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Blanton National Leadership Board
2020–2021

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Director’s Message

As we have grappled with the challenges of the past two years, art has felt more vital than ever. It has continued to bring us together as a community, reminding us of how our lives are intertwined, and helping us find creative ways of thinking about and seeing the world around us. Our community at the Blanton is made up of you: our members, donors, friends, and visitors who support and love this museum. While the pandemic has changed the ways we live and interact, the value of art and the joy it inspires remain a welcome constant.

Adapting to our changing world, we have reshaped our program to make it more digitally accessible while also welcoming visitors back into the galleries. This Blanton Bulletin reflects on the remarkable and diverse exhibitions we shared with our audiences in the past year, as well as our robust online programs and dynamic educational resources. In the past year we have seen attendance returning to pre-pandemic levels. At the same time, the museum has a greater reach than ever before as a result of strengthening our digital content. This hybrid model of engagement, connecting both in person and online, will persist into the future, and we are determined to find ways to continue to be there for our community in both spheres.

Beyond the work that’s visible in our galleries and online, we have continued to advance other important initiatives that will further define the future of the Blanton. For those who have visited recently, you know that construction on our new grounds initiative is well underway, with the project expected to be complete in 2023. The museum will remain open throughout construction, and we cannot wait to welcome visitors to our re-envisioned grounds next year. Another important museum-wide effort relates to our ongoing commitment to ensuring that the Blanton is a welcoming and accessible place for all. We’ve been engaged in a lot work behind the scenes looking at how our community is reflected in our galleries and program, how to strengthen staff diversity through recruitment and hiring practices, and improving physical accessibility to the museum and supporting neurodiversity needs, in addition to other related efforts.

Art and artists have the distinct ability to reflect the world back to us—sometimes through sublime beauty and sometimes by making us look deeper or more critically. Thank you for believing in art—and for believing in the Blanton. Your steadfast support of the museum is essential, allowing us to continue our important work of feeding souls, building community, and elevating society.

I look forward to seeing you in the galleries soon.

Sincerely,

Simone Jamille Wicha
Director

“I've always loved the Blanton. Love it even more in times such as these.”

—MUSEUM VISITOR
Exhibitions

The Blanton organizes thought-provoking original exhibitions and partners with museums across the country to bring the best traveling exhibitions to Austin. Between September 2020 and August 2021, the Blanton hosted the following temporary exhibitions:

**Expanding Abstraction: Pushing the Boundaries of Painting in the Americas, 1958–1983**
October 4, 2020–January 10, 2021

Drawn from the Blanton’s permanent collection, which includes deep holdings of paintings made in the United States and Latin America in the 1960s and 1970s, this exhibition explored how painting was transformed during these decades. Dripping, pouring, staining, and even slinging paint, became common in this era, as did the use of non-traditional media such as acrylic and industrial paints. Artists also challenged the flat, rectangular format—long the standard in painting—to create texture and dimensionality, blurring the lines between painting and sculpture and foregrounding the object’s materiality.

Organized by Carter E. Foster, Deputy Director for Curatorial Affairs, Blanton Museum of Art

Generous funding for this exhibition was provided by Choongja (Maria) and Stephen Kahng, Peter Kahng, and Jeanne and Michael Klein; with additional support from Suzanne Deal Booth, the Robert Lehman Foundation, and the Carl & Marilynn Thoma Art Foundation.

After Michelangelo, Past Picasso: Leo Steinberg’s Library of Prints
February 7–May 9, 2021

An investigation of the encyclopedic print collection of art historian and art critic Leo Steinberg, which was acquired by the Blanton in 2002, this exhibition examined the impact of Steinberg’s collection on his scholarship and art criticism. Steinberg, a rare art historian who turned his inquisitive eye and captivating prose to both Renaissance and modern art, amassed a collection that comprehensively illustrates the history of European printmaking. Steinberg’s prints formed a visual library that shaped his scholarship in fundamental ways. His wide-ranging scholarship addresses such artists as Michelangelo Buonarroti, Leonardo da Vinci, Peter Paul Rubens, Pablo Picasso, and Jasper Johns.

Organized by Holly Borham, Associate Curator, Prints, Drawings, and European Art, Blanton Museum of Art

Major funding for this exhibition and the accompanying catalogue was provided by the Getty Foundation through The Paper Project, with additional support from Leslie Shaunt and Robert Topp, the Scurlock Foundation Exhibition Endowment, and the IFPDA Foundation.
Black Is Beautiful: The Photography of Kwame Brathwaite
June 27–September 19, 2021

In the late 1950s and throughout the 1960s, Kwame Brathwaite used photography to popularize the political slogan “Black Is Beautiful.” This exhibition—the first ever dedicated to Brathwaite’s remarkable career—tells the story of a key figure of the second Harlem Renaissance. Inspired by the writings of activist and Black nationalist Marcus Garvey, Brathwaite, along with his older brother, Elombe Brath, co-founded the African Jazz Arts Society and Studios (AJASS) and the Grandassa Models. AJASS was a collective of artists, playwrights, designers, and dancers. Grandassa Models—the subject of much of this show’s contents—was a modeling collective for Black women, founded to challenge white beauty standards.

This exhibition was organized by Aperture, New York and Kwame S. Brathwaite. The Blanton’s presentation was organized by Claire Howard, Assistant Curator, Modern and Contemporary Art, Blanton Museum of Art.

The exhibition Black Is Beautiful: The Photography of Kwame Brathwaite and the accompanying Aperture publication were made possible, in part, by generous support from the National Endowment for the Arts and the Photographic Arts Council Los Angeles.

Generous support for this exhibition at the Blanton was provided by Michael Chesser, with additional support from Ellen and David Berman.

Installation view of Black Is Beautiful: The Photography of Kwame Brathwaite, Blanton Museum of Art, The University of Texas at Austin, June 27–September 19, 2021
Suzanne Bocanegra: Valley
June 27–September 19, 2021

Suzanne Bocanegra’s Valley, an immersive video installation, presents eight women artists reenacting Judy Garland’s wardrobe test for the 1967 cult film Valley of the Dolls. Garland’s casting as a lead in the story of three women undone by drugs and show business was brief, and the wardrobe test is the only footage of Garland from the film that survives. Bocanegra worked with the studio staff of the Fabric Workshop and Museum in Philadelphia to painstakingly reproduce Garland’s Valley of the Dolls costumes for the eight performers in Valley, where synchronized projections show the costumed performers precisely recreating Garland’s gestures and expressions from her wardrobe test.

Organized by Claire Howard, Assistant Curator, Modern and Contemporary Art, Blanton Museum of Art

Major funding for this exhibition was provided by Suzanne Deal Booth.

• Suzanne Bocanegra, Valley; stills, detail, 2018, eight-channel HD video with sound, 4:44 min. In collaboration with The Fabric Workshop and Museum (photo: Carlos Avendaño, courtesy of the artist)
The Contemporary Project

An exhibition space dedicated to featuring newly made work by contemporary artists.

Contemporary Project 7

Diedrick Brackens: darling divined
October 17, 2020–May 16, 2021

The intricately woven textiles of Diedrick Brackens speak to the complexities of Black and queer identity in the United States. Interlacing diverse traditions, including West African weaving, European tapestries, and quilting from the American south, Brackens creates cosmographic abstractions and figurative narratives that lyrically merge lived experience, commemoration, and allegory. He uses both commercial dyes and unconventional colorants such as wine, tea, and bleach, and foregrounds the loaded symbolism of materials like cotton, with its links to the transatlantic slave trade.

