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This bulletin offers a snapshot of the Blanton’s multifaceted role as one of the most celebrated university museums in the world and as Austin’s art museum. The exhibitions and acquisitions covered in these pages begin where the last Blanton bulletin concluded, in January 2014, and extend through summer 2016. The Blanton’s programming during this period reflects the quality and uniqueness the museum strives for through its diverse forms of engagement with the community.

We aim for national distinction and for excellence in every endeavor, from fostering new knowledge about art and artists through groundbreaking exhibitions, to building our distinctive collection, which now includes almost 18,000 works of art. At the core of our work is a passion for seeing our visitors—the member, the student, the tourist, the first-time museumgoer—surprised, looking curiously, and smiling with inspiration.

The upcoming year will be a milestone one for the Blanton, with the unveiling of a comprehensive reinstallation of the museum’s permanent collection throughout the second-floor galleries, and the well-anticipated opening of Ellsworth Kelly’s Austin on the horizon.

We are deeply indebted to the many supporters, volunteers, members, and visitors who help the Blanton to realize its mission. We’re proud to be your art museum, and it is my pleasure to share this bulletin with you.

Simone Jamille Wicha
Director
The Blanton Museum of Art is honored to be realizing a monumental work of art by Ellsworth Kelly, who is considered one of the greatest American artists of all time. Gifted to the museum in January 2015, Austin is the first and only freestanding building designed by Kelly. He chose to call this work Austin, honoring his tradition of naming particular works of art for the places for which they are destined. Envisioned by Kelly as a site for joy and contemplation, Austin will be situated on the museum’s grounds and will become a cornerstone of the Blanton’s permanent collection.

An intimate stone building with vaulted ceilings and brilliant colored glass windows, Austin will welcome visitors to the Blanton and will serve as a gateway to The University of Texas at Austin. The building will be nestled within one of the largest green spaces on the university’s campus and will sit along the sight lines of the Texas State Capitol. Certain to become a global destination, Austin will enrich the lives of visitors from around the world for years to come.

Austin brings the tradition of modernist artist-commissioned buildings into the twenty-first century. This distinguished tradition includes the Rothko Chapel in Houston, Texas, and Henri Matisse’s Chapelle du Rosaire in Southern France. Austin is unique from these precedents, however, in that it is not intended as a religious space, and the artist designed every facet of the work, including the building itself and its three monumental colored glass windows, as well as a redwood totem and fourteen black-and-white marble panels that will also be on permanent view in the space.

The Blanton broke ground on Austin in October 2015, and the building is expected to open to the public in early 2018.

Ellsworth Kelly, Austin, 2015 (Top: model, panoramic photograph; Bottom: exterior rendering), artist-designed building with installation of colored glass windows, marble panels, and redwood totem, 60 ft. x 79 ft. x 26 ft. 4 in., Blanton Museum of Art, The University of Texas at Austin. Gift of the artist, with funding generously provided by Jeanne and Michael Klein, Judy and Charles Tate, the Schulte Foundation, Suzanne Deal Booth and David G. Booth, and the Longhorn Network. Additional funding provided by The Brown Foundation, Inc. of Houston, Jack and Leslie Blanton, Elizabeth and Peter Weining, the Luna Foundation, The Eugene McDermott Foundation, and Stedman West Foundation, with further support provided by Blanca Vidal Foundation, July and David Beck, Helen and Charles Schwab, Lela and Robin Gibbs, Louise and Gay Griffith, Tony and Tommy Smith, Susan and Max Dunwoody, and Marlene Meyerson.
More than 8,500 visitors attended the Blanton’s public programs last year. These programs function as entry points for new visitors of diverse backgrounds, as well as for frequent museum visitors seeking to deepen their connections to and understanding of art. The museum’s public programs take many different forms—from large lectures to intimate conversations, and from concerts to film screenings.

Every Third Thursday the museum’s galleries stay open until 9 p.m. free of charge. The museum offers a diverse slate of programs to engage visitors during this popular time. Beat the Rush is the musical staple of the Blanton’s Third Thursday programming, featuring performances within the art galleries that connect to works of art on display. Musical genres explored during this program include classical, jazz, mariachi, rock, and hip-hop. Third Thursday also features Spanish-language and “Slow Looking” tours, in addition to other special programming.

The Blanton offers exhibition tours to approximately 3,500 visitors per year. Tours are available every Thursday, Saturday, and Sunday, and during special events like B scene. The museum draws on its relationships with UT faculty from a range of academic disciplines, as well as outside experts, to provide unique Perspectives talks in the galleries.

Beyond gallery talks, the Blanton regularly hosts renowned artists and scholars in its 300-seat auditorium. Film screenings provide further opportunities for visitors interested in learning more about art and the exhibitions on view. In addition to Beat the Rush, the Blanton hosts the series SoundSpace, which fills the museum with musicians and sound and regularly draws around 1,000 visitors. Rounding out the museum’s ongoing music series is the monthly concert Midday Music Series, a collaboration with UT’s Butler School of Music.

The Blanton is committed to offering innovative, curriculum-based museum experiences for Central Texas pre-K–12 students and their teachers from throughout the region. Last year the museum welcomed 12,253 school visitors, 66% of which came from low resource, Title I schools. Blanton PK–12 programs are designed to help build students’ skills in literary and critical thinking, and support Austin Independent School District’s Social and Emotional Learning (SEL) curriculum.

In Fall 2014, the Blanton offered a new menu of options for guided visits. It increased its multiple-visit roster to create more options for teachers, capitalizing on the success of its long-standing multiple-visit program Art Central, which traditionally served grades four and five. The museum expanded access to multiple-visit programs to include grades 2–12, and developed pre- and post-visit lessons for classroom use. In the academic year 2015–16, 34% of the Blanton’s school program participants engaged in a three-visit sequence, enjoying fresh approaches to gallery teaching and learning. The Blanton relies on the talents of its Graduate Teaching Fellows—UT students pursuing professional development opportunities at the museum—to custom build lessons for PK–12 visitors.

In order to serve the region’s large population of school children learning English or Spanish, the Blanton has developed a model of dual-language instruction in collaboration with the Bilingual and Bicultural Education Department at UT’s College of Education. Now moving into its third year, the museum’s bilingual co-teaching model has so far provided dual-language gallery instruction to more than 2,000 students. This initiative has been presented at national academic conferences in both art education and bilingual education, and recently two doctoral candidates in Education focused their dissertation research on this innovative model.
Family Programs

Over the past four years, the Blanton has made an increasing commitment to engaging young families. Self-guiding materials support families in their exploration of the galleries, providing materials for sketching, games, and conversation starters. Open studio hours each summer offer families opportunities to choose their own projects and explore new materials and techniques together. In addition, large-scale community events that attract family visitors, such as Austin Museum Day and Explore UT, welcome upwards of 6,000 participants each year.

Blanton family programs are designed to encourage thoughtful looking, making, and conversation across generations and family groupings. Parents and adult companions experience art with their children under the guidance of facilitators who are adept at linking art-making projects to gallery experiences. Studio projects are open-ended, yielding insights into material properties and the creative process.

Summer workshops are central to the museum’s family programming and cater to a range of ages. The newest addition to the roster, 3ft Deep, was introduced in summer 2016 to respond to the developmental needs of the museum’s growing audience of three to five year-olds; it complements the longstanding Artists and Authors gallery experiences popular with that age group. Deeper Dives provides a more in-depth, 90-minute experience for families with children ages eight to twelve.

Spotlight on Deeper Dives: In the summer of 2016 one Dive explored the exhibition Fixing Shadows: Contemporary Peruvian Photography, 1968–2015. The gallery lesson centered on how Peruvian artists found artistic and social voice through the photographic medium, asking the group to consider the question, “What is the photographer revealing or concealing from us?” In the studio, participants pursued an art activity that utilized Polaroid cameras to produce self-portraits. Various materials were used to alter the printed photograph to create personal identification cards.

Community Programs

The Blanton is committed to removing financial, linguistic, and cultural barriers to participation in its programs and the enjoyment of its exhibitions. The museum’s education team actively encourages underrepresented groups to visit and learn, often partnering with social service organizations representing economically disadvantaged individuals in our community. For example: in collaboration with Art From the Streets, in 2015–16 the Blanton brought in sixty-one adult artists dealing with homelessness and related issues for a series of visits to the museum, inviting the artists to find inspiration in the collection and experiment with new materials and techniques.

