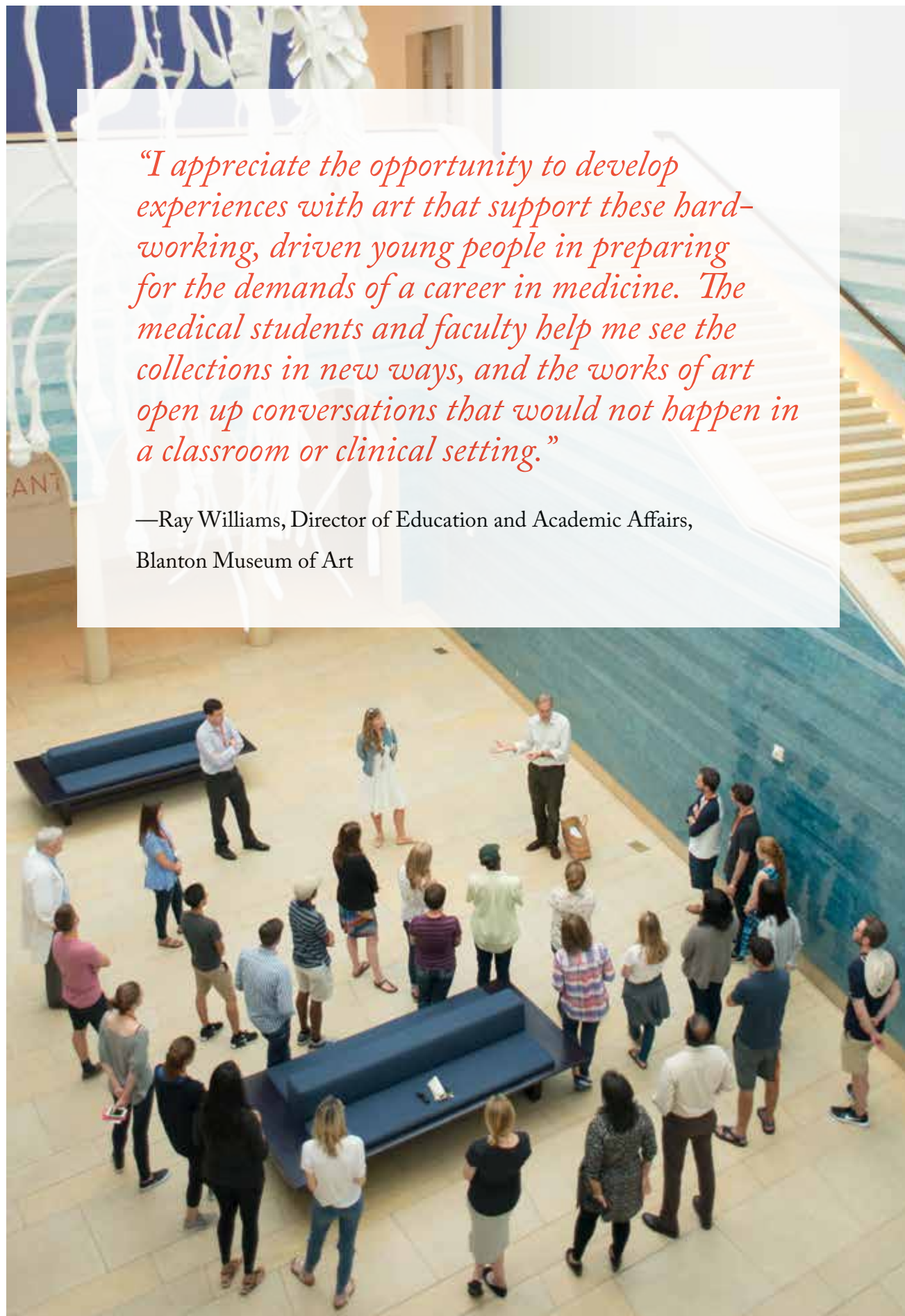
TOURS FOR ART AND ART HISTORY

UT's Department of Art and Art History is one of the Blanton's primary partners on campus. Faculty with extensive knowledge of art history and the objects in the Blanton's permanent collection frequently integrate visits to the Blanton's galleries or H-E-B Study Room into their courses to offer impactful learning experiences to their students. Looking at original works of art in a museum invites students to pay attention and participate in a way that is difficult to experience in a classroom setting. Faculty often bring their students for multiple gallery visits throughout the semester. The H-E-B Study Room, located within the museum's Julia Matthews Wilkinson Center for Prints and Drawings is another setting for a potential learning experience. In the print room, students can learn about the history of printmaking techniques by looking closely at examples of woodcuts, engravings, and etchings that date back many centuries. Both Art History and Studio faculty make use of the print collection to enliven, and give greater depth to, their lessons.

“My teaching and that of my colleagues in Art History has been enriched immeasurably by the collections at the Blanton. Most of the students in my large “Introduction to the Visual Arts” course have probably never been in an art museum, and their almost weekly sessions in the Blanton open up the world of art to them, allowing them to learn how to look closely and interpret works of art. Students regularly mention this transformative experience in course evaluations.”

—Professor Linda Dalrymple Henderson, Department of Art and Art History





"I appreciate the opportunity to develop experiences with art that support these hard-working, driven young people in preparing for the demands of a career in medicine. The medical students and faculty help me see the collections in new ways, and the works of art open up conversations that would not happen in a classroom or clinical setting."

—Ray Williams, Director of Education and Academic Affairs,
Blanton Museum of Art

COLLABORATION WITH DELL MEDICAL SCHOOL

In partnership with medical educators at UT's new Dell Medical School, the Blanton has developed an innovative multi-visit program to support physicians-in-training. The Blanton's Director of Education and Academic Affairs, Ray Williams, is widely regarded as a leader in developing this emerging trend of collaborations between art museums and medical schools. Williams began this work nearly ten years ago while directing the education program at the Harvard Art Museums, focusing on doctor-patient communication, inter-professional teamwork, and preventing burnout.

"The Blanton has been a fabulous part of the Dell Medical School curriculum. The sessions there with Ray Williams have taught our medical students new ways to think about empathy, something we've struggled to teach in the past. He has also helped them become better observers. The students love the classes and we love their impact."

—S. Claiborne Johnston, Dean and Vice
President for Medical Affairs,
Dell Medical School

"I was really surprised how deeply I have suppressed emotions that art and this experience have revealed to me. I feel like I have grown as a physician, and, more importantly, I have grown as a human being... One of the highlights of my medical journey."

—UT faculty member, Dell Medical School

As the first new medical school to be built at a top-tier research university in nearly half a century, Dell Medical School was an ideal partner for the Blanton for continuing to develop this groundbreaking work. The Blanton's educators worked with the Dean of the medical school and members of its faculty to design a series of three museum visits that are required for all first-year medical students as part of the DOCS (Developing Outstanding Clinical Skills) curriculum: Observation skills; Empathic Communication; and Mindful Practices to Avoid Burnout. Each session involves close looking and interpretive conversation; activities that build relevant skills; and opportunities to reflect on experiences relevant to clinical practice.