Diedrick Brackens: darling divined was organized by the New Museum, New York. The exhibition was curated by Margot Norton, Curator, and Francesca Altamura, former Curatorial Assistant. The Blanton Museum of Art’s presentation was organized by Veronica Roberts, Curator of Modern and Contemporary Art.

Funding for this exhibition at the Blanton was provided by Suzanne McFayden, Fredericka and David Middleton, Ellen and David Berman, and the Loraine O’Gorman Gonzales Creative Craft Fund.

• Installation view of Diedrick Brackens: darling divined, Blanton Museum of Art, The University of Texas at Austin, October 17, 2020–May 16, 2021
Contemporary Project 8

Sedrick Huckaby
May 29–December 5, 2021

Sedrick Huckaby explores psychology, community, and the human condition in his powerful portraits painted from life. The artist prefers to engage directly with his sitters, acknowledging the intensity that results from collaborating with live models and people with whom he has a close personal connection. Through his virtuoso facility with oil paint, Huckaby utilizes texture, dimensionality, and intensely saturated colors to extraordinary expressive effect. In Huckaby’s words: “The art that I am most often occupied with is about the themes, people and places of my hometown. I found that I could address the issues of global importance through dealing with the same issues within my local community.”

Organized by Carter E. Foster, Deputy Director for Curatorial Affairs, Blanton Museum of Art

Funding for this exhibition was provided in part by Ellen and David Berman.

- Sedrick Huckaby, Sonadores (Three Pieces), 2018, oil on canvases, overall: 72 x 72 in. The Harlan R. Crow Family (photo: James Wilson)
**Paper Vault**

A suite of galleries dedicated to thematic exhibitions drawn from the Blanton's expansive collection of over 17,000 works on paper, as well as small-scale special exhibitions.

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**Off the Walls: Gifts from Professor John A. Robertson**

November 8, 2020–March 14, 2021

Featuring a selection of prints, drawings, collages, and photographs acquired by renowned bioethics scholar and distinguished UT Law professor John A. Robertson and ultimately donated to the Blanton, this exhibition celebrated Robertson's generosity and legacy. With a focus on modern and contemporary works on paper, Robertson's collection is both international in scope and also focused on artists from Texas and those affiliated with UT, reflecting his longstanding relationship with the Blanton and his friendship with esteemed UT art historian Richard Shiff.

Organized by Genevra Higginson, former Curatorial Assistant, Prints and Drawings, Blanton Museum of Art; and Claire Howard, Assistant Curator, Modern and Contemporary Art, Blanton Museum of Art

Generous funding was provided by the Bequest of John A. Robertson.

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  (photo: © The Estate of Philip Guston, courtesy Hauser & Wirth)
**Drawn: From the Collection of Jack Shear**
March 27–August 22, 2021

A deeply curious collector with an interest in many types of art, Jack Shear has recently focused much of his attention on drawings. As an artist himself, Shear understands how this medium is often closest to the nascence of creativity: drawing generally records its maker’s thoughts with unequivocal directness. Featuring highlights from Shear’s collection of drawings and curated by the collector in an exploratory, free-flowing manner, the exhibition included works by Pablo Picasso, Alice Neel, David Hockney, Roy Lichtenstein, Edvard Munch, and Andy Warhol—to name a few. Jack Shear is a photographer, curator, and Executive Director of the Ellsworth Kelly Foundation. He was instrumental in bringing Kelly’s *Austin* to the Blanton Museum of Art.

Organized by Jack Shear and Carter E. Foster, Deputy Director for Curatorial Affairs, Blanton Museum of Art

*Installation view of Drawn: From the Collection of Jack Shear, Blanton Museum of Art, The University of Texas at Austin, March 27–August 22, 2021*
University and Community Engagement

Education is at the core of the museum’s mission. Whether through formal partnerships with PK–12 educators and schoolchildren, students and faculty at the university level, or with visitors who gain new knowledge with every visit to the Blanton, the museum is a place to learn and find joy in the process.

The Blanton typically serves 13,000 PK–12 and 25,000 UT students each year. Due to the pandemic, there was no teaching in the galleries in 2020–2021. In-gallery teaching resumed again in the fall of 2021.
Digital Education Modules

To continue to provide educational support to its widespread audiences during the first year of the pandemic, the museum launched a series of digital education resources and continues to add new curriculum. These multimedia lessons incorporate engaging video content, discussion prompts and worksheets to aid teachers in the classroom, bringing these virtual courses to life. As with the museum's in-gallery experiences, these modules highlight works from the Blanton's collection. The Blanton's education team continued to provide professional development opportunities to PK–12 educators during this period of intensive online learning. The museum remains committed to serving as a key resource to educators and students in our community, whether online or in person.

These modules are all available on the museum's website, blantonmuseum.org, where you can also find virtual opportunities to step inside the galleries via 360-degree tours. These tours allow viewers to experience past exhibitions such as Arte Sin Fronteras: Prints from the Self Help Graphics Studio and Charles White: Celebrating the Gordon Gift, as well as the Blanton's art of the Spanish Americas and pre-1900 European painting and sculpture galleries.

By strengthening the museum's digital resources—free for anyone to access—the reach of the Blanton's impactful education program has grown even broader, enabling schools around the country and the world to access and learn from the Blanton and its collection.
This is a rich offering. You thoughtfully align the works of art and student reflection with the five competencies. Additionally, the depth of the SEL exploration here reflects trust in students and belief that they come with their own deep experiences to explore and mine.” — HEATHER SCHWARTZ, PK–12 EDUCATOR AND SEL SPECIALIST
Experiencing the Blanton through Zoom

In lieu of in-person teaching in the galleries during the 2020–2021 academic year, the Blanton’s education team facilitated educational experiences over the Zoom platform to continue to engage classes from across UT, from courses on cell biology and engineering to courses in the humanities. 2,500 UT Students participated in Zoom classes led by Blanton educators from March 2020–August 2021.

“...It surprised me the amount of knowledge that can be gained by closely examining a work of art.” —INCOMING FIRST-YEAR STUDENT, IN RESPONSE TO BLANTON WELCOME SESSION AT UT’S NEW STUDENT ORIENTATION
The conversations we were able to have with the students attending these experiences were among the most memorable I've had in my many years of co-facilitating visits to the Blanton, and I feel very strongly that the students deeply appreciated this opportunity to have some time to connect with this material at the end of a long and challenging semester. As ever, I am humbled by the extraordinary work, energy and inspiration you bring to these courses.” —DR. STEVE LUNDY, UT DEPARTMENT OF CLASSICS
2020–21 Andrew W. Mellon Fellows

Since 2013 the Blanton has hosted a cohort of three art history graduate students every year to train and work with the museum’s three primary curatorial departments: Prints, Drawings, and European Paintings, Latin American Art, and Modern and Contemporary Art. Funded by the Andrew W. Mellon Foundation, these fellowships provide opportunities for art historians from UT’s Department of Art and Art History to work alongside the Blanton’s curatorial team.