In the past year, some 400 individuals came to the museum through partnerships with the following organizations:

- Andy Roddick Foundation
- The Arc of the Art
- Art From the Streets
- Austin Bat Cave
- ATX Kids Club – East Austin
- Boys & Girls Club
- Communities in Schools
- Helping Hands Home for Children
- Hospice Austin
- Jewish Community Center – Senior Adult Programs
- Neighborhood Longhorn Program
- Pecan Street Elementary
- Seton Family Healthcare
- Family Medicine Residents; graduate students in Clinical Pastoral Education
- Seton Shoal Creek Hospital – Eating Disorder Clinic
- South Texas Art Therapy Association
The Blanton’s H-E-B Study Room, located within the Julia Matthews Wilkinson Center for Prints and Drawings, welcomes approximately 2,400 visitors per year, making it one of the most active print rooms in the country. Offering a venue for close examination of works on paper that are made available from the museum’s collection storage, the print room provides a vital resource to faculty and students from The University of Texas at Austin, as well as to scholars and other visitors from outside the university. The H-E-B Study Room is open to the public; an appointment is required in order to visit.

**Study Room Visitors**

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<thead>
<tr>
<th>Year</th>
<th>Visitors</th>
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<tr>
<td>2011</td>
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<td>2016</td>
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**Study Room Visitors by Discipline**

- Studio Art Classes
- Art History Classes
- Other Humanities Classes
- General Public
- Science Classes
- PK-12 Classes

**University Engagement**

Approximately 19,000 students, faculty, and staff from The University of Texas at Austin visited the Blanton in 2015–16. Of this group, 3,800 UT students participated in a curriculum-based experience (CBE) at the Blanton. An additional 8,000 students came for a self-guided experience with their professors or teaching assistants; of this total 1,475 visited the H-E-B Study Room to look at works of art from the museum’s collection that are not otherwise on display. The Blanton’s CBEs are designed to engage students in deep looking and interpretive thinking, and establish strong connections to course goals across a variety of disciplines.

Classes from over fifty departments and colleges at the university visited the Blanton last year—from Asian Studies, African Diaspora Studies, Engineering, Government, History, Music, Natural Science, Nursing, and Pharmacy, to name but a few. Curricular engagement with the Blanton can take a variety of forms, from developing course content around objects in the permanent collection or a special temporary exhibition, to pulling works from storage for close examination by students and scholars in the Blanton’s print Study Room, located within the Julia Matthews Wilkinson Center for Prints and Drawings.

_In my Scientific Inquiries Across the Disciplines class, I want to instill a sense of adventure and curiosity in my students. Scientists also need to be able to deal with ambiguity and clearly communicate their ideas. Artists excel at this, and scientists have much to learn from artists in these areas._

— DR. STUART REICHLER, COLLEGE OF NATURAL SCIENCES

**UT Curriculum-Based Visits**

- Spring
- Summer
- Fall

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<thead>
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<th>Spring Visits</th>
<th>Summer Visits</th>
<th>Fall Visits</th>
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Spotlight on Student Success Initiatives

Over the past two academic years, the Blanton’s engagement with campus has expanded to include exciting collaborations with leaders in UT’s “Student Success Initiatives.” This has involved designing new gallery experiences that support students deemed at risk of not graduating in four years by fostering their sense of belonging and building a positive, confident mindset. In 2015–16, the Blanton presented an interactive lecture to 500 freshmen in the University Leadership Network (ULN), a subset of the University’s Student Success Initiatives. In addition, the Blanton prepared materials and a workshop to support upper-class mentors in leading small groups of these same freshmen through the museum in a community-building activity, and provided custom lessons for students on academic probation. The Blanton also hosts four to five ULN interns during the academic year as part of its larger internship and fellowship program.

Professional Development Opportunities for UT Students

Last year some 300 UT students worked or volunteered at the Blanton. These students engaged in a wide variety of projects, contributing greatly to the museum’s public service and gaining hands-on experience alongside some of the top professionals in the field.

Work-study positions and internships are available to qualified undergraduates, and the Blanton partners with both the Plan II Honors Program and the University Leadership Network (ULN) to provide career-development opportunities. These students are placed throughout the museum—in public relations, special events, curatorial, education, and other departments. Undergraduate volunteers are also often critical to the success of large-scale events at the Blanton. Graduate Fellows, primarily from UT’s Department of Art and Art History, participate in intensive, yearlong projects within the Blanton’s curatorial and education departments. Last year the museum welcomed its second group of Andrew W. Mellon Fellows, who assist the Blanton’s curatorial teams with research and planning. The museum also benefits from the work of its Graduate Teaching Fellows, who help craft customized gallery lessons for the Blanton’s 12,253 annual pre-K–12 visitors. Additional fellowships are awarded annually to graduate students to support areas such as university engagement, public programs, and family and community programs.
Membership is core to the museum’s success and engagement within the community. Over 4,000 households currently enjoy membership to the Blanton, seventy-five of which have been museum members for twenty years or more.

In addition to free museum admission, members enjoy a variety of other benefits, such as invitations to exhibition previews and member-only tours. Members also receive complimentary admission to B scene, a vibrant after-hours event that takes place three times a year. Designed around themes related to current exhibitions, B scene reflects the fun and creative spirit that makes Austin unique.

The Blanton hosts special after-hours events throughout the year that bring together Austin’s art lovers.

**B scene**
The Blanton stays open late for B scene, an after-hours party that takes place three times a year and brings together art, music, and community. Often thematically tied to the exhibitions on view, B scene offers visitors a fun way to engage with the museum’s program. B scene Bossa Nova accompanied Moderno: Design for Modern Living in Brazil, Mexico, and Venezuela, 1940–1978; while Converging Lines: Eva Hesse and Sol LeWitt was on view, B scene emulated a 1960s downtown New York City loft party; and for Come As you Are: Art of the 1990s, patrons rocked out to music from the era. Every B scene features tours of the galleries, snacks, and a cash bar.

**Art on the Edge**
Originally conceived as an after party for the Blanton’s biannual gala, Art on the Edge met with such great success that it grew to become a yearly standalone event. In 2016—the first time Art on the Edge was on its own—over 600 local tastemakers, young professionals, creatives, art lovers, and community leaders attended the lively black-tie party. All proceeds from the evening provide support for the Blanton’s educational initiatives and exhibitions program.

**Blanton Gala**
Every other year the Blanton hosts a black-tie Gala to raise essential support for the museum’s programs. The Blanton Gala brings together arts patrons and community and business leaders from around Texas and beyond, whose support is vital to helping the museum continue to achieve its mission to bring the life-enhancing power of art to visitors of all ages. The 2017 Gala will take place on February 11 and will honor Jeanne and Michael L. Klein and the transformative impact they have had on the Blanton.
SNAPSHOT OF BLANTON ATTENDANCE

- **TOTAL ATTENDANCE**: 151,582
- **MEMBERSHIP HOUSEHOLDS**: 4,086
- **PUBLIC TOURS**: 142
- **VISITORS TO FREE THURSDAYS**: 26,685
- **K-12 STUDENT VISITS**: 12,253
- **UT STUDENTS, FACULTY, AND STAFF**: 20,559
- **FAMILY AND COMMUNITY PROGRAMS**: 5,086
- **VISITORS**: 2,060
- **UT STUDENT VOLUNTEERS & INTERNS**: 300

SOCIAL MEDIA TRAFFIC

- **VISITS TO BLANTON WEBSITE**: 296,127
- **BLANTON BLOG PAGE VIEWS**: 82,984
- **TWITTER FOLLOWERS**: 14,000 (UP 15%)
- **FACEBOOK FOLLOWERS**: 28,084 (UP 29%)
- **INSTAGRAM FOLLOWERS**: 15,407 (UP 112%)
Converging Lines: Eva Hesse and Sol LeWitt
February 23–May 18, 2014

Organized by the Blanton, this traveling exhibition explored the deeply influential friendship between two of the most significant American artists to emerge from the postwar era: Eva Hesse and Sol LeWitt. Their artistic practices diverged in innumerable, seemingly antithetical ways—LeWitt’s art is associated with ideas and system-based conceptual art while Hesse’s is associated with the body and her own hand. This exhibition of approximately forty works highlighted the crucial impact that their decade-long friendship had on both their lives and work. Converging Lines toured to the Addison American Art Gallery (September 11, 2015–January 10, 2016) and the Cleveland Museum of Art (April 3–July 31, 2016).

The accompanying exhibition catalogue, published in association with Yale University Press, was the first publication to demonstrate the reciprocal and profound influence Hesse and LeWitt had on each other’s lives and work.

The exhibition was organized by the Blanton Museum of Art and curated by Veronica Roberts. Support also was provided by Suzanne Deal Booth and David G. Smith, the Dedalus Foundation, Agnes Gund, George and Nicole Jeffords, and by Michael Chesser in honor of Annette DiMeo Carlozzi and by the Berman Family Foundation.

Major funding for the exhibition was provided by the Henry Luce Foundation. Support also was provided by Suzanne Deal Booth and David G. Smith, the Dedalus Foundation, Agnes Gund, George and Nicole Jeffords, and by Michael Chesser in honor of Annette DiMeo Carlozzi and by the Berman Family Foundation.