DIGITAL INNOVATIONS WITH CAMPUS PARTNERS

3D Scanning (ARH 329J/ASE379E/RS357)

The ARH329J course in Byzantine Art was developed as a prototype course, co-taught by Glenn Peers in the College of Fine Arts and Todd Humphreys from the College of Engineering. In this course, students explore 3D scanning and digital capture of objects as a means of study and preservation. The Blanton is an active participant in facilitating student visits to its collection for scanning of objects, and has assisted in development of course content.

LIFT Grant / iBeacons Project (ARH303)

The Blanton and the College of Fine Arts have been engaged in a collaborative project focused on the delivery of location-based content using mobile devices and iBeacon technology. The project, funded by the Longhorn Innovation Fund for Technology (LIFT), brought together participants from the Art History department, the Theatre Department, the Game and Mobile Media Applications (GAMMA) program, and the Blanton to prototype an application that delivers course content to students visiting the Blanton as a required part of their ARH303 course.

Humanities Intensive Teaching and Learning (HILT)

The Blanton was an active participant in the Digital Humanities Pop-Up Institute, which took place in June 2017. The Pop-Up Institute consisted of two parts: a week-long Humanities Intensive Learning and Teaching (HILT) training program in the digital humanities, and two additional weeks of planning for future student-focused digital humanities initiatives conducted by representatives from UT faculty and campus Gems.

The Digital Humanities Pop-Up Institute received significant support from Daniel Jaffe (VP for Research), Randy L. Diehl (COLA), Lorraine J. Haricombe (Vice Provost and Director, UT Libraries), Andrew Dillon (School of Information), Elizabeth Cullingford (English), Stephen Enniss, (Harry Ransom Center), and Simone Wicha (Blanton).

“The Blanton collections and exhibitions are essential instruments for leading students to independent, critical looking, and for understanding the compelling reality that art uniquely presents. The galleries are the labs where students experience their emerging selves: thoughtful, ethical, humble, social, world-aware, before art that closely interrogates them.”

—Professor Glenn Peers, Assistant Chair for Art History, Department of Art and Art History





MUSIC COLLABORATIONS WITH UT FACULTY

The Blanton collaborates with leading faculty in the performing arts at UT. One example, the Blanton's Midday Music Series, is an ongoing collaboration with UT's Butler School of Music. This wide-ranging series puts the performing arts in dialogue with visual art on view at the museum. Jazz musicians, chamber groups, opera ensembles, dance troupes, and others perform works written about—or selected due to their connections to—artworks in the Blanton's collection. This monthly lunchtime series encompasses the wide breadth of the College of Fine Arts' programs in music, dance, and theatre. In addition, the Blanton works with faculty on unique collaborations and one-time performances hosted at the museum.

During the 2016–17 academic year, the Blanton produced programs with the following performing arts faculty members:

Katie Dawson (Theatre)

Robert DeSimeone (Butler School of Music)

Jeff Helmer (Butler School of Music)

Kelly Kuo (Butler School of Music)

John Mills (Butler School of Music)

Luisa Nardini (Butler School of Music)

Dorothy O'Shea Overbey (Dance)

Guido Olivieri (Butler School of Music)

Yevgeniy Sharlat (Butler School of Music)

Bion Tsang (Butler School of Music)

FACULTY COLLABORATION ON OTHER PUBLIC PROGRAMS

UT faculty members also contribute substantially to the Blanton's regular lecture and conversation series. The museum partners with experts from a variety of schools and colleges across campus to bring unique perspectives to Blanton audiences. In 2016–17, the Blanton collaborated on programs with **Marla Camp** (Journalism), **Michael Domjan** (Psychology), **Beili Liu** (Art and Art History), **Robyn Metcalfe** (Human Ecology), **Stuart Reichler** (Botany), and **Madeline Sutherland-Meier** (Spanish).

BE VOCAL PILOT WORKSHOP AT THE BLANTON

In partnership with Be Vocal—UT’s bystander intervention initiative—the Blanton hosted a guided visit at the museum that focused on looking at art in the Blanton’s collection as a way to better understand potentially harmful situations. For this pilot workshop at the Blanton, Marilyn Russell (Director of Sorority and Fraternity Life) used her class Sorority and Fraternity Leadership Issue as a test case, collaborating with the Blanton’s education team to develop an experience in the galleries. Students were encouraged to think deeply about how we recognize harm through close observation of our surroundings and social situations, and explored possible barriers or motivations to intervene. The workshop sparked conversations about belonging, group identity, exclusions, leadership responsibility, and community, helping to build a case for taking action in a potentially harmful situation.

“It made me realize how things are so open to interpretation. Applying that to potentially harmful situations says something about how every single person sees things differently.”

—response from UT student to Be Vocal workshop at the Blanton



STUDENT SUCCESS INITIATIVES

Over the past two academic years, the Blanton has worked with leaders in Student Success Initiatives, a UT program that supports students deemed at risk of not graduating in four years. This collaboration has spurred Blanton educators to design new gallery experiences that foster participants’ sense of belonging and help them cultivate a positive and confident mindset. Each year the Blanton’s educator for university audiences, Siobhan McCusker, presents an interactive lecture to 500 freshmen in the University Leadership Network (ULN), a subset of Student Success Initiatives. To follow up on the lecture, the Blanton’s educators prepare materials and a workshop to support upper-class mentors in leading small groups of the same freshmen through the museum in a community-building activity. McCusker also provides custom gallery lessons for students on academic probation.



“Many of the students in our success programs are first generation or underrepresented students that have never been exposed to artwork or museums. Blanton educators have developed programs that are amazing at helping these students be comfortable in a museum environment and to truly experience the artwork. These co-curricular experiences inspire our students to think, feel, and learn about themselves, each other, and the world around them.”

—Carolyn Connerat, Associate Vice Provost, Student Success Initiatives



TEAM-BUILDING WORKSHOP WITH UT WOMEN'S BASKETBALL

Dr. Emmett Gill (Director, Student-Athlete Wellness and Personal Development and Clinical Assistant Professor, School of Social Work) leads the professional development series *Straight Talk* through UT's Department of Intercollegiate Athletics, to support the growth and learning of student-athletes at the university. *Straight Talk* includes interactive sessions around campus that focus on mindfulness, accountability, resilience, and etiquette.

As part of this program, UT's nationally ranked women's basketball team kicked off a series of summer wellness and personal development sessions at the Blanton in June 2017. The Blanton designed a gallery workshop for the team's visit, which encouraged close-looking, personal reflection, and creativity. The workshop opened with an activity in front of Tavares Strachan's *We Belong Here*, where participants were asked to reflect on what it means to belong to this team; an overwhelming number of their reflections included references to "family," communicating the powerful bonds they feel with their teammates. This workshop marked the start of an exciting new collaboration between the Blanton and UT Athletics, introducing the museum as a rich environment for fostering a dynamic team-building experience.