The Blanton was pleased to host the following three talented Mellon Fellows during the 2020–21 academic year: Jana La Brasca (Prints, Drawings, and European Art), who as part of her fellowship co-organized the exhibition Without Limits: Helen Frankenthaler, Abstraction, and the Language of Print; Jennifer Sales (Latin American Art) whose fellowship centered on researching the work of contemporary Brazilian artist Regina Vater and conducting an in-depth interview with the artist for Curated Conversations; and Francesca Balboni (Modern and Contemporary Art) who helped prepare to launch the Blanton’s first ever podcast, which will accompany the forthcoming Day Jobs exhibition.
Curated Conversations

The Blanton’s free virtual talks with curators, artists, and other insightful hosts, Curated Conversations, continues to connect audiences from around the world with the museum. Offering insights into the museum’s exhibitions and collection, this monthly series covers a range of topics, from deeper dives into current exhibitions, to talks about the art of motherhood and print connoisseurship, to conversations with featured artists Diedrick Brackens and Suzanne Bocanegra.

This was such a bright moment in my week. Thank you for pivoting to web based events. Having something to look forward to at the end of the work day really helps my mood!”

—VIEWER OF VIRTUAL CURATED CONVERSATIONS
Distinguished Visiting Speakers in the Art of the Spanish Americas

The Blanton also continues to host the Distinguished Visiting Speakers in the Art of the Spanish Americas series. Bringing together experts in art of the period, in 2020–21 this series included talks on race in colonial Latin America, colonial Latin American foodies, and borderlines in the conquest of Mexico.

The Blanton's virtual programs are archived on the museum's YouTube page.
Race and Social Justice In Art

The Blanton has an ongoing commitment to social justice. In conversation with the country’s much-needed dialogue about police brutality and structural racism and how it impacts Black and Brown communities, the museum hosts a growing list of digital resources that highlight the voices of artists, scholars, and community leaders who have addressed race, inequality, and justice through exhibitions and programs at the Blanton.


Diversity, Equity, Accessibility, and Inclusion

In addition to developing exhibitions and resources that facilitate conversations about social justice, the museum continues to advance work related to strengthening diversity, equity, accessibility, and inclusion across the Blanton's broader program. In 2020–21, the main focuses of this work were: evaluating the museum's programs across a wide range of metrics, working toward achieving greater staff diversity through recruitment and hiring practices, and enhancing information and resources about the museum to improve accessibility for visitors.

All three efforts have been led by cross-departmental museum teams that meet regularly to review findings and develop and implement new strategies. The DEAI assessment team produced a comprehensive report detailing its evaluation of the museum's program across areas ranging from collections and exhibitions to educational audiences to fundraising. The group of hiring managers focused on achieving greater diversity through recruitment and hiring launched a variety of new strategies, such as requiring trainings for hiring managers, investing in broadening the museum's recruitment strategies, and putting in place new standards for interviewing candidates. For their work, the accessibility team consulted with accessibility specialists from UT to the Smithsonian Institution and in the last year prioritized revising the museum website's accessibility page, adding alt-text captions to the website and digital contents when possible, and aligning the museum's virtual public programs with best practices.
Membership

The Blanton currently has almost 4,000 membership households, comprising a regular and committed core of the museum’s visitors. In a typical year, museum membership benefits include access to member-only preview days, free admission to B scene, special guided tours, and discounts at the Museum Shop, among other perks. In lieu of in-person programs and gatherings, during the pandemic the Blanton began hosting virtual “Member Salons” to allow members to gain first-hand perspectives on new exhibitions from the museum’s curators. It also launched a weekly newsletter for members that teaches about the collection and invites close looking.
Building for the Future

The museum launched construction on its new grounds initiative in March of 2021 with a virtual groundbreaking ceremony and live program for the community that was attended by more than 700 viewers. The project is expected to be complete in late 2022. The new grounds initiative, designed by the acclaimed international design firm Snøhetta, was developed to unify and revitalize the Blanton campus. The museum is creating a unique outdoor experience for visitors that will feature the new Moody Patio, a dynamic patio space with two stages for live performance, and the Butler Sound Gallery, a long-term outdoor gallery dedicated to sound art, the first of its kind at a major museum.

The new grounds initiative will also include site-specific artworks commissioned from contemporary leading artists. The Butler Sound Gallery will open with a site-specific installation by sound art pioneer Bill Fontana that incorporates recordings of Central Texas wildlife and its distinct geological structures taken over the course of four seasons. Another exciting addition to the redesigned grounds is a site-specific mural by renowned Cuban-American abstract painter Carmen Herrera, her first major public mural commission.

Lead funding for the new grounds initiative is generously provided by The Moody Foundation. Major funding is also provided by Sarah and Ernest Butler, the Still Water Foundation, and the Estate of Ann Bower. Further support is thanks to the Kahng Foundation, Jack and Katie Blaha, the Lowe Foundation, Gwen White Kunz and Walter White, and other donors.
The Blanton is committed to supporting the efforts of its peers through loaning requested objects to their exhibitions. The following objects were loaned to the noted exhibitions between September 1, 2020 and August 31, 2021:

**EXHIBITION:** Nari Ward: We the People  
**VENUES:** New Museum of Contemporary Art, Manhattan, New York; Contemporary Arts Museum Houston; Museum of Contemporary Art Denver  
**ARTWORK:** Nari Ward, *Spellbound*, 2015

**EXHIBITION:** Agustín Fernández: Armaduras  
**VENUE:** Institute of Contemporary Art, Miami  
**ARTWORK:** Agustín Fernández, *Armadura, serie no. 18* [Armor, series no. 18], 1973

**EXHIBITION:** Jeffrey Gibson: When Fire Is Applied to a Stone It Cracks  
**VENUE:** Brooklyn Museum  
**ARTWORK:** Jeffrey Gibson, *People Like Us*, 2018

**EXHIBITION:** After Stonewall, 1969-1989  
**VENUE:** Columbus Museum of Art, Columbus, OH  
**ARTWORK:** Alice Neel, *David Bourdon and Gregory Battcock*, 1970

**EXHIBITION:** Cultural Encounters: Art of the Asian Diasporas in Latin America & the Caribbean from 1945-present  
**ORGANIZER:** International Arts & Artists and Art Museum of the Americas, Washington, DC  
**VENUES:** Kalamazoo Institute of Arts, Kalamazoo, MI; exhibited as *No Ocean Between Us: Art of the Asian Diasporas in Latin America & the Caribbean from 1945-present*, San Antonio Museum of Art  
**ARTWORK:** Kazuya Sakai, *Filles de Killimanjaro III (Miles Davis)*, 1975

**EXHIBITION:** Texas Made Modern: The Art of Everett Spruce  
**VENUE:** Amon Carter Museum of American Art, Fort Worth  
**ARTWORK:** Everett Spruce, *The Cliff*, 1957

**EXHIBITION:** Feliciano Centurion: Abrigo  
**VENUE:** Americas Society, Manhattan, New York  
**ARTWORKS:** Feliciano Centurion, *Cordero sacrificado* [Sacrificed Lamb], 1996; *Luz divina del alma* [Divine Light of the Soul], circa 1996; *Reposa* [Rest], *Soledad* [Solitude], circa 1996; and *Suena* [Dream], circa 1996