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Between Mountains and Sea: Arts of the Ancient Andes
February 1–June 22, 2014

Drawn from the collection of The University of Texas at Austin, this exhibition presented a selection of objects from some of the most complex coastal societies of the ancient Andes. The exhibition featured woven textiles, modeled ceramic bottles, painted vessels, and ceramic effigies that trace artistic development within ancient Andean culture prior to the rise of the Inka empire. Building on the Blanton’s foundation as a recognized center for collecting and preserving art from Latin America, this exhibition presented what are considered among the best-preserved records we have of what life was like among ancient Andean societies.

This exhibition was organized by the Blanton Museum of Art and guest curated by Kimberly Jones, with support from the Department of Art and Art History, The University of Texas at Austin. Funding for the exhibition was provided in part by William and Bettye Nowlin.

Perception Unfolds: Looking at Deborah Hay’s Dance
February 23–May 18, 2014

The Blanton’s first exhibition to focus on the art of dance, Perception Unfolds: Looking at Deborah Hay’s Dance celebrated the work of modern choreographer Deborah Hay. The museum’s unique presentation utilized cutting-edge multimedia technology—four translucent screens onto which multiple versions of a single dance were projected—encouraging audiences to engage viscerally with the dynamic piece. Perception Unfolds traveled to the Yale School of Art Gallery (October 7–December 4, 2014).

This exhibition was organized by the Blanton Museum of Art and curated by Annette DiMeo Carlozzi. Funding for the exhibition was provided by Jeannie and Michael Klein and Judy and Charles Tate in honor of Annette DiMeo Carlozzi and by the Berman Family Foundation.
In the Company of Cats & Dogs
June 22–September 21, 2014

This exhibition of approximately 150 works from the Blanton’s and other important collections around the country explored artists’ representations of the relationship between people, cats, and dogs throughout history. The featured paintings, sculpture, and works on paper capture our attitudes and behavior toward these trusted companions, from ancient times through today. Drawing on research from several disciplines in the humanities and sciences, the exhibition engaged the expertise of UT faculty members Sam Gosling (Psychology) and Janet Davis (American Studies).

This exhibition was organized by the Blanton Museum of Art and curated by Francesca Consagra. Generous funding for the exhibition was provided by Dana and Gene Powell, with additional support from Leslie and Jack Blanton, Jr., the Carl and Marilynn Thoma Foundation, Cornelia and Meredith Long, Alessandra Manning-Dolnier and Kurt Dolnier, Susan and Richard Marcus, the Scurlock Foundation Exhibition Endowment, and a grant from Humanities Texas, the state affiliate of the National Endowment for the Humanities.

La línea continua: The Judy and Charles Tate Collection of Latin American Art
September 20, 2014–February 15, 2015

Celebrating a transformational gift from UT alumni Judy and Charles Tate to the Blanton, this exhibition featured highlights from the Tates’ extraordinary collection of modern and contemporary Latin American art. The collection includes many artists who were key to the creation of modernism in their respective countries. The Tate gift introduced new artists to the Blanton’s celebrated collection of Latin American art, while also deepening the museum’s existing nucleus of innovative, postwar art from the region.

The fully illustrated exhibition catalogue, distributed by the University of Texas Press, reproduces the Tates’ gift to the Blanton in its entirety.

This exhibition was organized by the Blanton Museum of Art and curated by Beverly Adams. This catalogue was made possible through support from the Office of the President at The University of Texas at Austin.
James Drake: Anatomy of Drawing and Space (Brain Trash)

Featuring 1,242 drawings made over the course of two years of daily drawing practice, this exhibition offered a revealing look into the mind of one of today’s most accomplished draftsmen. Hung in expansive, chronological grids, the drawings in this body of work reveal both the artist’s process and preoccupations with imagery that ranges from the prosaic to complex meditations on life and death.

This exhibition was organized by the Museum of Contemporary Art San Diego, and was made possible by generous lead underwriting support from Tami and Michael Lang, and corporate underwriting from The San Diego County BMW Centers. Additional funding was received from Stephen Proehl. The Blanton’s managing curator was Annette DiMeo Carlozzi.

Support for the exhibition at the Blanton was provided by Jeanne and Michael Klein, with additional funding from the Bermès Family Foundation and the Alice Kribs royalties Foundation.

Witness: Art and Civil Rights in the Sixties
February 15–May 10, 2015

Organized on the 50th anniversary of the Civil Rights Act, this exhibition of 100 works by sixty-six artists offered a powerful look at the way American artists in the 1960s engaged with the struggle for civil rights. Through a variety of genres—from abstract painting to documentary photography—the artists featured in the exhibition worked to effect social change. For the Blanton’s presentation of Witness, the museum borrowed several key works from the LBJ Library and Museum, including a portrait of LBJ by Norman Rockwell that normally hangs in the United States Senate.

This exhibition was organized by the Brooklyn Museum and made possible by the Ford Foundation. The Blanton’s managing curator was Evan Garza.

Generous funding for this exhibition at the Blanton was provided by Jeanne and Michael Klein with major support from Alex Rhees and additional gifts from Ghees, Nancy and Bob Imes, Melissa Jones, Regina Rogers in memory of Jack S. Blanton, Sr., the Texas Commission on the Arts, and the state affiliate of the National Endowment for the Humanities.

Wildly Strange: The Photographs of Ralph Eugene Meatyard
March 7–June 21, 2015

Organized in collaboration with campus partners the Harry Ransom Center and drawn from their collection, this exhibition of approximately thirty photographs provided an intimate look at the haunting vision of Ralph Eugene Meatyard. Capturing Meatyard’s elaborately staged scenes and his experimentation with multiple exposure and blur to convey a dreamlike quality in his images, these photographs portray Meatyard’s family and circle of influential writer and artist friends. The works in this exhibition were principally drawn from the archives of Meatyard’s peers held at the Ransom Center.

This exhibition was organized by the Blanton Museum of Art in collaboration with the Harry Ransom Center, and curated by the Ransom Center’s Curator of Photography Jessica McDonald.

Impressionism and the Caribbean: Francisco Oller and His Transatlantic World
June 14–September 6, 2015

The Blanton, in partnership with the Brooklyn Museum, hosted a survey of distinguished Puerto Rican painter Francisco Oller, whose life and career spanned the Caribbean and Europe. Oller contributed to the development of modern art on both sides of the Atlantic, working alongside such masters of the Paris avant-garde as Paul Cézanne and Claude Monet, and returning to his native country to revolutionize the Puerto Rican school of painting. This exhibition situated Oller within the larger context of this cultural exchange and included the work of many of his contemporaries.

This exhibition was organized by the Brooklyn Museum and co-curated by Richard Aste, Curator of European Art, Brooklyn Museum, and Edward J. Sullivan, Helen Gould Sheppard Professor of the History of Art, New York University. Generous support for the exhibition was provided by the National Endowment for the Arts. The Blanton’s managing curator was Beth Shook.

Funding for this exhibition at the Blanton was provided by the Ralph H. and Ruth J. McCullough Foundation, the Eugene McDermott Foundation, the Scurlock Foundation Exhibition Endowment, the Terra Foundation for American Art on behalf of Board Member, Marilyn Thoma, and an anonymous donor.

Media Sponsor:
New York-based, Austin native Natalie Frank explores the darker side of familiar fairy tales in the vibrant and haunting series of drawings featured in *The Brothers Grimm*. Organized by The Drawing Center in New York and augmented at the Blanton by key loans from the Ransom Center, this exhibition showcased not only Frank’s evocative vision, but also some of the more troubling episodes from Grimms’ tales, long ago scrubbed from most editions. Frank brings issues of gender, sexuality, and troubling familial dynamics to the fore.

This exhibition is organized by The Drawing Center, New York, and made possible by the support of The Evelyn Toll Family Foundation, Merrill Mahan, Stephanie Ingrassia, Sarah Peter, Kim Menshovas, Iren and MaryAnn Gold, and Liz Pekel. Special thanks to Rhona Hoffman Gallery and ACME. The Blanton’s managing curator was Veronica Roberts. Funding for this exhibition at the Blanton is provided by Beverly Dale, Eric Nensionshans and Family, Jenny and Tony Lard, and Kathleen Inn Loughlin and Christopher Loughlin.

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The first exhibition entirely devoted to Latin American modern domestic design, *Moderno* showcased a range of innovative and beautiful objects—from furniture and ceramics to metalwork, drawings, and textiles—made by pioneering Latin American designers who transformed the domestic landscape during a period of rapid economic growth and urbanization. This exhibition was the first time many of these objects had been publicly exhibited. Including many one-of-a-kind as well as mass-produced objects, *Moderno* brought to life an exciting and little-known chapter in international mid-century design. The Blanton’s presentation of *Moderno* also featured works drawn from the museum’s collection.