"Sport and art are inextricably intertwined. Both command mental agility and physicality to create utmost beauty in the eyes of observers. What a campus gem the Blanton is for personal development programming!"

—Christine Plonsky, UT Women's Athletics Director

YOUNG AFRICAN LEADERS INITIATIVE

The university is honored to host a distinguished group of young African leaders—the Mandela Washington Fellows—on campus for six weeks each summer. UT hosted the group from June 16–July 30, 2017. They then traveled to Washington, D.C. for a summit from July 31–August 2, 2017.

The Blanton collaborated with this prestigious program to offer the Fellows a unique experience at the museum during their time at UT. During the Fellows' first week on campus, the Blanton's education team offered the group a two-hour workshop in the galleries. The workshop was designed to build collegial bonds, generate supportive networks, and provide opportunities to share and reflect on the journey ahead.

BILINGUAL CO-TEACHING

In partnership with the Bilingual and Bicultural Education Department at UT's College of Education, the Blanton has been developing a model of dual language instruction to support teachers-in-training studying to become bilingual classroom teachers. Nearing the end of its third year, thus far this collaboration has provided dual-language gallery instruction to more than 2,000 pre-K–12 students from Austin and surrounding communities.

Inspired by this innovative model, recent doctoral candidates in the College of Education have chosen to focus their dissertation on this topic, utilizing this work as a basis for their research.

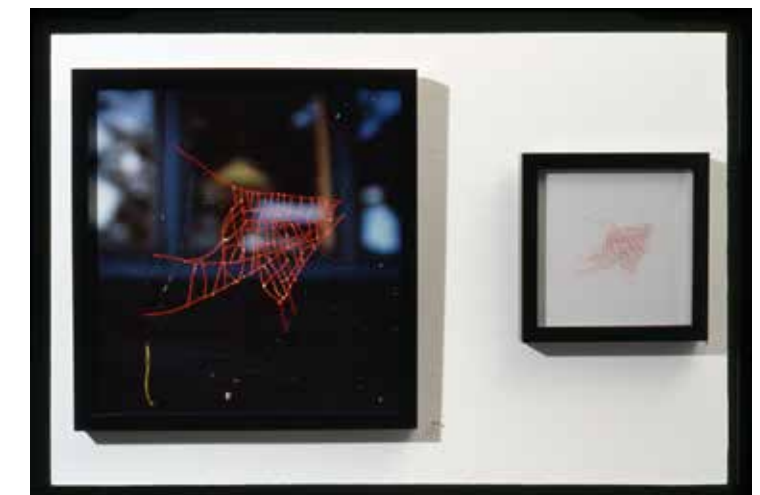




MUSEUM STUDIES SYMPOSIUM

Each spring the Blanton organizes and hosts a Museum Studies Symposium with the College of Fine Arts' Portfolio in Museum Studies; additional support comes from the Humanities Institute and the Department of Art and Art History. Past topics have included: a focus on museum architecture (featuring talks by Kimbell Art Museum Director Eric Lee, Eric Wolf of the Menil Collection, and UT art historian Nassos Papalexandrou); UT alumni who have become art museum directors (Anne and Frank Goodyear of Bowdoin College Museum of Art and David Cole of the Hagley Museum and Library); presenting Native American cultures in museums (Candace Greene and Dorothy Lippert, Smithsonian National Museum of Natural History, along with UT faculty members Melissa Biggs and Pauline Strong).

The 2017 Museum Studies Symposium featured Blanton staff members from collections management, education, and curatorial departments discussing issues related to the reinstallation of the permanent collection.



Above photo: Nina Katchadourian, *Mended Spiderweb #8 (Fish-shaped Patch)*, 1998, c-print, 20 x 20 in., Collection of Lenore Pereira and Richard Niles, San Francisco; and Nina Katchadourian, *Rejected Patches, Mended Spiderweb #8 (Fish-shaped Patch)*, 1998, red Mölnycke Tvättakta thread between Plexiglas, 11 1/2 x 11 1/2 in., Collection of Lenore Pereira and Richard Niles, San Francisco

NINA KATCHADOURIAN EXHIBITION INSPIRES SITE-SPECIFIC PERFORMANCE

Under the direction of UT Professor Katie Dawson (Department of Theatre and Dance), a group of graduate students from Theatre and Dance reached out to the Blanton about creating a site-specific performance in connection with the exhibition *Nina Katchadourian: Curiouser* (March 12–June 11, 2017). These students produced the resulting piece, *Bored with Strangers*, in collaboration with the Cohen New Works Festival.

Bored with Strangers was inspired by artist Katchadourian's use of everyday objects to highlight and reframe the world around us. Designed as an interactive theatrical experience, participants traveled from the university's Winship Drama building to the Blanton, moving through a series of performance vignettes inspired by Katchadourian's exhibition, and ultimately leading the audience to the museum. Upon arriving at the Blanton, viewers were invited to experience *Curiouser* and make connections between Katchadourian's art and the performance that it inspired.