**EXHIBITION:** Bright Golden Haze  
**VENUE:** Tavares Strachan, *I Belong Here*, 2012

**EXHIBITION:** Terry Adkins: Resounding  
**VENUE:** Pulitzer Arts Foundation, Saint Louis, MO  
**ARTWORK:** Terry Adkins, *Single Bound*, 2000

**EXHIBITION:** Robert Indiana: A Legacy of Love  
**VENUE:** McNay Art Museum, San Antonio  
**ARTWORKS:** Glenn Ligon, *Untitled (Hands/Stranger in the Village)*, 1999; Tavares Strachan, *You Belong Here*, 2012

**EXHIBITION:** History as Art  
**VENUE:** Loveland Museum, Loveland, CO  
**ARTWORK:** Surabhi Saraf, *FOLD*, 2010

**EXHIBITION:** Telling Stories: Resilience and Struggle in Contemporary Narrative Drawing  
**VENUE:** Toledo Museum of Art  
**ARTWORK:** Robyn O’Neil, *Everything that stands will be at odds with its neighbor and everything that falls will perish without grace*, 2003

**EXHIBITION:** Alice Neel: People Come First  
**VENUES:** Metropolitan Museum of Art, Manhattan, New York; Guggenheim Museum Bilbao; Fine Arts Museums of San Francisco, de Young Museum  
**ARTWORK:** Alice Neel, *David Bourdon and Gregory Battcock*, 1970

**EXHIBITION:** Sonya Clark: Tatter, Bristle, and Mend  
**VENUE:** National Museum of Women in the Arts, Washington DC  
**ARTWORK:** Sonya Clark, *Madam C. J. Walker*, 2008

**EXHIBITION:** Shahzia Sikander: Extraordinary Realities  
**VENUES:** Morgan Library & Museum, Manhattan, New York; RISD Museum, Providence, RI; Museum of Fine Arts, Houston  
**ARTWORKS:** Shahzia Sikander, *Intimacy*, 2001, and *SpiNN (III)*, 2003

**EXHIBITION:** Cauleen Smith: We Already Have What We Need  
**VENUE:** Contemporary Arts Museum Houston  
**ARTWORK:** Cauleen Smith, *Light Up Your Life (For Sandra Bland)*, 2019
Acquisitions

The following works of art were acquired by the Blanton between September 1, 2020 and August 31, 2021.

**JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
*Carruaje* (de la serie Ablución para el Libro Oscuro) [*Carriage* (From the series *Ablution for the Dark Book*)], 1995
Gelatin silver print
16 × 20 in.
Gift of Fran Magee, 2020

**JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
*Esta obra no tiene título* (de la serie Libro oscuro) [*This Work Has No Title* (From the series *Dark Book*)], 1995
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020

**JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
*La mitad del mundo* (de la serie Libro oscuro) [*The Half of the World* (From the series *Dark Book*)], 1996
Gelatin silver print
16 × 20 in.
Gift of Fran Magee, 2020

**JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
*Necrópolis* (de la serie Ablución para Libro oscuro) [*Necropolis* (From the series *Ablution for Dark Book*)], 1996
Gelatin silver print
16 × 20 in.
Gift of Fran Magee, 2020

**JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
*Estudio anatómico para abandonar una isla* [Anato-Technical Study to Abandon an Island], 1997
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020

**JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
*Instrumentario* (de la serie Libro oscuro) [*Instrument* (From the series *Dark Book*)], 1997
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020

**JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
*La mansa* (de la serie Libro oscuro) [*The Tame One* (From the series *Dark Book*)], 1997
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020

**JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
*La puerta* (de la serie Libro oscuro) [*The Door* (from the series *Dark Book*)], 1997
Gelatin silver print
19 1/4 × 15 1/2 in.
Gift of Fran Magee, 2020

**JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
*Sin título* (Solo voces) [Untitled (Only Voices)], 1997
Gelatin silver print
19 × 15 in.
Gift of Fran Magee, 2020

**JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
*Un libro abierto* (de la serie Libro oscuro) [An Open Book (From the series *Dark Book*)], 1997
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020

**JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
*La hija* (de la serie Libro oscuro) [*The Daughter* (From the series *Dark Book*)], 1998
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020
WILLIAM A. BAZIOTES (Pittsburgh, Pennsylvania, 1912 – Manhattan, New
York, 1963)
Untitled (White Forms), circa 1963
Watercolor with graphite
14 7/8 × 21 1/2 in.
Gift of the Ethel Baziotes Trust and Estate of William Baziotes, 2020

WILLIAM A. BAZIOTES (Pittsburgh, Pennsylvania, 1912 – Manhattan, New
York, 1963)
Untitled (White Forms), circa 1963
Watercolor with graphite
21 3/8 × 14 7/8 in.
Gift of the Ethel Baziotes Trust and Estate of William Baziotes, 2020

WILLIAM A. BAZIOTES (Pittsburgh, Pennsylvania, 1912 – Manhattan, New
York, 1963)
Untitled (White Forms), circa 1963
Watercolor with graphite
14 7/8 × 21 1/4 in.
Gift of the Ethel Baziotes Trust and Estate of William Baziotes, 2020

WILLIAM A. BAZIOTES (Pittsburgh, Pennsylvania, 1912 – Manhattan, New
York, 1963)
Untitled (White Forms), circa 1963
Watercolor with graphite
14 7/8 × 21 3/8 in.
Gift of the Ethel Baziotes Trust and Estate of William Baziotes, 2020

DONALD BURGY (born United States, 1937)
CENTRO DE ARTE Y COMUNICACIÓN (CAYC)
Donald Burgy en el Centro de Arte y Comunicación: Donald Burgy in the
Center for Art and Communication, 1973
Bound publication with ring-bound wrappers, 42 pages
8 7/16 × 6 5/16 in.
In the collection of the Blanton Museum of Art, The University of Texas at
Austin

INGRID CALAME (Bronx, New York, 1965 — Los Angeles, California,
present)
#86 Working Drawing, 2001
Colored pencil on trace mylar
30 × 30 in.
Gift of David and Julie Moos, 2021

MARIANA CASTILLO DEBALL (Mexico City, 1975 – Berlin, Germany,
present)
Tezozacolco Series, 2019
Watercolor on paper
13 3/4 × 13 3/4 in.
Gift of the artist, 2021

NICOLA COSTANTINO (Rosario, Argentina, 1964 — Buenos Aires,
Argentina, present)
Nicola y su doble. Taller [Nicola and Her Double. Workshop], 2010
Photograph
55 1/8 × 83 1/2 in.
Gift of Mary Ralph Lowe, 2021

HOLLY COULIS (Toronto, Canada 1968 – Athens, Georgia, present)
Cat and Mint Light, 2018
Oil on linen
40 × 50 in.
Gift of Lindsay and Bart Fehr, 2020

ANTONIO DIAS (Campina Grande, Pairaba, Brazil, 1944 – Rio de Janeiro,
Brazil, 2018)
CENTRO DE ARTE Y COMUNICACIÓN (CAYC)
La ilustración del arte: Arte [The Illustration of Art: Art], 1973
Bound publication, 20 pages
8 1/4 × 5 7/8 in.
In the collection of the Blanton Museum of Art, The University of Texas at
Austin