This exhibition was organized by Americas Society, Inc., and made possible by the generous support of the National Endowment for the Arts; the New York State Council on the Arts; the New York City Department of Cultural Affairs; PRISA/Santillana USA; SRE/AMEXCID – CONACULTA – INBA and the Mexican Cultural Institute of New York; Jaime and Raquel Gilinski; Mex-Am Cultural Foundation; and Grupo DIARQ. The exhibition catalogue was made possible in part by a grant from Furthermore: a program of the J. M. Kaplan Fund. Support for the exhibition at the Blanton was provided in part by Diego Guardoczyk and Isabellia Hutcherson. The Blanton’s managing curator was Beverly Adams.
The Crusader Bible: A Gothic Masterpiece
December 12, 2015–April 3, 2016

Organized in partnership with the Morgan Library & Museum in New York, The Crusader Bible showcased over forty unbound pages from one of the most celebrated French illuminated manuscripts of the Middle Ages. Likely created in Paris during the 1240s for King Louis IX, the manuscript traveled to seven countries over the next 700 years. It bears the imprints of its journey, featuring inscriptions in Latin, Persian, and Judeo-Persian. The Blanton’s presentation also featured medieval arms and armor on loan from the Metropolitan Museum of Art to provide historical context for the illustrated material.

The Crusader Bible: A Gothic Masterpiece was organized by the Morgan Library & Museum, New York. The curator of the exhibition at the Morgan is William Voelkle, Senior Research Curator, Department of Medieval and Renaissance Manuscripts, The Morgan Library & Museum. The Crusader Bible is Morgan Library & Museum MS M.638, purchased by J.P. Morgan (1867-1943) in 1916. The Blanton’s managing curator was Josephine Park.

Generous funding for this exhibition was provided by the Still Water Foundation, with additional support provided by the Scurlock Foundation Exhibition Endowment, Sarah and Ernest Butler, Jessica and Jimmy Younger, and donors who contributed to the 2014 Annual Fund.

Come As You Are: Art of the 1990s
February 21–May 15, 2016

Come As You Are was the first major museum survey to examine, within a historical context, art that emerged during the pivotal decade of the 1990s. Featuring work made between 1989 (the fall of the Berlin Wall) and 2001 (9/11), the exhibition encapsulated the spirit of a generation defined by the digital revolution and effects of globalization. Organized by the Montclair Art Museum in New Jersey, Come As You Are tracked this important period in art-making through the work of forty-five artists working in diverse media, from painting and sculpture to video and photography to installation and early Internet art.

This exhibition was organized by the Montclair Art Museum and made possible with generous support from The Andy Warhol Foundation for the Visual Arts. The Blanton’s managing curator was Evan Garza.

Generous funding for this exhibition at the Blanton was provided by Jeanne and Michael Klein, with additional support provided by Kathleen Irvin Loughlin and Christopher Loughlin, and Jenny and Trey Laird.

April 23–July 3, 2016

Realized in collaboration with UT’s Harry Ransom Center, this exhibition explored a transformational period of artistic growth, political turmoil, and social engagement in Peru. Important Ransom Center works from the 1970s and 1980s were complemented by recent acquisitions made by the Blanton that reflect the more contemporary moment in this trajectory. As with previous collaborations with the Ransom Center, partnerships such as this allow the Blanton to showcase photography in its galleries—a central medium in contemporary art that has historically been underrepresented at the Blanton—while furthering its long-standing commitment to collecting and exhibiting art from Latin America.

This exhibition was organized by the Blanton Museum of Art in collaboration with the Harry Ransom Center and curated by Beverly Adams.
Goya: Mad Reason
June 19–September 25, 2016

Featuring nearly 150 prints and paintings by renowned Spanish court painter Francisco de Goya borrowed from Yale University Art Gallery’s distinguished Arthur Ross Collection, Goya: Mad Reason showcased the artist’s mastery of forms and concepts as he grappled with the changing political and intellectual landscape of early nineteenth-century Spain. Yale selected the Blanton as a partner for its Ross Collection sharing initiative, and the Blanton in turn selected Yale’s superb Goya prints as the foundation for this exhibition. These prints were complemented by paintings loaned by the Kimbell Art Museum, the Meadows Museum, and the Museum of Fine Arts Houston. This exhibition was organized by the Blanton Museum of Art with Douglas Cushing as managing curator. Support for this exhibition was provided by Jessica and Jimmy Younger and the Samuel H. Kress Foundation, with additional support from the Yale University Art Gallery’s Collection-Sharing Initiative, endowed by the Isabel B. Wilson Memorial Fund.

Xu Bing: Book from the Sky
June 19, 2016–January 22, 2017

Xu Bing’s Book from the Sky is considered a masterpiece of twentieth-century Chinese art and helped to usher in the avant-garde movement in post-Mao era China. The presentation of Book from the Sky marked the first occasion for the work to be shown in its full scale in Texas, allowing audiences to experience the piece as it was originally envisioned. The 1,500-square-foot installation comprised books, hanging scrolls, and wall panels, each filled with texts made up of pseudo-Chinese characters invented by the artist and carved onto wooden blocks. This momental, immersive work asks audiences to examine their faith in the written word and the authority of books. Xu Bing: Book from the Sky was organized by the Blanton Museum of Art with Hao Sheng as managing curator. Generous funding for this exhibition was provided by the E. Rhodes and Leona B. Carpenter Foundation, with additional support provided by The Pew Charitable Trusts, The Robert Lehman Foundation, and donors who contributed to the 2014 Annual Fund.

Re-Envisioning the Virgin Mary: Colonial Painting from South America

Drawn from the celebrated private collections of Marilynn and Carl Thoma and Patricia Phelps de Cisneros, this two-part installation highlighted seven exquisite seventeenth- and eighteenth-century paintings of the Virgin Mary from colonial South America. Created in what are now the countries of Peru and Venezuela, these paintings represent devotions to Mary that were popular in Spain and brought to the Americas by Spanish colonists and illustrate how artistic styles, traditions, and subject matter were transmitted from Europe to America, and transformed in the process, during this era. This installation was organized by the Blanton Museum of Art.

Doris Salcedo
November 7, 2014–February 22, 2015

In conjunction with a public lecture that acclaimed international artist Doris Salcedo delivered at the Blanton, the museum installed a small group of the artist’s sculptures. Salcedo is recognized as one of the leading sculptors of her generation, crossing international boundaries, and yet retaining her experience of her native Colombia as an important impetus for her work. The pieces in this installation addressed themes of loss and mourning—difficult, yet compelling topics that have a universal resonance. The Doris Salcedo installation was organized by the Blanton Museum of Art. Generous funding was provided by the Diane and Bruce Halle Foundation.

Xu Bing: Book from the Sky is considered a masterpiece of twentieth-century Chinese art and helped to usher in the avant-garde movement in post-Mao era China. The presentation of Book from the Sky marked the first occasion for the work to be shown in its full scale in Texas, allowing audiences to experience the piece as it was originally envisioned. The 1,500-square-foot installation comprised books, hanging scrolls, and wall panels, each filled with texts made up of pseudo-Chinese characters invented by the artist and carved onto wooden blocks. This momental, immersive work asks audiences to examine their faith in the written word and the authority of books. Xu Bing: Book from the Sky was organized by the Blanton Museum of Art with Hao Sheng as managing curator. Generous funding for this exhibition was provided by the E. Rhodes and Leona B. Carpenter Foundation, with additional support provided by The Pew Charitable Trusts, The Robert Lehman Foundation, and donors who contributed to the 2014 Annual Fund.

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Donald Moffett


Featuring works newly acquired by the Blanton, this intimate presentation featured a range of drawings, paintings, and video by New York-based, San Antonio native Donald Moffett. His work investigates issues of social justice and innovative uses of media and materials. Celebrated for its non-traditional approach to painting, Moffett’s work was acquired by the Blanton as part of an initiative to increase its holdings of works by artists from or based in Texas. As a result of these recent efforts, the Blanton now has more works by Moffett than any other museum in the state.

Javier Téllez: El león de Caracas

March 12–July 3, 2016

In this special presentation, the Blanton presented a recently acquired video work by Venezuelan artist Javier Téllez. The video presents a taxidermied lion—the symbol of Caracas—being transported by a set of policemen down a hillside slum. Part political commentary and part elegy, this piece adds to the Blanton’s growing video collection and also complements the museum’s other Latin American holdings from this period.

The following is a selection of works from the Blanton’s collection that have been loaned to support the exhibition efforts of peer institutions nationally and internationally between January 2014 and August 2016.