UNDERGRADUATE STUDENTS

University Leadership Network Internships

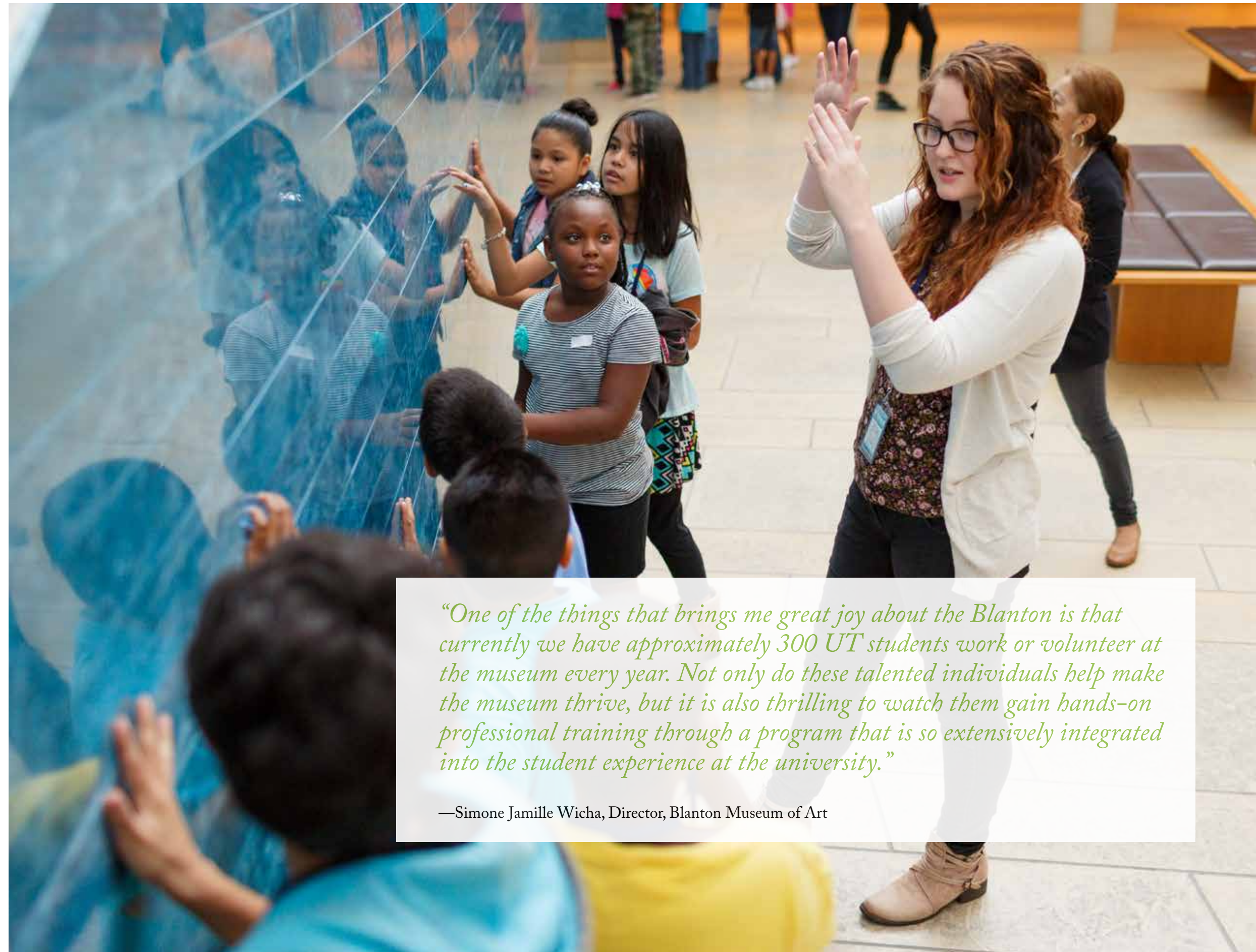
In partnership with the University Leadership Network (ULN), the Blanton offers internships at the museum for undergraduates who are part of the ULN program. The specific focus of these internships varies from year to year, depending upon departmental needs and projects. During the 2016–17 academic year, ULN interns worked in the Blanton’s curatorial, education, and special events departments.

Plan II Internship

In partnership with the Plan II Honors Program, the Blanton offers one academic-year internship for a Plan II undergraduate. The internship is designed to provide experience in the operations of a major art museum. The specific focus of the internship varies from year to year, depending upon departmental needs and projects. During the 2016–17 academic year, the Plan II Intern worked within the Blanton’s education team.

Other Internships

Unpaid internships are available at the Blanton throughout the academic year and summer to undergraduate and graduate students. Academic-year interns must be enrolled at UT Austin, but students from other universities and colleges are invited to apply in the summer. Interns are vital to museum operations in departments such as visitor and volunteer services, membership, development, marketing and communications, curatorial, and education, and positions vary each year depending on departmental needs.



“One of the things that brings me great joy about the Blanton is that currently we have approximately 300 UT students work or volunteer at the museum every year. Not only do these talented individuals help make the museum thrive, but it is also thrilling to watch them gain hands-on professional training through a program that is so extensively integrated into the student experience at the university.”

—Simone Jamille Wicha, Director, Blanton Museum of Art

GRADUATE STUDENTS

Graduate Teaching Fellows

The Blanton relies on the talents of Graduate Teaching Fellows, to help craft customized gallery lessons for the Blanton’s 12,250 annual pre-K–12 visitors. These talented educators-in-training work collaboratively with school partners to help design lesson plans on a variety of topics to ensure that specific goals and curricular needs are met.

2016–17 Graduate Teaching Fellows: Kendyll Gross (faculty advisors: Julia Guernsey and David Stuart, Department of Art and Art History); Verónica Rivera-Negrón (faculty advisor: Paul Bonin-Rodriquez, Department of Theater and Dance); Ariel Spiegelman (faculty advisor: Paul Bolin, Department of Art and Art History); Christopher Wood (faculty advisors: John Clarke and Penelope Davies, Department of Art and Art History).

University Engagement Fellow

The Blanton awards one fellowship annually to a graduate student to support curriculum-based teaching initiatives at the museum. Working closely with the Blanton’s educator for university audiences, the fellow helps develop object-based gallery lessons that connect art to ideas and issues explored in the students’ academic courses.

Spring 2017 University Engagement Fellow: Patricia Ortega Miranda (faculty advisor: George Flaherty, Department of Art and Art History) received her master’s degree in Art History from The University of Texas at Austin. During her fellowship at the Blanton, she assisted with designing and implementing gallery experiences for faculty partners who brought their courses to the museum. These classes came from a range of departments, including Communication Studies, English, Art and Art History, and Spanish and Portuguese.

“As a graduate student in Art History, the experience of working as a museum educator has been transformative and enriching on many levels. Accustomed to concentrating on research and focusing on critical discourses and contexts. . . I had become disconnected from the practice of looking at the work of art itself. After several weeks of interacting with students and seeing them speak and share their thoughts, the work of art suddenly became more than just an object of study. It became an object to experience.”

—Patricia Ortega Miranda, Spring 2017
University Engagement Fellow

Family and Community Programs Fellow

The Blanton awards one fellowship annually to a graduate student to assist in conceptualizing, implementing, and planning family and community programs. Working closely with the Blanton’s educator for family and community programs, the fellow helps facilitate teaching gallery and studio lessons, leads family/community tours, and participates closely in the production of family guides and other educational materials.

Spring 2017 Family and Community Programs Fellow: Claire Williamson (faculty advisor: Paul Bolin, Department of Art and Art History) helped support the Blanton’s family engagement efforts across a broad array of events and programs during her museum fellowship. She assisted in designing and managing programs during such large-scale events as Explore UT and the Blanton Block Party, led gallery lessons and studio activities for community partners including Art From the Streets, Seminary of the Southwest, and BookPeople, and also helped produce bilingual content for family guides.

Drs. Susan G. and Edmund W. Gordon Fellow in African American Art

In honor of Drs. Susan G. and Edmund W. Gordon’s 2015 gift to the university of their collection of works by celebrated African American artist Charles White, the Blanton, with support from the College of Liberal Arts, established the Drs. Susan G. and Edmund W. Gordon Fellowship in African American Art in 2015. The focus of the fellowship is on studying the works by White, to help advance research and scholarship on White and his circle.

2016–17 Drs. Susan G. and Edmund W. Gordon Fellow in African American Art: Phillip Townsend (faculty advisor: Cherise Smith, Department of African and African Diaspora Studies and Department of Art and Art History) conducted extensive research into the Charles White collection. Townsend assisted with the presentation and interpretation of the White works on view as part of the Blanton’s reinstallation. He also conducted interviews with students of White’s and artists who have been influenced by his work, as part of a growing archive connected to the Charles White collection.

