

# BLANTON MUSEUM OF ART

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## ANNETTE DIMEO CARLOZZI TO RETIRE AFTER 18 YEARS AT THE BLANTON MUSEUM OF ART



### *Curator's passionate vision has shaped the Blanton's contemporary program*

AUSTIN, Texas – November 20, 2014 – The Blanton Museum of Art at The University of Texas at Austin announces the retirement of curator Annette DiMeo Carozzi at the end of this month. Since joining the Blanton in 1996 as the museum's first curator of modern and contemporary art, Carozzi has played a leading role in numerous key museum initiatives. In addition to organizing dozens of innovative and thought-provoking exhibitions, she established a vibrant and diverse contemporary collection, overseeing the acquisition of works of art by internationally recognized artists from Anselm Kiefer and Bill Viola to Teresita Fernández and Byron Kim—works that are now counted among the Blanton's visitor favorites.

"Annette Carozzi has been a leader at the Blanton and within the art community for many years, as well as a beloved teacher, mentor, and friend to many of us," says Blanton Director Simone Wicha. "The Blanton is very fortunate that its first curator of modern and contemporary art was not only a dedicated museum professional and champion for artists, but also cared deeply about the visitor experience. Annette has a remarkable way of conveying her passion while encouraging us to see, think, feel, and be engaged. That genuine commitment to spark our visitors' imagination and pique their curiosity continues to define the Blanton today, and I salute Annette for leaving this institution with such an important and generous legacy."

During her time at the Blanton, Carozzi has served as Senior Curator of American and Contemporary Art, Director of Curatorial Affairs, Deputy Director of Art and Programs, and, most recently, Curator at Large. She has worked as a museum professional—primarily as a contemporary art curator, but also as a museum director and arts producer—for close to 40 years at institutions

across the United States, including the Walker Art Center, Laguna Gloria Art Museum, the Aspen Art Museum, and the Contemporary Arts Center, New Orleans. Prior to coming to the Blanton (then the Huntington Art Gallery) to develop its contemporary art program, she served as Visual Arts Producer for the 1996 Olympic Games in Atlanta.

From 1996–2012, Carlozzi played a critical role in building, interpreting, and publishing the Blanton's modern and contemporary art collection. Some of her notable acquisitions include Anselm Kiefer's *Sternenfall*, Richard Long's *Summer Circle*, and Louise Nevelson's *Dawn's Presence – Two Columns*. With an eye for new talent and the support of museum patrons, she sought out cutting-edge works by younger artists now considered contemporary masters, including Terry Adkins, Anne Chu, Cao Fei, Ellen Gallagher, Rachel Harrison, Emily Jacir, Glenn Ligon, Dario Robleto, and Amy Sillman. She also added works to the collection by such respected figures as Vito Acconci, Celia Alvarez Muñoz, Charles Gaines, Luis Jiménez, Lee Lozano, Bill Lundberg, Ana Mendieta, David Novros, David Reed, and George Sugarman, among others. Throughout her tenure, Carlozzi's ambition was to pique lively dialogue in the galleries by revealing vital connections among historical and contemporary works of art and to expand the canon of artistic achievement represented in the collection. When the Blanton's new building opened in 2006, she co-curated with her then-colleague and curator of Latin American art, Gabriel Perez-Barreiro, *New Now Next*, a wide-ranging survey of recent contemporary acquisitions, and *America/Americas*, an integrated display of Latin American and American modernism that reflects the shared affinities among twentieth-century North and South American art; it was the first major collection installation of its kind in any U.S. art museum.

"Annette has a talent for building relationships with both collectors and artists, many times bringing these two together," remarks former Blanton Director Jessie Otto Hite. "Before she arrived at the Blanton, much of the museum's focus in American art had centered on the Michener Collection, which encompasses primarily the first half of the twentieth century. As a result of Annette's friendships and deep understanding of the contemporary art world, the Blanton now has an exceptional collection of contemporary art that includes work not only from the U.S. but across the world, as well as an enviable record of groundbreaking exhibitions."

Other acclaimed Blanton exhibitions curated by Carlozzi include *Negotiating Small Truths* (1999); *Cartoon Noir* (2002) and *Transgressive Women* (2003); *Paul Chan: Present Tense* (2006), *Mike's World* (2007), *Desire* (2010); and more recently, the monumental *Through the Eyes of Texas: Masterworks from Alumni Collections* (2013) and the innovative multimedia project, *Perception Unfolds: Looking at Deborah Hay's Dance* (2014), currently on view at the Yale School of Art. Carlozzi brought memorable traveling exhibitions to Austin as well, including *Birth of the Cool: California Art, Design, and Culture at Midcentury* (2009) and *El Anatsui: When I Last Wrote to You About Africa* (2012). And from 2006–2011, Carlozzi spearheaded the Blanton's project series, *WorkSpace*, which provided the curatorial staff with opportunities to present new developments in the field; the series included her own provocative projects with artists Matthew Day Jackson and Jim Drain, as well as *In Katrina's Wake*, which chronicled the leadership efforts of the New Orleans artist community in the aftermath of disaster.

Carlozzi's research has been featured in numerous Blanton publications, including the comprehensive collection catalogue, *American Art Since 1900*, and the handbooks, *Guide to the Collection* and *110 Favorites from the Collection*. She has also published widely outside the Blanton. In the 1980s, she wrote *Fifty Texas Artists* (Chronicle Books, 1986), considered a

definitive survey at that time, and she will be returning to her early career research on region and place for her next project: a volume surveying the artistic achievements, cultural patronage, and institution building of the modern and contemporary Texas art scene that will be released as part of the forthcoming series from University of Texas Press, "The Texas Bookshelf."

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**About the Blanton Museum of Art:**

Founded in 1963, the Blanton Museum of Art is one of the foremost university art museums in the country and holds the largest public collection in Central Texas. Recognized for its modern and contemporary American and Latin American art, Italian Renaissance and baroque paintings, and encyclopedic collection of prints and drawings, the Blanton offers thought provoking, visually arresting, and personally moving encounters with art.

The museum is located at the intersection of Martin Luther King Jr. Boulevard and Congress Avenue and is open Tuesday through Friday from 10-5, Saturday from 11-5, and Sunday from 1-5. Thursdays are free admission days and every third Thursday the museum is open until 9. Admission Prices: Adults \$9, Kids 12 and under FREE, Seniors (65+) \$7, Youth/College Students (13-21) \$5. Admission is free to members, all current UT ID-holders. For additional information call (512) 471-7324 or visit [www.blantonmuseum.org](http://www.blantonmuseum.org).

**For more information and high-resolution images, please contact:**

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**Photo Caption:**

Annette DiMeo Carlozzi stands in front of El Anatsui's *Seepage* (2007), a work in the Blanton's permanent collection

Photo by Josh Baker, Azulox Photography