Radcliffe Bailey, By the River, 1997 included in:
Kongo Across the Waters

Byron Kim, Synecdoche, 1998 included in:
Come As You Are: Art of the 1990s

1. Rudy Ayoros, Cube No. 1, 1974
2. Luis Fernando Beneditt, Proyecto para un guramia cuerdas 1 [Project for a Clockwork Gurami 1], 1974
3. Carlos Colombino, Cosmonauta [Cosmonaut], 1968
4. Raquel Forner, Astronauta y testigos, televisados [Astronaut and Witnesses, Televised], 1971
5. Gyula Kosice, Untitled, 1967
7. Gyula Kosice, Maqueta D - Hábitat. Ciudad Hidroespacial [Maqueta D - Habitat. The Hydrospatial City], 1950 included in:
Past Futures: Science Fiction, Space Travel, and Postwar Art of the Americas
Bowdoin College Museum of Art, March 5–June 7, 2015

1. Walter Ufer, I Weel Remember, ca. 1930–35
2. Walter Ufer, Returning the Stray, 1925–29 included in:
With-Anna Stemas Price
Art Museum of Southeast Texas, April 25–August 30, 2015

Terry Atkins, Single Bound, 2000 included in:
All the World’s Futures
Biennale di Venezia, Venice, May 9–November 22, 2015

1. Bill Bomar, Taos Landscape, not dated
2. DeForest Judd, Cave Dwellings, 1956
3. Paul Maxwell, Ponumbra, 1956
4. Donald Weisman, Electronic Icon, ca. 1956 included in:
The Modernist Impulse
The Grace Museum, May 9–August 8, 2015

Thomas Hart Benton, Romance, 1931–32 included in:
American Epics: Thomas Hart Benton and Hollywood
Peabody Essex Museum, June 6–September 7, 2015

1. Albert Bierstadt, Indian Canoe, ca. 1886
3. Edward Eisenblör, On the Edge of White Rock Lake, 1933
4. Perry Nichols, Post Oak, not dated
5. Paulus Potter, The Bull, 1650
6. Paulus Potter, The Cowherd, 1649
7. Olim Travis, Landscape, not dated
8. Joseph M. W. Turner, Romantisme, ca. 1796 included in:
Frank Rihaug: Mentor and Master Painter of the American Southwest
Harry Ransom Center, August 4, 2015–January 3, 2016

Tom Lea, Stampede, 1940 included in:
Tom Lea
Robert Henri, *East River Snow (Blackwell’s Island)*, 1900
included in:
Americanisms: Color and Gesture in the Works of the Ashcan School
University Art Galleries, Texas A&M University, September 18–December 13, 2015

Kazuya Sakai, *Filles de Kilimanjaro III (Miles Davis)*, 1976
included in:
The Art of Music
The San Diego Museum of Art, September 26, 2015–January 5, 2016; Palacio de Bellas Artes, Mexico City, March 8–May 29, 2016

Robert Henri, *East River Snow (Blackwell’s Island)*, 1900
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The San Diego Museum of Art, September 26, 2015–January 5, 2016; Palacio de Bellas Artes, Mexico City, March 8–May 29, 2016

Yayoi Kusama, *Sprouting (The Transmigration of the Soul)*, 1987
included in:
Yayoi Kusama—A Survey Show
Louisiana Museum of Modern Art, Denmark, September 18, 2015–January 24, 2016

Arlene Shechet, *One and Only*, 2011/2015
included in:
Arlene Shechet: Urgent Matter
Contemporary Art Museum St. Louis, Jan. 15–April 3, 2016

Luis Jiménez, *Border Crossing*, 1987
included in:
Life and Death on the Border 1910–1920
Bullock Texas State History Museum, January 23–April 3, 2016

Luca Cambiaso, *Christ Nailed to the Cross*, early 1580s
included in:
Architecture of Life
Berkeley Art Museum & Pacific Film Archive, January 26–May 31, 2016

Jorge Macchi, in collaboration with David Oubiña, *La Flecha de Zenón (Zeno’s Arrow)*, 1992
included in:
Unfinished: Thoughts Left Visible
Metropolitan Museum of Art at The Met Breuer, March 1–September 4, 2016

Philip Evergood, *Dance Marathon, 1934*
included in:
America After the Fall: Painting in the 1930s

Cherubino Alberti (Italian, 1553–1610)
Coat of Arms of Pope Paul V Borghese, ca. 1605 – 1615
Pen and brown ink and brush and gray ink wash
14 1/2 x 11 3/16 in.
Gift of Kurt Dolnier and Alessandra Manning-Dolnier, 2015; 2015.23

Peter Paul Rubens, *Head of a Young Man, 1601–2*
included in:
Caravaggio and the North
Museo Thyssen-Bornemisza, Madrid, June 14–September 18, 2016

Daniel Arsham (b. Cleveland, Ohio, 1980)
DVD, endless loop
Promised gift of Jeanne and Michael Klein, 2015

José Bedia (b. Havana, Cuba, 1959)
Kanda, 1996
Acrylic, tempera, charcoal, and collage on paper
38 x 49 5/8 in.
Gift of Louis Grachos in honor of Jeanne and Michael Klein, 2014; 2014.17

Heinrich Aldegrever (Paderborn, Germany, 1502 – Soest [Westphalia], Germany, circa 1561)
Hercules slaying the Hydra, 1550
Engraving
Gift of Lee Chesney III, 2016

William Anastasi (b. Philadelphia, 1933)
Without Title (Subway Drawing), 2008
Graphite pencil on paper
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.35

El Anatsui (b. Anyako, Ghana, 1944)
Seepage, 2007
Aluminum and copper wire
144 x 195 in.
Gift of Jeanne and Michael Klein, 2015 (promised in 2009)

Frank Badur (b. Oranienburg, Germany, 1944)
Untitled, 1996
Paper construction
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.37

Vincent van Gogh, *The Starry Night*, 1889
Oil on canvas
64 1/2 x 80 in.
Gift of Louis Grachos in honor of Jeanne and Michael Klein, 2014; 2014.18

Daniel Arsham (b. Cleveland, Ohio, 1980)
DVD, endless loop
Promised gift of Jeanne and Michael Klein, 2015

Walter Askin (b. Pasadena, California, 1929)
Festive Rites, 1972
Lithograph
Gift of Lee Chesney III, 2016

Burt Barr (b. New York City, 1938)
The Long Dissolve, 1998
Video (black & white) (laser disc)
Promised gift of Jeanne and Michael Klein, 2015

Unfinished: Thoughts Left Visible
Metropolitan Museum of Art at The Met Breuer, March 1–September 4, 2016

The following listing spans from January 2014 (where the last Blanton Bulletin concluded) through Summer 2016. These works of art were received as gifts or promised to the Blanton’s collection during this time, supporting the museum’s goal of continuing to build a collection of excellence.
Dawoud Bey (b. Queens, New York, 1953)
Kenosha I, 1996
Four Polaroid Polacolor ER photographs
30 x 22 in., each; 60 x 44 in., overall
Gift of Loni and Barry Hammer, 2014; 2014.31.1/4-4/4

Oris, 1996
Four Polaroid Polacolor ER photographs
30 x 22 in., each; 60 x 44 in., overall
Gift of Loni and Barry Hammer, 2014; 2014.32.1/4-4/4

Mary Walling Blackburn (b. Orange, California, 1972)
Accidental Pornographies: Lesson Plans 1–9, 2010
Series of 9 etchings with charcoal, graphite, blood, and ink on paper
35 1/2 x 24 in., each
Gift of Michael Chesser and Laurence Miller, 2015; 2015.1-19

Gregory Blackstock (b. Seattle, Washington, 1946)
The Historic and Rare Student Model Petosa Accordions–Color Version, 2016
Graphite, permanent marker, and colored pencil on paper
62 1/4 x 31 in.
Purchased through the generosity of Shari D. Behnke, The New Foundation Seattle, 2016

Regina Bogat (b. Brooklyn, New York, 1928)
Cord Painting 14, 1977
Acrylic with nylon and satin cords on canvas
72 x 60 in., canvas; 94 1/2 x 60 in., overall
Purchase through the generosity of the Houston Endowment, Inc., in honor of Melissa Jones, 2014; 2014.67

Dove Bradshaw (b. New York City, 1949)
Performance Burned/Fire Extinguisher, 1976–2004
Soot and photo offset prints
12 1/4 x 8 1/4 in.
Gift of the artist, 2015; 2015.11.1/2-2/2

Rodolphe Bresdin (Montrelais, France, 1822 – Sèvres, France, 1885)
Le Bon Samaritain [The Good Samaritan], 1861 (printed 1867)
Lithograph on tan chine collé on white wove paper
26 3/8 x 20 1/16 in.
Purchased through the generosity of the Still Water Foundation, 2015; 2015.28

Tania Bruguera (b. Havana, Cuba, 1968)
Study for Poetic Justice, 2003
Mixed media construction with used teabags stitched to canvas and digital video
4 x 4 ft., each; 8 x 8 ft. installation
Promised gift of Jeanne and Michael Klein, 2015

Sarah Cain (b. Albany, New York, 1979)
group eleven, 2015
Five drawings: Gouache, acrylic paint, metallic and pearlescent paints on found dollar bills
10 1/2 x 9 3/4 in., overall
Gift of Suzanne Deal Booth, 2015

Antonio Caro (b. Bogota, Colombia, 1950)
Colombia Coca-Cola, 2010
Enamel on tin, edition 10/11
27 1/2 x 39 3/8 in.
Susman Collection, 2014; 2014.64
Antonio Caro (b. Bogotá, Colombia, 1950)  
*Aquí no cabe el arte [Art Does Not Fit Here]*, 1972–2014  
Acrylic with pencil on sixteen sheets  
39 1/2 x 27 5/8 in., each; 39 1/2 x 44 1/2 in., overall  
Susman Collection, 2014; 2014.63.1-16