Andrew W. Mellon Fellows

In 2013 the Blanton secured a five-year grant from the Andrew W. Mellon Foundation so that it could invite three graduate students per year from UT’s Department of Art and Art History to train with Blanton curators in each of the following areas: European art, Latin American art, and modern and contemporary art. The inaugural Mellon Fellows worked at the Blanton during the 2014–15 academic year. For a fuller history of the program, see pages 38–39.

2016–17 Mellon Fellows

European Art: Elizabeth Welch (faculty advisor: Ann Reynolds, Department of Art and Art History) proposed and organized a rotation of works on paper for the Blanton’s new *Paper Vault* galleries, *Dancing with Death* (September 2–November 26, 2017). The selection of works for this exhibition traces depictions of mortality in European and Latin American art dating from the fifteenth through the twentieth century.

Latin American Art: Julia Detchon (faculty advisor: George Flaherty, Department of Art and Art History) researched video works by Latin American artists for inclusion in the Blanton’s newly opened Film and Video Gallery; she also conducted extensive research on “mail art” by Edgardo Antonio Vigo in the Blanton’s archives, proposed four future installation rotations of this material for the museum’s Latin American art galleries, and made recommendations for which works of art should be formerly accessioned into the museum’s collection.

Modern and Contemporary Art: Kara Carmack (faculty advisor: Ann Reynolds, Department of Art and Art History) researched works in the Blanton’s collection and worked on the Blanton’s Ellsworth Kelly website, which will launch when Kelly’s *Austin* opens on the museum’s grounds in 2018. During her fellowship, Carmack also interviewed Eleanore Mikus, who has three works in the Blanton’s collection, as part of the Blanton’s growing archive of video interviews with contemporary artists.



Kara Carmack, 2016–17 Andrew W. Mellon Fellow in Modern and Contemporary Art, interviewing artist Eleanor Mikus.

“The opportunity for Mellon Fellowships at the Blanton was an important part of my choice to come to UT to study Latin American art history. The Blanton has been a pioneering collector of Latin American art, and the Mellon Fellowship allows me to work directly with some of the most important works of art in my field. As someone who hopes to do curatorial work, it also gives me the rare opportunity for professional experience in a very active Latin American department, learning about curating, research, and the possibilities for a future career.”

—Julia Detchon, 2016–17 Andrew W. Mellon
Fellow in Latin American Art

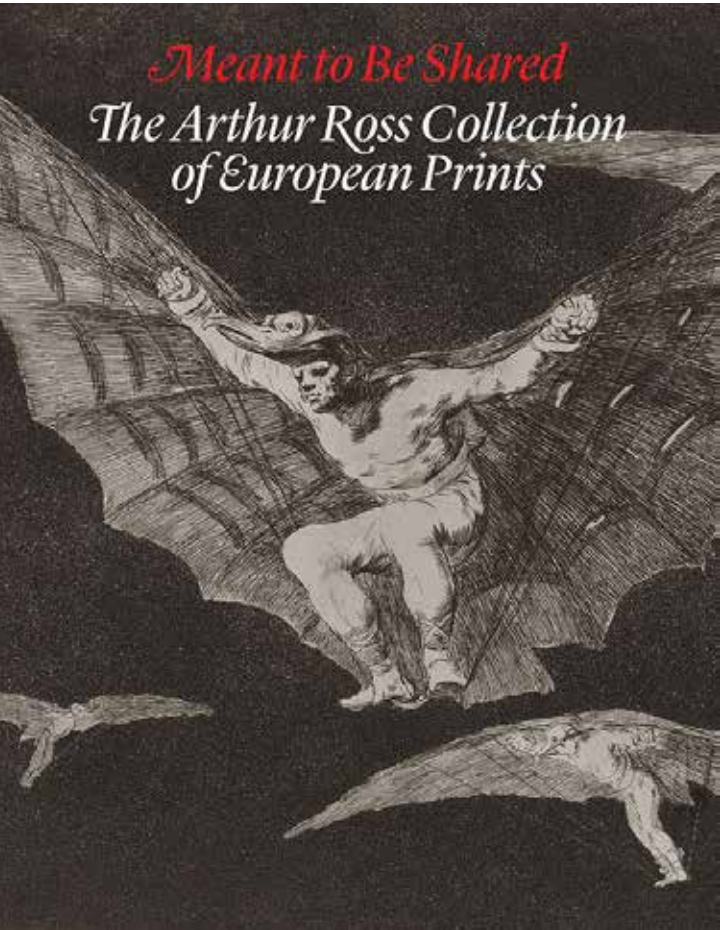
MELLON FELLOW PROJECTS AT THE BLANTON SINCE PROGRAM’S LAUNCH IN 2014–15

2014–15 Mellon Fellows

European Art: Douglas Cushing (faculty advisor: Linda Henderson, Department of Art and Art History) helped lead a Blanton partnership with Yale University Art Gallery as part of Yale's collection-sharing initiative connected to their Arthur Ross Collection. Yale selected the Blanton as one of their partners for this initiative, and the Blanton in turn chose to focus on Yale's superb Goya prints as the foundation for its exhibition.

As a Mellon Fellow, Cushing researched and published the following essay for the Ross Collection catalogue: Douglas Cushing, "Reason and its Follies: Reading Goya as a Modern Viewer," in *Meant to be Shared: The Arthur Ross Collection of European Prints* (New Haven: Yale University Art Gallery, 2015)

Cushing later worked with the Blanton as a managing curator on *Goya: Mad Reason* (June 19–September 25, 2016).



Latin American Art: Alexis Salas (faculty advisor: Andrea Giunta, Department of Art and Art History) researched works by Latin American artists housed in various collections throughout campus. She also organized an installation of works from the Blanton's collection entitled *All the Signs are (T)here: Social Iconography in Mexican and Chicano Art from Collections at The University of Texas at Austin* (April 25–August 9, 2015), which included works from the Blanton's collection supplemented by key loans from UT's Benson Latin American Collection.



Image: Alexis Salas in her installation.

Modern and Contemporary Art: Katie Anania (faculty advisor: Richard Shiff, Department of Art and Art History) produced an installation of works from the Blanton's collection entitled *Paper and Performance: The Bent Page* (April 25–August 9, 2015). Drawing from the Blanton's deep holdings of works on paper, Anania paired together works by such artists as William Anastasi, Robert Rauschenberg, Dove Bradshaw—whose work Anania helped bring into the museum's collection as part of her work on the installation—Johanna Calle, and Edgardo Antonio Vigo.



Image: Katie Anania in her installation.

2015–16 Mellon Fellows

European Art: Hannah Wong (graduate advisor: Linda Henderson, Department of Art and Art History) researched and wrote labels for European Old Master paintings in the Blanton's reinstallation. Additionally, she worked with a conservator to do X-ray and infra-red analysis on eight works from the Blanton's collection, which yielded unexpected discoveries and add knowledge to our understanding of these objects (five of these works are included in the reinstallation).



Image: Hannah Wong lecturing on her findings.