ANTONIO DIAS (Campina Grande, Pairaba, Brazil, 1944 – Rio de Janeiro,
Brazil, 2018)
CENTRO DE ARTE Y COMUNICACIÓN (CAYC)
La ilustración del arte: Sociedad [The Illustration of Art: Society], 1973
Bound publication, 20 pages
8 1/4 × 5 7/8 in.
In the collection of the Blanton Museum of Art, The University of Texas at
Austin
MARYLYN DINTENFASS (Brooklyn, New York, 1943 – Manhattan, New York, present)
Duet Series: Chroma 8, 1999
Oil on paper monoprint
22 x 30 in.
Gift of Charles and Jean Driscoll, in honor of Dr. John P. Driscoll, 2021

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–72
Ink on paper
17 1/8 × 20 3/4 in.
Gift of Jeffrey B. Gold, 2020

MARYLYN DINTENFASS (Brooklyn, New York, 1943 – Manhattan, New York, present)
Flux Series 7, 2000
Oil on paper monotype
20 1/2 x 29 1/2 in.
Gift of Charles and Jean Driscoll, in honor of Dr. John P. Driscoll, 2021

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–72
Ink on paper
21 1/8 × 13 1/8 in.
Gift of Jeffrey B. Gold, 2020

LOUIS FRATINO (Annapolis, Maryland, 1993 – Brooklyn, New York, present)
Among women only, 2020
Oil on canvas
80 1/4 × 65 × 1 3/4 in.
Purchase through funds provided by the Green Family Art Foundation, Adam Green, Director, 2021

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–72
Ink on paper
16 3/4 × 10 3/4 in.
Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–72
Ink on paper
9 5/8 × 16 in.
Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–72
Ink on paper
15 1/4 × 17 7/8 in.
Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–72
Ink on paper
7 7/8 × 6 1/2 in.
Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], 1969
Ink on paper
18 5/8 × 5 3/4 in.
Gift of Jeffrey B. Gold, 2020

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
17 (green), 2020
Woodblock and chine collé
22 1/2 × 15 in.
Gift of the artist and Planthouse Gallery, 2021

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], 1969
Ink on paper
15 1/2 × 14 1/2 in.
Gift of Jeffrey B. Gold, 2020

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
17 (red), 2020
Woodblock and chine collé
22 1/2 × 15 in.
Gift of the artist and Planthouse Gallery, 2021

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Hermanos [Brothers], 1969
Ink on paper
18 5/8 × 5 3/4 in.
Gift of Jeffrey B. Gold, 2020

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
Clytemnestra, 2020
Woodblock and chine collé
22 1/2 × 15 in.
Gift of the artist and Planthouse Gallery, 2021

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
Duo (1 & 3), 2020
Woodblock and chine collé
23 1/4 × 17 in.
Gift of the artist and Planthouse Gallery, 2021
MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
Ghostdance, 2020
Woodblock and chine collé
24 7/16 × 35 9/16 in.
Gift of the artist and Planthouse Gallery, 2021

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
Solo, 2020
Woodblock and chine collé
22 1/2 × 15 in.
Gift of the artist and Planthouse Gallery, 2021

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
Trio, 2020
Woodblock and chine collé
23 1/16 × 35 7/8 in.
Gift of the artist and Planthouse Gallery, 2021

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
A Penny Saved, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Art’s Illusion, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
As if It Never Was, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Big Dumb Idiot, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Big Rip, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Blues, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Brown Eyes, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Constellation, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Cornered, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Fig Leaf, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Planeur, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Gathered Together, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Give Up, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Gone West, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Hermes, Long-Lost, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Last Trace, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Lightening Rod, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Petrified Tree, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Requiem, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020
MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Riddle of the Universe**, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Saturns**, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Separated by Time**, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Sheltered from Sorrow**, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Silence**, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Sunday Dress**, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**The Light Gleams an Instant**, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**The Unknown**, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Trophy Boy**, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Vortex**, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Eye of Eternity**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Gallop**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Him**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Immortality**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Masked Angel**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**No Exit**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Secrets**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Suspicion**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Time is Death**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Unicorn**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Vanishing Forest**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)

**Vanity**, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020
MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
MOURNFUL SONG, EMPTY NEST, 2011
Custom designed drop spine portfolio box covered with two contemporary cotton fabrics and a paper lined interior
21 1/4 × 24 3/4 × 2 5/8 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
At One Time, 2017
Book with 36 reproductions from “Fifteen-frame Grid Photographs” series on paper
13 × 11 in.
Gift of the artist, 2020

ROBERT INDIANA (New Castle, Indiana, 1928 – Vinalhaven, Maine, 2018)
Hemisfair, San Antonio’s World’s Fair Poster, 1968
Lithograph
46 × 30 in.
Gift of Laurence Miller, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
0 through 9, from 1st Etchings, 2nd State, 1967–69
Etching over photoengraving
25 3/4 x 19 1/4 in.
Gift of Barbara Bertozzi Castelli, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Flag, from 1st Etchings, 2nd State, 1967–69
Etching and open bite
25 3/4 x 19 1/4 in.
Gift of Barbara Bertozzi Castelli, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Numbers, from 1st Etchings, 2nd State, 1967–69
Etching and open bite
25 3/4 x 19 1/4 in.
Gift of Barbara Bertozzi Castelli, 2020
JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Paint Brushes, from 1st Etchings, 2nd State, 1967–69
Etching and aquatint
25 3/4 x 19 1/4 in.
Gift of Barbara Bertozi Castelli, 2020

OTIS JONES (Galveston, Texas, 1946 – Dallas, Texas, present)
Black with Two Lines Removed, 2017
Acrylic on canvas on wood
24 x 24 x 3 in.
Gift of James J. Gary, 2021

CILDO MEIRELES (born Rio de Janeiro, Brazil, 1948)
Mebs/Caraxia, 1971
Two-sided vinyl disc
7 1/16 x 7 1/16 in.
Gift of the artist, 2021

CILDO MEIRELES (born Rio de Janeiro, Brazil, 1948)
Mebs/Caraxia, 1971
Two-sided vinyl disc
7 1/16 x 7 1/16 in.
Gift of the artist, 2021

MANUEL MENDIVE (born Cuba, 1944)
Rostro [Face], 2005
Paint on stone
22 1/2 x 14 x 12 1/8 in.
Gift of Mary Ralph Lowe and Charlie Flanders, 2021

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Untitled (Sandy’s Hambone), printed circa 2009
Chromogenic print
6 x 4 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Future great (?) artist Kenji with the costume of Chigo who serve for high
rank monks. 7 years old, 1954, printed circa 2009
Chromogenic print
4 x 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
JUMP INTO NEW YEAR, 1967 (17 yrs.), printed 2009
Chromogenic print
4 x 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
MOTHER AND CHILD / 母と子, 1970; printed 2009
Chromogenic print
4 x 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
An Enriched Life, circa 1977
Color etching, aquatint, and drypoint on acetate
11 3/8 x 7 1/2 in.
Anonymous gift in memory of Kenji Nakahashi, 2020
KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