Alejandro Cesareo (b. Montevideo, Uruguay, 1975)  
*Untitled (Dante/Calvino)*, 2004  
10 archival ink-jet prints, edition 2 of 2, AP  
16 x 20 in., each  
Gift of Lawrence Miller in honor of Gabriel Perez-Barreiro, 2015; 2015.1-10

Jamal Cyrus (b. Houston, Texas, 1973)  
*Eroding Witness 7a*, 2014  
Eroding Witness 7b, 2014  
Eroding Witness 7c, 2014  
Eroding Witness 7d, 2014  
4 laser-cut papyruses  
27 x 16 3/4 in., each  
Purchase through the generosity of Jeanne and Michael Klein, 2014; 2014.68.1-4

Pietro Consagra  
(Mazara del Vallo, Italy, 1920 – Milan, Italy, 2005)  
Project, circa 1990s  
Bronze  
16 15/16 x 5 1/8 x 1 3/8 in.  
Promised gift of Jeanne and Michael Klein, 2016

N. Dash  
(b. Miami Beach, Florida, 1980)  
Commuter (2), 2015  
Graphite, paper  
21 x 16 in.  
Promised gift of Lora Reynolds and Quincy Lee, 2015

Commuter (9), 2011  
Pigment, paper  
11 1/4 x 14 3/4 in.  
Promised gift of Lora Reynolds and Quincy Lee, 2011

Stephen Dean  
(b. Paris, France, 1968)  
*Grand Prix*, 2008  
Color video with sound (Format 4:3, NTSC)  
Promised gift of Jeanne and Michael Klein, 2015

Orazio De Gennaro (b. Benevento, Italy, 1957)  
*Study—Shells*, 1987  
Graphite pencil on paper  
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.40

*Study—Trees*, 1987  
Graphite pencil on paper  
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.41

Milagros de la Torre  
(b. Lima, Peru, 1965)  
*Bajo el sol negro [Under the Black Sun]*, 1991–93  
Hand-dyed gelatin silver print, Mercurochrome  
1 3/4 x 3 1/8 in.  
Susman Collection, 2016

*Copy after Albrecht Dürer*  
The Four Horsemen of the Apocalypse, late 18th century  
Etching  
Gift of Lee Chesney III, 2016

Kota Ezawa  
(b. Cologne, Germany, 1969)  
*Lennon Sontag Beuys*, 2004  
DVD  
Promised gift of Jeanne and Michael Klein, 2015

Sam Francis  
(San Mateo, California, 1923 – Santa Monica, California, 1994)  
Untitled, 1974  
Ink on paper  
8 x 7 in.  
Gift of the Sam Francis Foundation, 2014; 2014.20

Untitled, circa 1978–80  
Ink with gel medium  
16 x 19 in.  
Gift of the Sam Francis Foundation, 2014; 2014.21

Natalie Frank  
(b. Austin, Texas, 1980)  
*Inkjet*, 2011–14  
Gouache and chalk pastel on paper  
22 x 30 in.  
Purchase through the generosity of the Houston Endowment, Inc., in honor of Melissa Jones, 2014; 2014.85

*Rapunzel I*, 2011–14  
Gouache and chalk pastel on paper  
22 x 30 in.  
Purchase through the generosity of the Houston Endowment, Inc., in honor of Melissa Jones, 2014; 2014.65

*Rapunzel II*, 2011–14  
Gouache and chalk pastel on paper  
22 x 30 in.  
Purchase through the generosity of the Houston Endowment, Inc., in honor of Melissa Jones, 2014; 2014.66

Rapunzel III, 2011–14  
Gouache and chalk pastel on paper  
Sheet: 30 x 22 in.  
Promised gift of Brent Haas and Stephen Mills, 2015

*The Simpson Verdict*, 2002  
DVD  
Promised gift of Jeanne and Michael Klein, 2015

*Susman Collection*, 2016
Pablo Hare (b. Lima, Peru, 1972)

María Reiche, Nazca, Ica, de la serie Monumentos, 2005–2012
[María Reiche, Nazca, Ica, from the series Monumentos, 2005–2012], 2010
Inkjet print on fiber paper from 4 x 5 color negative
11 7/16 x 14 1/2 in.
Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irwin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

George Hare (b. Woodland, California, 1938)

María Reiche, Nazca, Ica, from the series Monumentos, 2005–2012], 2010
Inkjet print on fiber paper from 4 x 5 color negative
11 7/16 x 14 1/2 in.
Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irwin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

George Herms (b. Woodland, California, 1935)

Untitled, 2009
Collage
12 x 9 in.
Purchase through the generosity of the Houston Endowment, Inc., in honor of Melissa Jones, 2014; 2014.69

George Herms (b. Woodland, California, 1935)

Untitled, 2009
Collage of envelopes and colored paper
Sheet: 14 3/16 x 8 7/8 in.
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.44

Katharina Hinsberg (b. Karlsruhe, Germany, 1967)

Untitled, 2005
Marker on paper
8 1/4 x 5 7/8 in.
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.45

Christine Hiebert (b. Basel, Switzerland, 1960)

Untitled, 2010
Charcoal and graphite pencil on paper
8 x 9 3/8 in.
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.44

Mary Ijichi (b. Oakland, California, 1952)

Composition of Place #33, 1999
Acrylic and string on Mylar
36 1/8 x 24 in.
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.46

Luis Jiménez (El Paso, Texas, 1940 – Hondo, New Mexico, 2006)

Untitled (Sleeping Nude, Carmen), 1969
Colored chalks and graphite pencil with blending over scratching on yellow paper
14 1/8 x 24 in.
Gift of Mr. and Mrs. Darcy A. Frownfelter, 2015, 2015.18

Daniel Joglar (b. Mar del Plata, Argentina, 1966)

Cuaderno de bitácora [Logbook], 2006
Sharpening block, erasers, notebook, note cards, paint sample, tortillón, pencil sharpener, funnel, architect’s scale, and sticky notes in glass and wood vitrine with wood base
66 x 23 x 23 in.
Gift of Antonio C. La Pastina and Dale A. Rice, 2015; 2015.1

Edi Hirose (b. Lima, Peru, 1975)

Canteras del sillar, Arequipa, from the Expansion series, 2015
Chromogenic print on cotton paper
43 x 54 in.
Purchase with proceeds from the Blanton Museum Shop, 2016

Canteras del sillar, Arequipa, from the Expansion series, 2015
Chromogenic print on cotton paper
43 x 54 in.
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Giant, 2014
High-definition video with sound on 3 screens, 30-minute loop, ed. 1/6
Commissioned by Ballroom Marfa
Gift of Jeanne and Michael Klein and Suzanne Deal Booth, 2015, 2015.17

Tape, 2009
Four digital archival prints
24 x 30 in., each
Gift of Jeanne and Michael Klein, 2015, 2015.19.1/4-4/4


True North, Ice Project, 2004
Single screen, DVD film
Promised gift of Jeanne and Michael Klein, 2015

Lavatory Self-Portrait in the Flemish Style #3, 2014
C-print
Sheet: 13 5/8 x 10 5/16 in.
Promised gift of Lawrence Banka and Judith Gordon in honor of Catharine Clark, 2016

Lavatory Self-Portrait in the Flemish Style #4, 2011
C-print
Sheet: 13 5/16 x 10 5/16 in.
Promised gift of Adam Glick and Joshua Solomon in honor of Veronica Roberts, 2016

Lavatory Self-Portrait in the Flemish Style #18–19, 2011
Dipych, c-prints
Sheet: 7 3/16 x 6 in.
Promised gift of Anthony Aziz and Sammy Cucher in honor of Nina Katchadourian, 2016

Nina Katchadourian (b. Stanford, California, 1968)

Indian History for Young Folks, from the series, “Sorted Books: Once Upon a Time in Delaware/In Quest of the Perfect Book,” 2012
C-print
Sheet: 13 5/8 x 20 1/8 in.
Promised gift of Michael Chesser, 2015

Lavatory Self-Portrait in the Flemish Style #3, 2011
C-print
Sheet: 13 5/16 x 10 5/16 in.
Promised gift of Lawrence Banka and Judith Gordon in honor of Catharine Clark, 2016

Lavatory Self-Portrait in the Flemish Style #4, 2011
C-print
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Untitled (Sleeping Nude, Carmen), 1969
Colored chalks and graphite pencil with blending over scratching on yellow paper
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Gift of Mr. and Mrs. Darcy A. Frownfelter, 2015, 2015.18

Daniel Joglar (b. Mar del Plata, Argentina, 1966)

Cuaderno de bitácora [Logbook], 2006
Sharpening block, erasers, notebook, note cards, paint sample, tortillón, pencil sharpener, funnel, architect’s scale, and sticky notes in glass and wood vitrine with wood base
66 x 23 x 23 in.
Gift of Antonio C. La Pastina and Dale A. Rice, 2015; 2015.1