Latin American Art: Robin Williams (faculty advisor: Ann Reynolds) researched and wrote labels for objects in the Blanton's new collection galleries dedicated to contemporary Latin American art. In addition, Williams worked closely with the Blanton's Curator of Latin American Art, Beverly Adams, on the exhibition *Fixing Shadows: Contemporary Peruvian Photography, 1968–2015* (April 23–July 3, 2016). Williams traveled to Peru to conduct research for the show and produced a scholarly brochure that accompanied the exhibition.

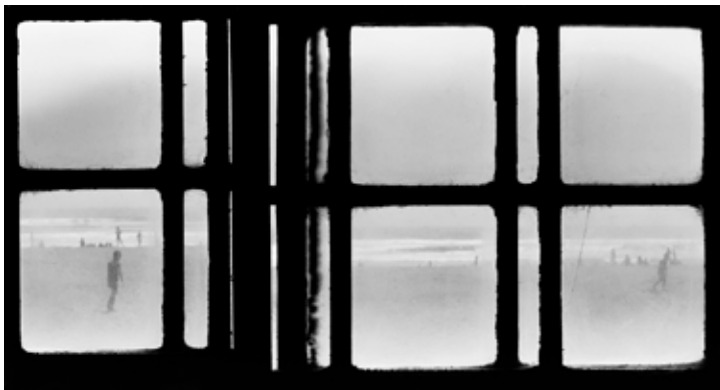


Image: Fernando La Rosa, *Ventana II* [Window]. Máncora, Piura, Perú, from the series Ventanas [Windows], 1974, gelatin silver print, 9 x 18 in., Purchased through the generosity of Bridget Aboel-Nil, Janet Allen, Mary Sullivan Casas, Joan Clark, Martha and Greg Clay, Kathleen Irvin Loughlin, Flora Marvin, and Elisabeth and Alex Tynberg, 2016

Modern and Contemporary Art: Lauren Hanson (faculty advisor: Ann Reynolds) researched and wrote labels on art of the American West and contemporary art works in the Blanton's reinstallation. Another of Hanson's undertakings at the Blanton was to conduct video interviews with two contemporary artists whose works are featured in the Blanton's collection and in the 2017 reinstallation—Mary Corse and Vincent Valdez. These interviews are part of a growing archive of interviews with contemporary artists that the Blanton is building.



Image: interview with Vicent Valdez in his studio.

The following is a partial listing of alumni of the Blanton's fellowship program. The museum has been formally tracking alumni since 2012 and is in the process of compiling a fuller listing. If you know anyone who has been a fellow in the program and still works in the museum field, please let us know by contacting Dalia Azim at dalia.azim@blantonmuseum.org

Sarah Abare (Graduate Teaching Fellow, 2013–14) is currently education and tours coordinator at the Walker Art Center.

Katie Anania (Mellon Fellow in Modern and Contemporary Art, 2014–15) was a 2016–17 Fellow at the Morgan Library & Museum. She has been awarded a second post-doctoral fellowship in 2017–18 as a Wallace Fellow at Harvard's Villa I Tatti in Florence, Italy.

Hannah Baker (Graduate Teaching Fellow, 2014–15) is currently a teaching artist at the Frye Art Museum, Seattle.

Francesca Balboni (Public Programs Fellow, 2013–14) is currently a PhD student in art history at The University of Texas at Austin.

Tripp Cardiff (Graduate Teaching Fellow, 2014–15) is currently docent manager at the San Antonio Museum of Art.

Douglas Cushing (Mellon Fellow in European Art, 2014–15) is a Houghton Library 2017–18 Visiting Fellow in Publishing History at Harvard College.

Beth Foulds (Graduate Teaching Fellow, 2014–15) is currently education and programs manager at the Briscoe Western Art Museum, San Antonio.

Rebecca Giordano (University Engagement Fellow, 2014–15) begins as a PhD student in art history at the University of Pittsburgh in fall 2017.

Lauren Hanson (Mellon Fellow in Modern and Contemporary Art, 2015–16) is currently a PhD candidate in art history at The University of Texas at Austin.

Jana LaBrasca (University Engagement Fellow, 2015–16) is currently a catalogue raisonné research fellow at the Judd Foundation, Marfa.

Vivian Lin (Public Programs Fellow, 2014–15) is currently an assistant curator of education at the Sheldon Museum of Art in Lincoln, Nebraska.

Madeleine LePere (Graduate Teaching Fellow, 2015–16) is currently an educator for school and teacher programs at the Tacoma Art Museum.

Kimberlynn Martin (Graduate Teaching Fellow, 2015–16) is currently a learning specialist at the Cincinnati Museums Center.

Patricia Ortega-Miranda (University Engagement Fellow, Spring 2017) began as a PhD student in art history at the University of Maryland in fall 2017.

Marie Petersen (Graduate Teaching Fellow, 2015–16) is currently a pre-school teacher in Seattle.

Brady Plunger (Graduate Teaching Fellow, 2014–15) is currently an associate museum educator at Crystal Bridges Museum of American Art.

Alexis Salas (Mellon Fellow in Latin American Art, 2014–15) is currently a visiting assistant professor of art history at Hampshire College.

Christina Sickingen-Hohenburg (Public Programs Fellow, 2015–16) is currently an MA student in art history at The University of Texas at Austin.

Elizabeth Srsic (Family and Community Programs Fellow, 2014–15 and 2015–16) is currently a visual arts teacher at the University of Texas Charter School in Waco, TX.

Callan Steinmann (Public Programs Fellow, 2012–13) is currently associate curator of education at the Georgia Museum of Art.

Sophie Stuart (Graduate Teaching Fellow, 2012–13) is currently a festival program manager at SxSWedu.

Robin K. Williams (Mellon Fellow in Latin American Art, 2015–16) is currently a 2017 Fellow at the Museum of Contemporary Art Detroit.

Lauren Wilson (Family and Community Programs Fellow, 2013–14) currently runs her own museum consulting firm, Illuminated Ideas.

Hannah Wong (Mellon Fellow in European Art, 2015–16) completed her PhD in art history at The University of Texas at Austin in 2017 and is continuing her research on artistic friendships and collaboration.