**Confident Life**, 1978
Oil on canvas
48 × 74 1/2 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Confident Life**, 1978
Etching, aquatint, hand coloring on acetate
7 5/8 × 11 1/4 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Confident Life**, 1978
Colored pencil on paper
10 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Frustration**, 1978
Photoetching
15 x 19 1/2 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Life Full of Changes**, 1978
Aquatint, etching, drypoint, and hand coloring on acetate
11 1/4 × 7 1/2 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Woman**, 1978
Etching
11 1/4 × 14 7/8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Coney Island**, 1979
Chromogenic print
12 × 20 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Going Insane**, 1979
Photoetching
15 × 22 3/8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Time – (B)**, 1980; printed 1985
Gelatin silver print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Creation**, 1980
Gelatin silver print
14 × 18 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Cold Pigeons**, after 1980
Gelatin silver print
4 × 8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**That or This Flower Loved This Pond**, circa 1980
Colored pencil on paper
14 × 10 in.
Anonymous gift in memory of Kenji Nakahashi, 2020
KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

**Untitled (Gray, Blue Abstract Forms on Green Oval), circa 1980**
Colored pencil on paper
10 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

I borned in 1947. The year of the boar. The family of pig and alas my face is like a pig so I made this signature. Pig: this signature for personal use.
, circa 1985
Gelatin silver print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

**Untitled, circa 1987**
Gelatin silver print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

**Untitled, after 1980**
Gelatin silver print
4 × 8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

**Untitled (Wedding Announcement), 1986**
Screenprint
4 1/2 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

**Kansas, U.S.A., 1987; printed 1996**
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

**Hippo New Year, 1987**
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

**Mr. Lincoln, 1987**
Chromogenic print
14 × 11 in.
Anonymous gift in memory of Kenji Nakahashi, 2020
KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

CARD CASE: 柳の木のサギ Heron on Willow Tree, after 1990
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Sundown New York, after 1990
Chromogenic print
4 × 8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Safer Streets or Protections, 1994; printed 1995
Chromogenic print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Antennae, 1993; printed 1998
Gelatin silver print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Heavi (hebi=蛇=snake)’s Thirst, 1991; printed later
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Heavi (hebi=蛇=snake)’s Thirst, 1991
Chromogenic print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Untitled [Photograph of Adele Stadles, Austrian], after 1990
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Untitled, after 1990
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Untitled, after 1990
Chromogenic print
6 × 4 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Untitled [Photograph of Adele Stadles, Austrian], after 1990
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Heavi (hebi=蛇=snake)’s Thirst, 1991; printed later
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Heavi (hebi=蛇=snake)’s Thirst, 1991
Chromogenic print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Antennae, 1993; printed 1998
Gelatin silver print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Safer Streets or Protections, 1994; printed 1995
Chromogenic print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Antennae, 1993; printed 1998
Gelatin silver print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Heavi (hebi=蛇=snake)’s Thirst, 1991
Chromogenic print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Safer Streets or Protections, 1994; printed 1995
Chromogenic print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Antennae, 1993; printed 1998
Gelatin silver print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020
KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

SIDELINED [Kansas City Zoo, MO USA], 1995; printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Subway Napping, New York City, circa 2000; printed 2004
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947)

Ice Pattern (taken inside airplane), 1997; printed 1997
Chromogenic print
6 1/2 × 4 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

“SHARING HOLIDAY FARE” 1998, Overland Park, KS USA, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947)

Empire on Mirror, 1998
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Dragon 龍·竜·辰 Fire Engine, 1999, Chinatown, New York City, 1999; printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Brooklyn, New York 1999, 1999
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947)

New York City, 2001, 2001; printed 2002
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020
KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

**New Year·First Bath·Nakahashi-Bath, Takayama, Gifu, Japan 2006**, 2006; printed 2007
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**New Year·First Bath·Nakahashi-Bath, Takayama, Gifu, Japan 2006**, 2006; printed 2007
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**"自らを身から濯して凝視せよ, 場合の已が柑バ出る” 2006 "YOU CAN UNDERSTAND YOURSELF BETTER IF YOU STAND FROM THE OTHER SIDE" Queens, New York**
[Reverse image of the Unisphere at the World fair 1964–65, Flushing Corona-Park, New York City], 2006; printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Empire State Lines, New York City, 2006**, 2006
Chromogenic print
4 × 8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Welcome 2007, year of Boar!, Kyoto, Japan 2006**, 2006
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Auspice, 2007; printed 2008**
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**BLOWN HORN, Manhattan, New York City, 2007; printed 2008**
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Myce Stop! Spring Sta., Lexington Line, NYC**, 2007
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**LUV (Love) • NYC, 2008, Manhattan, New York City**, 2008; printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**USHI NO USHIRO NI USHI-DOSHI SANDY, Kameido Tenman-gū, Tokyo, Japan, 2008**, 2008
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**USA • GI” (Usagi= 兔 = Rabbit • 卯=米薩軍兵士) New York City, 2009**, 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Untitled, circa 2009**
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Merry Christmas! Sandy**, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Museum Splash, Philadelphia Museum of Art, Pennsylvania, USA**, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

**Untitled, printed 2009**
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020
KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Untitled, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

Untitled, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

お腹冷え過ぎ要注意·暑中お見舞い申し上げます。サンディ·憲治, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

暑中おうなぎ申し上げます。サンディ·憲治, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

暑中おうなぎ申し上げます。サンディ·憲治, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

暑中おうなぎ申し上げます。サンディ·憲治, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)

暑中おうなぎ申し上げます。サンディ·憲治, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

ARIE PETTWAY (Boykin, Alabama, 1905–1993)

Sixteen-block “Pine Burr” variation, circa 1980
Cotton and cotton blend polyester double-knit
83 × 71 in.
Purchase through the generosity of an anonymous donor, and gift of the Souls Grown Deep Foundation, 2021

SALLY MAE PETTWAY MIXON (born Boykin, Alabama, 1965)

Blocks and Strips, 2003
Cotton and polyester
79 × 59 in.
Purchase through the generosity of an anonymous donor, and gift of the Souls Grown Deep Foundation, 2021

RONA PONDICK (Brooklyn, New York, 1952 – New York, New York, present)

Tilted Yellow, 2014–18
Pigmented resin and acrylic
8 × 22 1/8 × 22 1/8 in.
Gift of the American Academy of Art and Letters, 2021

NOAH PURIFOY (Snow Hill, Alabama, 1917 – Joshua Tree, California, 2004)

Restoration, 2001
Fabric, welded steel, paint, and wood
68 x 41 x 4 1/2 in.
Purchase through the generosity of an anonymous donor, 2021

NATHANIEL MARY QUINN (born Chicago, Illinois, 1977)

Small, 2019
Black charcoal, gouache, soft pastel, and acrylic gold leaf on paper
12 1/4 × 9 in.
Gift of Lorena Junco Margain, 2020

DEBORAH ROBERTS (Austin, Texas, 1962 – present)

That’s not ladylike no. 1, 2019
Mixed media collage on canvas
65 × 45 in.
Purchase through the generosity of an anonymous donor, 2021

GUNARS STRAZDINS (Vilaka, Latvia, 1944 – Columbia, South Carolina, 2021)

Red-Green Rollerupper, 1971
Watercolor on paper
21 x 28 1/2 in.
In honor of Selma Leaf Parrill, Gift of Forrest Novy and Kit Belgum, 2021
MASAMI TERAOKA (born Onomichi, Hiroshima, Japan, 1936)
AIDS Series/Geisha in Bath, 2008
Woodblock print in 46 colors from 34 blocks of carved, laminated cherry wood
20 3/8 x 13 13/16 in.
Gift of the artist and Catharine Clark Gallery in honor of Veronica Roberts, 2021