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66 x 23 x 23 in.
Gift of Antonio C. La Pastina and Dale A. Rice, 2015; 2015.1


True North, Ice Project, 2004
Single screen, DVD film
Promised gift of Jeanne and Michael Klein, 2015

Red Relief with White, 2007
Oil on canvas, two jointed panels
80 x 71 3/4 x 2 3/4 in.
Promised gift of David G. Booth, 2015

Byron Kim (b. La Jolla, California, 1961)

Untitled (for A.D.C.), 2012
Acrylic on canvas
90 x 72 in.
Museum purchase with generous support from Byron Kim and James Cohan Gallery in honor of Annette DiMeo Carlozzi, 2015; 2015.2

Fernando La Rosa (b. Arequipa, Peru, 1943)

Pared-Ventana [Wall-Window], Higueyeta, Lima, Peru, from the series Ventanas [Windows], 1976
Gelatin silver print
Sheet: 11 13/16 x 13 7/8 in.
Purchase through the generosity of Bridget Aboel-Nil, Janet Allen, Mary Sullivan Casas, Joan Clark, Martha and Greg Clay, Stephanie Goodman, Margy Kennedy, Julie and Bruce Knox, Kathleen Irvin Loughlin, Flora Marvin, and Elisabeth and Alex Tyngberg, 2016

Ventana II [Window II], La Perla, Callao, Peru, from the series Ventanas [Windows], 1974
Gelatin silver print
Sheet: 9 x 18 in.
Purchased through the generosity of Bridget Aboel-Nil, Janet Allen, Mary Sullivan Casas, Joan Clark, Martha and Greg Clay, Stephanie Goodman, Margy Kennedy, Julie and Bruce Knox, Kathleen Irvin Loughlin, Flora Marvin, and Elisabeth and Alex Tyngberg, 2016

Fernando La Rosa (b. Arequipa, Peru, 1943)

Ventana II [Window II], Mancora, Piura, Peru, from the series Ventanas [Windows], 1976
Gelatin silver print
Sheet: 9 1/16 x 13 7/8 in.
Anonymous gift in honor of Dr. Natalia Majluf, 2016

Ventana III [Window III], La Perla, Callao, Peru, from the series Ventanas [Windows], 1976
Gelatin silver print
Sheet: 9 13/16 x 13 7/8 in.
Anonymous gift in honor of Dr. Natalia Majluf, 2016

Ventana XXVIII [Window XXVIII], La Perla, Callao, Peru, from the series Ventanas [Windows], 1976
Gelatin silver print
Sheet: 9 x 13 7/8 in.
Purchased through the generosity of Bridget Aboel-Nil, Janet Allen, Mary Sullivan Casas, Joan Clark, Martha and Greg Clay, Stephanie Goodman, Margy Kennedy, Julie and Bruce Knox, Kathleen Irvin Loughlin, Flora Marvin, and Elisabeth and Alex Tyngberg, 2016

Elad Lassry (b. Tel Aviv, Israel, 1977)

Joanne and Trace, No Distractions A3, 2007
Silkscreen on magazine paper
13 1/3 x 21 1/4 in.
Gift of Portia Hein and Philip Martin, 2014; 2014.74

Ann Ledy (b. Saint Paul, Minnesota, 1952)

Untitled, 2004
Walnut ink on paper
17 7/8 x 22 5/8 in.
Gift of Sarah-Ann and Werner H. Kramarski, 2014; 2014.47

Julian Lethbridge (b. Colombo, Sri Lanka, 1947)

Melrose Beach #1, 2002
Three-color lithograph from 3 aluminum plates
Sheet: 30 1/4 x 27 in.
Gift of John A. Robertson, 2014

Melrose Beach #2, 2002
Two-color lithograph from 3 aluminum plates
Sheet: 30 1/4 x 27 in.
Gift of John A. Robertson, 2014

Melrose Beach #3, 2002
Three-color lithograph from 3 aluminum plates
Sheet: 30 1/4 x 27 in.
Gift of John A. Robertson, 2014

Melrose Beach #4, 2002
Three-color lithograph from 3 aluminum plates
Sheet: 30 1/4 x 27 in.
Gift of John A. Robertson, 2014

Melrose Beach #5, 2002
Six-color lithograph from 6 aluminum plates
Sheet: 30 1/4 x 27 in.
Gift of John A. Robertson, 2014

Lance Letscher (b. Austin, Texas, 1962)

Large Birds, Insects, Trees, and Clouds, 1998
Collage of paper with graphite
42 7/8 x 66 1/2 in.
Gift of John A. Robertson and Carlota S. Smith, 2014; 2014.26

Claude Gellée, called Claude Lorrain

Europa and the Bull (L’Enlevement d’Europe), 1634
Etching
Gift of Lee Chesney III, 2016

Ana Mendieta (Havana, Cuba, 1948 – New York City, 1985)

Alma Silueta en Fuego (Silueta de Cenizas), November 1975
8mm color film transferred to DVD, edition 2/6
Promised gift of Jeanne and Michael Klein, 2015

Ochun, 1981
8mm color film transferred to DVD, edition 1/6
Promised gift of Jeanne and Michael Klein, 2015
Eleanore Mikus (b. Detroit, Michigan, 1927)

**Untitled**, 2007
Handfolded paper; green, orange, and yellow crayon
Sheet: 17 7/8 x 15 in.
Promised gift of Michael Chesser, 2014

Donald Moffett (b. San Antonio, Texas, 1955)

**Lot 102807X (Yellow)**, 2007
Acrylic polyvinyl acetate on linen and wall, with rayon and steel zipper
72 x 72 in.
Purchase through the generosity of Houston Endowment, Inc. in honor of Melissa Jones, with support from Jeanne and Michael Klein and Lora Reynolds and Quincy Lee, 2014; 2014.1

**Mr. Gay in the U.S.A.**, 2001
Pencil on paper
Dimensions variable
Purchase through the generosity of Houston Endowment, Inc. in honor of Melissa Jones, 2014; 2014.2.1–18

Donald Moffett (b. San Antonio, Texas, 1955)

**Landscape #4**, 2002
Oil and found tape on found wood, 18 1/4 x 14 1/2 in.
Promised gift of Jeanne and Michael Klein in honor of Donald Moffett, 2014

**Untitled/Green Roller** (Lot 080104), 2004
Video projection, oil, and alkyd on linen on wood panel: 16 x 20 in.
Gift of Jeanne and Michael Klein in honor of Donald Moffett, 2014

Digital chromogenic development print in artist’s frame, edition 2/3
Gift of the artist in honor of Jeanne and Michael Klein, 2015; 2015.14

Digital chromogenic development print in artist’s frame, edition 2/3
Gift of the artist in honor of Jeanne and Michael Klein, 2015; 2015.15

Digital chromogenic development print in artist’s frame, edition 2/3
Gift of the artist in honor of Jeanne and Michael Klein, 2015; 2015.16

**Tom Molloy** (b. Waterford, Ireland, 1964)

**Native, Early Start**, 2013
Graphite pencil on paper
6 1/4 x 9 1/4 in.
Gift of Jeanne and Michael Klein, 2015; 2015.9

**Tom Molloy** (b. Waterford, Ireland, 1964)

**Native, Sitting Bull**, 2013
Graphite pencil on paper
6 1/4 x 9 1/4 in.
Gift of Jeanne and Michael Klein, 2015; 2015.10

Frank C. Moore (New York City, 1953–2002)

**Blubbe Bath**, 1990
Oil on featherboard with metal attachments and copper pipe frame
83 1/2 x 99 1/2 in.
Gift of The Gesso Foundation, 2015; 2015.27

**Thomas Moran** (Bolton, England, 1837 – Santa Barbara, California, 1926)

**View of Long Island**, 1893
Oil on canvas
16 x 14 3/8 in.
Gift of the Estate of Jack S. Blanton, Sr., 2014; 2014.71

**Sunrise - The Pond, East Hampton**, 1883
Line etching and drypoint
Gift of Lee Chesney III, 2016

Florian Morlat (b. Munich, Germany, 1968)

**Mr. Moto**, 2013
Oil enamel and cast aluminum
64 x 30 x 11 in.
Gift of Cherry and Martin, Los Angeles, 2014; 2014.75

**Untitled Drawing (7)**, 2012
Acrylic paint and glue on newsprint
22 1/4 x 21 3/4 in.
Gift of Cherry and Martin, Los Angeles, 2014; 2014.76

**Untitled Drawing (9)**, 2012
Acrylic paint and glue on newsprint
22 1/4 x 21 3/4 in.
Gift of Cherry and Martin, Los Angeles, 2014; 2014.77

**Untitled Drawing (10)**, 2012
Acrylic paint and glue on newsprint
22 1/4 x 21 3/4 in.
Gift of Cherry and Martin, Los Angeles, 2014; 2014.78