REINSTALLING THE PERMANENT COLLECTION

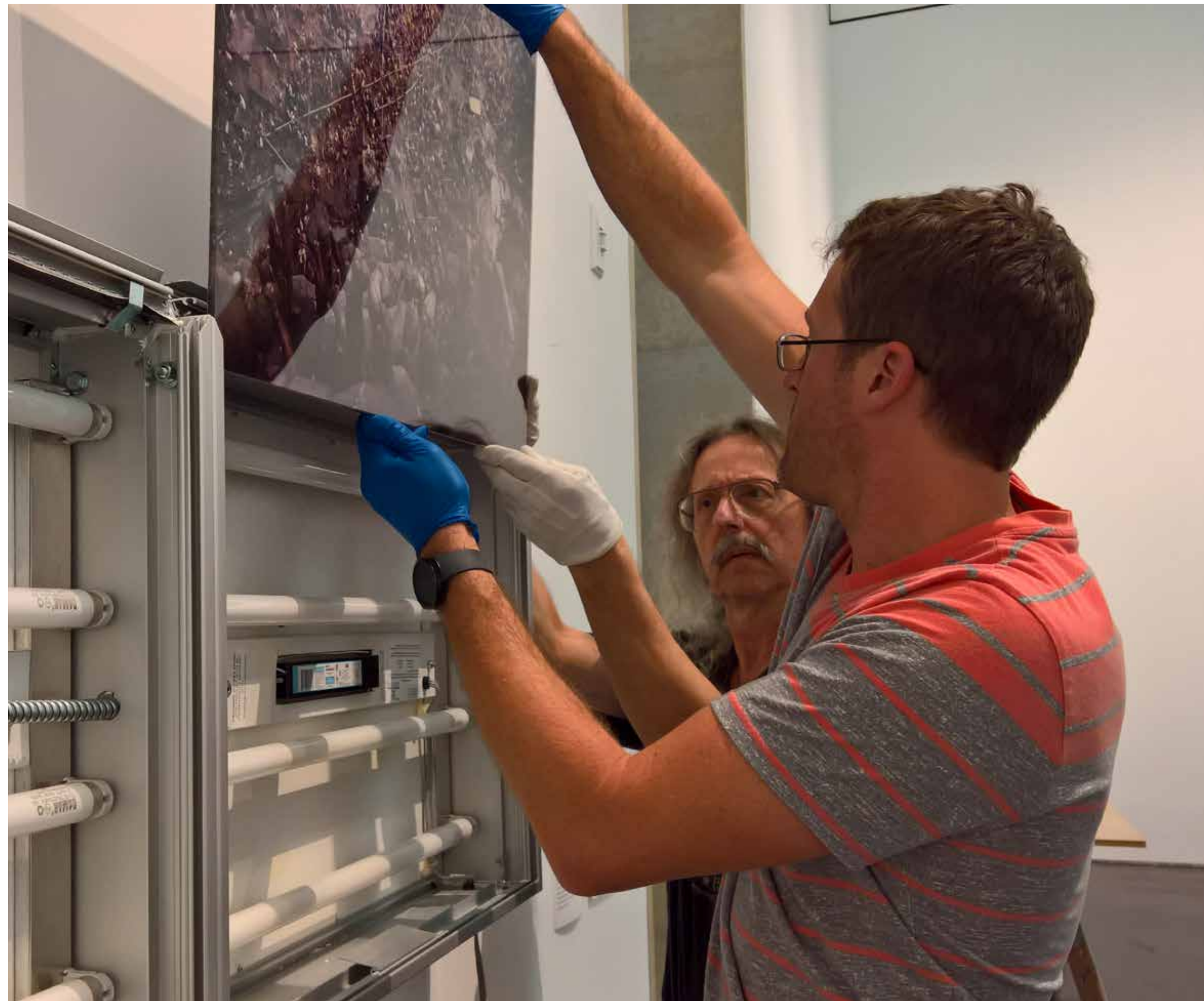
REINSTALLING THE PERMANENT COLLECTION

In February 2017, the Blanton unveiled its renovated and reinstalled permanent collection galleries. This was the first time in ten years for the presentation of the collection to be comprehensively reimagined, and the museum worked closely with members of the campus community in considering how the new installation could make the greatest impact on teaching and learning at UT.

FOCUS GROUPS WITH UT FACULTY

Early on in the planning and research phase of this five-year process, the Blanton convened focus groups with a diverse group of campus peers to both gather their expertise and to further diversify the Blanton's long-standing role as a "classroom" for the university. The focus groups covered the following topics and included these participants:

- *The Human-Object Relationship.* Mary Hayhoe (Psychology); Michael Benedikt (Architecture); Samuel Baker (English); Steve Friesen (Religious Studies and Classics); Richard Isackes (Theater and Dance); Craig Campbell (Anthropology); Laura Gutiérrez (Latin American and Latina/o performance studies)
- *Real and Virtual Spaces in the Galleries.* Sam Gosling (Psychology); Tamie Glass (Architecture); Nancy Kwaliek (Interior Design/Architecture); Clay Shortall (Architecture)
- *The Art Museum as an Environment for Teaching and Learning.* Melinda Mayer (Art Education); Yolanda Padilla (Social Work and Women's Studies); Glenn Peers (Art and Art History); Stuart Reichler (Natural Sciences); Suzy Seriff (Anthropology)
- *The Visitor Experience.* Frauke Bartels (UT Project Management and Construction Services); David Bourland (UT Development); Susan Buckenmeyer (Office of the Dean of Students); Linsey Duett (UT Parking & Transportation); Megan Kareithi (UT Division of Diversity and Community Engagement); Jennifer Maedgen (UT Division of Diversity and Community Engagement); Emily Shyroch (UT Division of Diversity and Community Engagement)



EXPANDING REPRESENTATION OF LATIN AMERICAN ART

The University of Texas at Austin is considered one of the most important U.S. centers dedicated to the history and culture of Latin America, and the Blanton is at the heart of UT's unparalleled resources for the study of Latin American art. The Blanton was one of the first museums to collect modern and contemporary Latin American art in the United States, beginning in the late 1960s, and the first to establish a curatorial position devoted solely to this field, in 1988.