Untitled (Airplane), circa 1976
Toned gelatin silver print
4 3/16 x 5 1/4 in.
Gift of Nancy Deffebach, 2021

Untitled (Self-Portrait), circa 1975–85
Toned gelatin silver print
4 1/4 x 5 1/4 in.
Gift of Nancy Deffebach, 2021

Horses, Illinois, 1976
Toned gelatin silver print
4 1/4 x 5 3/16 in.
Gift of Nancy Deffebach, 2021

Face at Tulum, 1978
Toned gelatin silver print
4 1/2 x 5 1/2 in.
Gift of Nancy Deffebach, 2021

Ozymandias, Illinois, 1978
Toned gelatin silver print
3 13/16 x 4 15/16 in.
Gift of Nancy Deffebach, 2021

JAN TICHY (Prague, Czech Republic, 1974 – Chicago, Illinois, present)
Installation no. 3, 2007
Digital video projection; white paper object
9.00 minutes; 18 x 10 x 12 in.
Gift of Nancy M. Berman and Alan J. Bloch, 2020

VLM (Houston, Texas, 1986 – Austin, Texas, present)
Pony Cocoon, 2019
Digital video with sound
5.05 minutes
Purchase with funds from Beverly Dale, 2020

JULIA WACHTEL (New York, New York, 1956 – present)
Tree, 2016
Oil and acrylic on canvas, two panels
36 x 94 x 1 1/2 in.
Gift of Kathleen Irvin Loughlin, 2021

Untitled, circa 1975
Polyester resin, book, mixed media
10 x 30 x 8 in.
Gift of Stella Waitzkin Memorial Library Trust and Kohler Foundation, Inc., 2020

30,000 References, circa 1977
Polyester resin, tin, and sandstone
4 3/4 x 6 7/8 x 3 in.
Gift of Stella Waitzkin Memorial Library Trust and Kohler Foundation, Inc., 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Statements, 1968
Artist’s book
6 15/16 x 4 x 3/8 in.
Gift of The Laurence Miller Family, 2020
LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Lawrence Weiner/An Exhibition/Eine Ausstellung, 1970
Exhibition catalogue
7 7/8 × 8 1/4 × 1/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Tracer/Traces, 1970
Artist’s book
6 5/8 × 4 1/2 × 1/2 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
10 Works, 1971
Artist’s book
6 11/16 × 4 5/16 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Causality Affected and/or Effected, 1971
Artist’s book
6 5/8 × 4 1/2 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Flowed, 1971
Artist’s book
6 11/16 × 4 5/16 × 3/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
CENTRO DE ARTE Y COMUNICACIÓN (CAYC)
L. Weiner: 10 Obras = 10 Works, 1971
Bound publication, 94 pages
6 7/16 × 4 1/4 × 5/16 in.
Blanton Museum of Art, The University of Texas at Austin, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
A Primer, 1972
Artist’s book
5 11/16 × 4 1/8 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Green as Well as Blue as Well as Red, 1972
Artist’s book
6 11/16 × 4 13/16 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Having Been Done At/Having Been Done To, 1972
Artist’s book
6 5/8 × 4 1/2 × 3/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Art & Project/Bulletin ’72/Lawrence Weiner, 1973
Exhibition catalogue, broadside
6 11/16 × 4 5/16 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
having from time to time a relation to:/van tijd tot tijd In een relatie staan tot,
1973
Artist’s book
7 7/8 × 3 7/8 × 1/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Lawrence Weiner/Jahresgabe 1972, 1973
Exhibition catalogue
8 11/16 × 6 9/16 × 3/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Once Upon a Time/C’era una Volta, 1973
Artist’s book
6 11/16 × 4 3/4 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Within Forward Motion, 1973
Artist’s book
6 3/4 × 4 7/16 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Relative to Hanging, 1975
Artist’s book
6 5/8 × 4 5/16 × 1/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Towards a Reasonable End, 1975
Artist’s book
6 9/16 × 4 3/8 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
On the Rocks/ Some Questions + 5 Answers Relative to Moved Pictures, 1976
Artist’s book
5 1/4 × 3 15/16 × 3/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Various Manners with Various Things, 1976
Artist’s book
6 × 4 13/16 × 3/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Coming and Going/Venant et Partant, 1977
Artist’s book
5 7/8 × 4 3/4 × 3/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Pertaining to a Structure/A Structure of Lawrence Weiner, 1977
Artist’s book
7 1/16 × 4 15/16 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Works, 1977
Catalogue raisonné
8 × 5 9/16 × 15/16 in.
Gift of The Laurence Miller Family, 2020
LAWRENCE WEINER (Manhattan, New York, 1942–2021)

**Hard Light**, 1978
Artist's book
6 15/16 × 5 1/16 × 5/16 in.
Gift of The Laurence Miller Family, 2020

**In Relation to Probable Use...**, 1978
Exhibition catalogue
8 1/16 × 7 15/16 × 1/16 in.
Gift of The Laurence Miller Family, 2020

**Regarding Inscriptions (Of a Sort)/Hinsichtlich Inschriften (Einer Art)**, 1978
Artist's book
7 1/16 × 5 1/2 × 3/16 in.
Gift of The Laurence Miller Family, 2020

**With a Touch of Pink**, 1978
Artist's book
6 11/16 × 4 7/16 × 3/16 in.
Gift of The Laurence Miller Family, 2020

**Art & Project/Bulletin 113**, 1979
Exhibition catalogue, broadside
23 1/4 × 16 9/16 in.
Gift of The Laurence Miller Family, 2020

**Albert Mertz/Lawrence Weiner—Red/As Well As Green/As Well As Yellow/As Well As Blue**, 1983
Exhibition catalogue
Gift of The Laurence Miller Family, 2020

**Works & Reconstructions: Kunsthalle Bern**, 1983
Exhibition catalogue
9 7/16 × 8 1/2 × 1/4 in.
Gift of The Laurence Miller Family, 2020

**Mounds + Smooth Cairns**, 1984
Exhibition catalogue
7 15/16 × 8 × 1/8 in.
Gift of The Laurence Miller Family, 2020

**Above Beyond Below**, 1986
Exhibition catalogue
6 7/8 × 5 1/2 × 1/8 in.
Gift of The Laurence Miller Family, 2020

**Posters/November 1965-April 1986/Lawrence Weiner. The Lawrence Weiner Poster Archive of The Nova Scotia College of Art and Design**, 1986
Catalogue raisonné
11 13/16 × 9 13/16 × 7/8 in.
Gift of The Laurence Miller Family, 2020

**5 Figures of Structure**, 1987
Exhibition catalogue
10 1/16 × 8 7/16 × 1 1/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)

**Altered to Suit/Passend Gemacht**, 1988
Exhibition catalogue
8 1/4 × 6 1/2 × 1/4 in.
Gift of The Laurence Miller Family, 2020

**Lawrence Weiner/Works from the Beginning of the Sixties Towards the End of the Eighties**, 1988
Exhibition catalogue
11 × 9 7/16 × 5/16 in.
Gift of The Laurence Miller Family, 2020

**On Top of the Trees**, 1988
Exhibition catalogue
11 × 8 1/4 × 3/16 in.
Gift of The Laurence Miller Family, 2020

**La Marelle ou Pie in the Sky**, 1990
Artist's book
7 7/8 × 7 7/8 × 3/16 in.
Gift of The Laurence Miller Family, 2020
LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Licht/= Licht /Ale Yevnim Hobn Eyn Ponim, 1990  
Exhibition catalogue 
6 11/16 × 6 7/8 × 3/16 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Displacement, 1991  
Exhibition catalogue 
9 3/4 × 9 13/16 × 5/8 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Licht (= Licht) / Ale Yevnim Hobn Eyn Ponim, 1990  
Exhibition catalogue  
6 11/16 × 6 7/8 × 3/16 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Lawrence Weiner / Kunstler / Kritisches Lexikon der Gegenwartskunst / Ausgabe 15, 1991  
Monograph 
11 11/16 × 8 1/4 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Show (&) Tell / The Films & Videos of Lawrence Weiner / A Catalogue Raisonné, 1992  
Catalogue raisonné  
11 1/4 × 8 7/16 × 5/8 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Learn To Read Art, 1995  
Exhibition poster  
22 1/16 × 15 7/8 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
A Parable, 1993  
Artist’s book  
12 × 9 7/16 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
A Tale of a Maiden or Two, 1996  
Artist’s book  
6 11/16 × 4 11/16 × 3/16 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Oder Ohne Rücksicht / Or Regard, 1994  
Exhibition catalogue  
10 11/16 × 8 1/2 × 3/8 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Learn To Read Art, 1995  
Exhibition poster  
22 1/16 × 15 7/8 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Show (&) Tell / The Films & Videos of Lawrence Weiner / A Catalogue Raisonné, 1992  
Catalogue raisonné  
11 1/4 × 8 7/16 × 5/8 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Learn To Read Art, 1995  
Exhibition poster  
22 1/16 × 15 7/8 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
A Tale of a Maiden or Two, 1996  
Artist’s book  
6 11/16 × 4 11/16 × 3/16 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
I Met a Stranger, 1996  
Artist’s book  
11 15/16 × 8 7/8 × 1/2 in.  
Gift of The Laurence Miller Family, 2020
LAWRENCE WEINER (Manhattan, New York, 1942–2021)
A Fripton Fripton & Demi, 1997
Artist's book
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Towards Motion, 1997
Exhibition catalogue
9 5/8 × 6 1/2 × 1/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Lawrence Weiner, 1998
Monograph
11 7/16 × 10 1/16 × 13/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Kirsten Ortved Lawrence Weiner Barry Le Va, 1999
Group exhibition catalogue
10 1/16 × 7 7/8 × 13/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Lawrence Weiner: 5 Elements 2 Times, 1999
Exhibition catalogue
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Tatsachlich/Skulpturen und Bücher von Lawrence Weiner, 1999
Exhibition catalogue
9 11/16 × 10 13/16 × 3/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Bronx, New York, 1942 – New York, New York, 2021) with JOHN BALDESSARI (National City, California, 1931 – Los Angeles, California, 2020)
The Metaphor Problem/Again, 1999
Artist's book
7 3/16 × 5 3/8 × 7/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Bent and Broken Shafts of Light, 2000
Exhibition catalogue
12 3/4 × 8 1/8 × 3/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
How to Touch What, 2000
Artist's book
6 5/16 × 7 5/16 × 11/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Nach Alles/After All, 2000
Exhibition catalogue
10 1/16 × 10 1/16 × 9/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
The Society Architect Ponders The Golden Gate Bridge, 2000
Artist's book
9 1/2 × 6 5/8 × 1/2 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
A Basic Assumption, 2001
Exhibition catalogue
12 × 9 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
A Natural Water Course Diverted Reduced or Displaced, 2001
Artist's book
6 13/16 × 4 7/16 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Blue Moon Over, 2001
Artist's book
9 1/16 × 6 15/16 × 3/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
NYC Manhole Covers/Public Art Fund in Collaboration with Con Edison & Roman Stone, 2001
Artist's book
8 9/16 × 5 1/2 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Out from Under, 2001
Artist's book
10 5/8 × 8 3/4 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Por Si Mismo, 2001
Exhibition catalogue
9 7/16 × 9 1/2 × 9/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Por Si Mismo, 2001
Exhibition poster
26 3/8 × 18 11/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Any Given Time/Irgendwann, 2002
Exhibition catalogue
8 1/4 × 8 1/4 × 3/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Recontres 7: Lawrence Weiner, Frank Perrin, 2002
Monograph
9 7/16 × 6 3/4 × 3/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Towards the End of the Beginning/Em Direccao ao fim do Principio, 2002
Exhibition catalogue
10 1/4 × 8 1/8 × 5/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Until It Is, 2002
Exhibition catalogue
14 × 6 15/16 × 1 3/16 in.
Gift of The Laurence Miller Family, 2020
LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Wild Blue Yonder, 2002  
Artist’s book  
7 3/16 × 6 7/8 × 7/16 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
A Day in the Life, 2003  
Artist’s book  
5 3/4 × 4 5/16 × 1/4 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Cleared from Wall to Wall, 2003  
Exhibition catalogue  
7 7/8 × 7 7/8 × 1/8 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Deep Blue Sky/Light Blue Sky, 2003  
Artist’s book  
8 7/8 × 5 9/16 × 1/2 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Primary Secondary Tertiary, 2003  
Exhibition catalogue  
8 1/4 × 5 7/8 × 1/4 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Tiré à Quatre Epingles, 2003  
Artist’s book  
7 1/16 × 7 1/16 × 1/2 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Covered by Clouds/ Cubietro por Nubes, 2004  
Exhibition catalogue  
9 13/16 × 7 15/16 × 1/4 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Having Been Said: Writings & Interviews of Lawrence Weiner 1968-2003, 2004  
Catalogue raisonné  
9 7/16 × 10 11/16 × 1 5/16 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Give & Get/Have & Take, 2005  
Two brass stencils in a box  
10 7/8 × 9 1/4 × 2 3/8 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Screenplay & Movie, 2005  
Artist’s book  
6 1/2 × 9 1/16 × 1/4 in.  
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)  
Quid Pro Quo, 2008  
Artist’s book  
8 7/16 × 8 9/16 × 3/8 in.  
Gift of The Laurence Miller Family, 2020
Finances

FY2021 Blanton Operating Budget: $6,336,237

- **University’s State Support:** $1,596,911
  - allocation of state funds through UT

- **Additional Support from UT:** $575,772
  - allocation of funds to the museum from the University Provost

- **Museum Endowments:** $2,011,376
  - income from operating and program endowments

- **Contributions:** $1,000,000
  - general operating contributions and gifts to support programs

- **Earned Income:** $1,152,178
  - proceeds from admissions, memberships, facility rentals, and museum shop sales
Thank You, Blanton Supporters!

We gratefully acknowledge the donors of gifts totaling $5,000 or more who provide financial and in-kind support for the Blanton’s acquisitions, exhibitions, operations, programming, and publications. Gifts recognized below were received between September 1, 2019 and August 31, 2020.

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Thank you to our donors who have gifted works of art to the Blanton's permanent collection. Gifts recognized below were received or promised between September 1, 2020 and August 31, 2021.

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