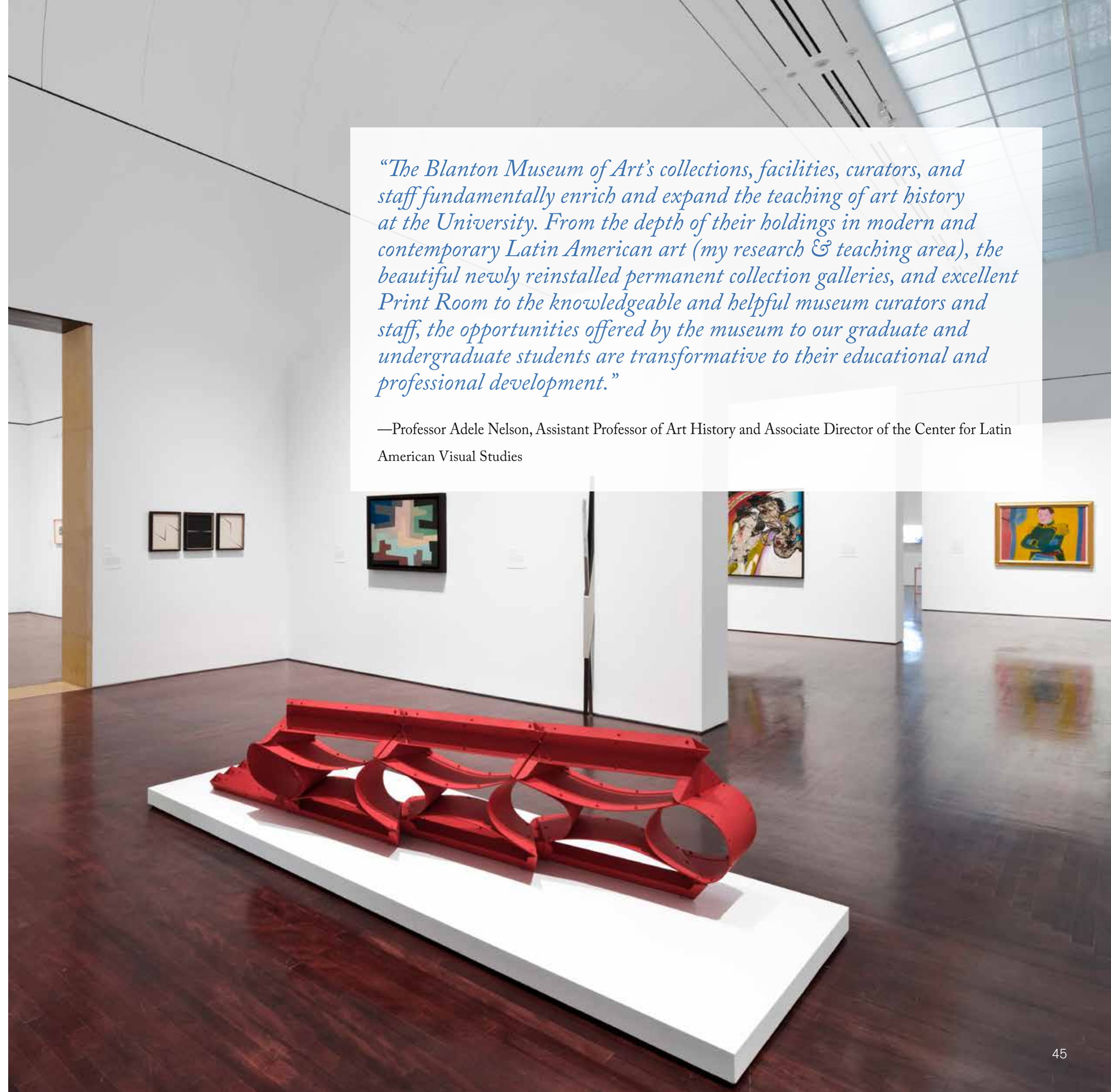
Within its reinstalled collection galleries, the Blanton is showcasing its renowned collection of Latin American modern and contemporary art for the first time. In addition, the museum is strengthening its commitment to collecting, studying, and exhibiting art from Latin America by devoting three new galleries to art from the ancient and Spanish Americas.

ART OF THE ANCIENT AMERICAS

The museum collaborated with Astrid Runggaldier (assistant director of UT's Mesoamerican Center) and Kendyll S. Gross (graduate student in Art and Art History) on the selection of objects for a new gallery dedicated to art of the ancient Americas. Dr. Runggaldier and Ms. Gross helped identify an art historical point of view for the gallery and create interpretation for the objects, which have rarely or never-before been on view, creating new opportunities for teaching and engagement with art from across the ages.

“The Blanton Museum of Art’s collections, facilities, curators, and staff fundamentally enrich and expand the teaching of art history at the University. From the depth of their holdings in modern and contemporary Latin American art (my research & teaching area), the beautiful newly reinstalled permanent collection galleries, and excellent Print Room to the knowledgeable and helpful museum curators and staff, the opportunities offered by the museum to our graduate and undergraduate students are transformative to their educational and professional development.”

—Professor Adele Nelson, Assistant Professor of Art History and Associate Director of the Center for Latin American Visual Studies



ART OF THE SPANISH AMERICAS

The display of art of the Spanish Americas, another new area of focus for the Blanton, connects to a broader cross-campus initiative aimed at bringing greater emphasis to Spanish colonial visual culture. Thanks to a generous grant from The Carl & Marilyn Thoma Art Foundation, coupled with the concurrent long-term loan of part of their renowned collection of Spanish colonial art, the Blanton appointed Dr. Rosario I. Granados, its first Carl & Marilyn Thoma Associate Curator of Spanish Colonial Art, in August 2016.

The opening of the new Spanish Americas galleries at the Blanton has enabled many new opportunities for teaching. Classes focused on a variety of topics—from visual and material culture in colonial Latin America to Iberian literature to colonialism/post-colonialism to Spanish for heritage speakers—have brought their students to the galleries.

The Blanton has partnered with UT's LLILAS Benson Latin American Studies and Collections to develop the larger campus initiative, with further support provided by UT's College of Liberal Arts, College of Fine Arts, and School of Architecture.

In 2016–17, The Thoma Foundation, the Blanton, and LLILAS Benson announced a call for proposals to fund six short-term visits for scholars to conduct research on South American colonial art based on the long-term loan to the Blanton by The Thoma Foundation. The Thoma Visiting Scholars in Spanish Colonial Art will have access to over thirty works now at the Blanton, as well as the extensive resources of the Nettie Lee Benson Latin American Collection, one of the premier libraries in the world focused on colonial Latin American materials.

In April 2017, LLILAS, the College of Liberal Arts, and the Blanton launched a new Distinguished Visiting Speakers' series dedicated to art of the Spanish Americas. In spring 2018 the university will bring in recognized scholar Dr. Gabriela Siracusano as a Tinker Visiting Professor to teach a course about art, materials, and culture in the Spanish Americas. In 2018, UT's annual Lozano Long conference will also focus on Spanish colonial material culture, building on the momentum of the Tinker and the larger cross-campus initiative.



SPANISH COLONIAL ART WORKING GROUP

- Rosario I. Granados
Blanton Museum of Art
- Susan Deans-Smith
Department of History
Faculty coordinator for campus initiative
- Jorge Cañizarez-Esguerra
Department of History
- Alan Covey
Department of Anthropology
- George Flaherty
Department of Art and Art History
- Julianne Gilland
Benson Library
- Julia Guernsey
Department of Art and Art History

- Benjamin Ibarra Sevilla
School of Architecture
- Kelly McDonough
Department of Spanish & Portuguese
- Susan Rather
Department of Art and Art History
- Enrique Rodriguez
Department of Anthropology
- Astrid Rungaldier
Department of Art and Art History
- Jeffrey C. Smith
Department of Art and Art History
- David S. Stuart
Department of Art and Art History



IMPROVING VISITOR EXPERIENCE THROUGH DESIGN

As part of the reinstallation project, the Blanton also partnered with Tamie Glass (Architecture) to improve the visitor experience throughout the museum and galleries. An interior designer with experience working for top firms internationally, Glass's teaching and practice investigate “experiential” aspects of design, emphasizing the user experience. In her work with the Blanton, she helped redefine the museum's graphic design, wayfinding, seating, and lighting, transforming the spaces in question with a new environmental identity.



BLANTON MUSEUM OF ART

The University of Texas at Austin

Blanton Museum of Art

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Austin, Texas 78712-0338

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