**Shu**, 2010
Acrylic on canvas
50 1/4 x 48 in.
Gift of the Estate of Stephen Mueller, 2015; 2015.21

Lais Myrrha (b. Belo Horizonte, Brazil, 1974)

**Bestiário** [Bestiary], 2005
Video
Gift of Antonio C. La Pastina and Dale A. Rice, 2016
Amanda Ross-Ho (b. Chicago, Illinois, 1975)
Intersection 2, 2006
Lightjet print mounted on Sintra, ed. 1 of 2
26 x 20 in.
Gift of Mary Leigh Cherry and Tony de los Reyes, Los Angeles, 2014; 2014.79

Rembrandt Harmensz. van Rijn (Leiden, The Netherlands, 1606 – Amsterdam, 1669)
Abraham’s Sacrifice, 1655
Etching and drypoint
6 3/16 x 5 1/4 in.
Purchase through the generosity of the Still Water Foundation, 2015; 2015.32

Kim Rugg (b. Montreal, Canada, 1963)
The View from Oklahoma (Kim’s Valley North of Amarillo), 2014
Ink on paper
23 x 19 3/16 in.
Purchase with funds provided by The Mark and Hilarie Moore Family Trust in memory of Timothy A. Fallon, 2016

Christopher Russell (b. Boulder, Colorado, 1983)
Explosion 8, 2014
Folded pigment paper scratched with razor
21 x 33 in.
Purchased with funds provided by The Mark and Hilarie Moore Family Trust; 2014.28

School of Fontainebleau (French, ca. 1530–1610)
Lucretia, ca. 1550-1600
Pen and brown ink over purple ink and wash with black and white chalks, squared in black chalk
7 3/4 x 6 11/16 in.
Gift of Kurt Dolnier and Alessandra Manning-Dolnier, 2015; 2015.24

Frank Selby (b. Palm Springs, California, 1975)
Eruption, Alarm, 2013
Graphite on mylar
Sheet: 35 x 17 3/4 in.
Promised gift of Michael Chesser, 2014

Arielle Shechet (b. New York City, 1951)
One and Only, 2011/2015
Glazed ceramic and painted plywood
57 x 16 x 15 in.
Gift of Lora Reynolds, 2015

Cindy Sherman (b. Glen Ridge, New Jersey, 1954)
In My Garden, 1987
C-print in colors
Sheet: 12 x 8 in.
Promised gift of John A. Robertson, 2015

Mrs. Claus, 1990
C-print on Fuji Color paper
Sheet: 13 x 10 in.
Promised gift of John A. Robertson, 2015

Arlene Shechet (b. New York City, 1951)
One and Only, 2011/2015
Glazed ceramic and painted plywood
57 x 16 x 15 in.
Gift of Lora Reynolds, 2015

Cindy Sherman (b. Glen Ridge, New Jersey, 1954)
In My Garden, 1987
C-print in colors
Sheet: 12 x 8 in.
Promised gift of John A. Robertson, 2015

Alyson Shotz (b. Glendale, Arizona, 1964)
Time Lapse Series #1 (III), 2014
Wet spun white linen thread and pins on panel
85 1/8 x 49 1/8 in.
Promised gift of Jeannie and Michael Klein, 2015

Jennifer Steinkamp (b. Denver, Colorado, 1958)
Dancehall Girl 8, 2005
Video installation
Dimensions variable, approximately 15 inches tall
Promised gift of Jeannie and Michael Klein, 2015

Tavares Strachan (b. Nassau, Bahamas, 1979)
I Belong Here (White), 2012
Blocked-out neon and glass, edition of 9, AP 1 of 2
24 x 48 in.
Gift of Anthony Meier in honor of Jeanne and Michael Klein; 2014.33

We Belong Here (Blue), 2012
Blocked-out neon and glass, edition of 9, AP 1 of 2
24 x 61 in.
Gift of Anthony Meier in honor of Jeanne and Michael Klein; 2014.34
Torquato Tasso (Italian, 1544–1595) and Giovanni Battista Piazzetta (Italian, 1682–1754)
La Giasulekhémme Liberata di Torquato Tasso con le figure di Giambattista Piazzetta, 1745
Book, engravings and text
17 3/4 x 13 in.
Gift of Kurt Dolnier and Alessandra Manning-Dolnier, 2015; 2015.12

El león de Caracas [The Lion of Caracas], 2002
Installation with single channel video projection, stereo sound, and wall text
Susan Collecion, 2015; 2015.22
Letter on the Blind For the Use of Those Who See, 2007
16mm film transferred to HD video, color, sound
Promised gift of Jeannie and Michael Klein, 2015

Andrew Topolski (Buffalo, New York, 1952–2008)
Hard Target 3, 1988
Collage of letterset, colored paper, and acetate with graphite pencil
22 13/16 x 19 3/4 in.
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.58

Lynne Woods Turner (b. Dallas, Texas, 1951)
Untitled, 2007
Graphite pencil and tea on paper
22 1/4 x 30 in.
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.57

Joseph Mallord William Turner and William Say (engraver)
(London, Chelsea (Greater London), 1775–1851)
Marine Dabblers ( Liber Studiorum, part VI, plate 29), 1811
Etching and mezzotint
Gift of Lee Chesney III, 2016

Ignacio Uriarte (b. Krefeld, Germany, 1972)
Four Three Color Amorphouses, 2013
Pigmented ink on paper, set of four drawings
23 9/16 x 16 1/2 in.
Gift of Jeanne and Michael Klein, 2014; 2014.54

Copy after Simon Vouet (French, 1590–1649)
Oeuvres de S. Vouet, ca. 17th century
Engravings in a bound volume
19 x 13 in.

Joan Waltemath (b. Nebraska, 1953)
Evokes through white, 2008
Egg tempera, gouache, colored pencil, conté crayon, and oil pastel on paper
15 3/4 x 11 1/2 in.
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.58

Charles White (Chicago, Illinois, 1918 – Los Angeles, California, 1979)
I’ve Been Buked and I’ve Been Scorned, 1956
Compressed and vine charcoal with carbon pencil and charcoal wash splatter over traces of graphite pencil
44 5/8 x 35 3/8 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

Awaken from the Unknowing, 1961
Compressed charcoal and brown and gray vine charcoal with scrubbing out, blending, and erasing
31 x 56 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

Young Woman, 1963–64
Lithograph with crayon and tusche wash and scratching
15 1/8 x 19 1/2 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

Harvest, 1964
Lithograph
22 1/4 x 30 1/8 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

Charles White (Chicago, Illinois, 1918 – Los Angeles, California, 1979)
Harvest
1964
Lithograph
22 1/4 x 30 1/8 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

Tavchen Lama from The Constellation Series, 2011
Lightbox, edition 14/15
The Constellation Series, 2011
Panchen Lama
from Tavares Strachan (b. Nassau, Bahamas, 1979)
**Charles White** (Chicago, Illinois, 1918 – Los Angeles, California, 1979)

**Head, 1967**
Lithograph (stone)
11 x 7 1/2 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Wanted Poster Series #6, 1969**
Oil wash brushed and stencilled with masking out over traces of graphite pencil
59 x 27 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Elijah, 1969**
Etching in brown ink with plate tone
17 1/4 x 26 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Wanted Poster Series #10, 1970**
Oil wash brushed and stencilled with masking out over traces of graphite pencil
40 x 60 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Profession, 1979 (printed 1984)**
Etching in brown ink with plate tone
14 x 17 1/4 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Elijah, 1969**
Etching in brown ink with plate tone
17 1/4 x 26 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Homage to Sterling Brown, 1972**
Oil on canvas
40 x 60 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Vision, 1973**
Etched silver plate
8 in. diameter of plate
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Prophet II, 1975**
Color lithograph and screenprint in four colors
24 1/2 x 35 1/2 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**I Have a Dream, 1976**
Crayon lithograph (stone)
22 1/4 x 30 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Sound of Silence II, 1978**
Lithograph and screenprint in six colors
25 x 35 1/4 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Love Letter III, 1977**
Color crayon and spray paint lithograph printed in four colors and screenprint with gradated inking
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Head of a woman, three quarter profile, 1979 (printed 1984)**
Etching in brown ink with plate tone
22 1/4 x 21 3/4 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Head of a man in profile, 1979 (printed 1984)**
Etching in brown ink with plate tone
22 1/4 x 21 3/4 in.
Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin

**Mark Williams** (b. Pittsburgh, Pennsylvania, 1950)
**Untitled, 2003**
Polyurethane enamel oil paint on paper
7 x 5 5/8 in.
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.60

**Brian Wood** (b. Saskatoon, Canada, 1948)
**Fled, 2000**
Ink on Mylar laid down on mat board
11 x 7 7/8 in.
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.61

**Joseph Zito** (b. Brooklyn, 1957)
**Bird Lives, 1988**
Oil on paper
17 7/8 x 43 5/8 in.
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.62
The Judy and Charles Tate Collection of Latin American Art

*All works gift of Judy S. and Charles W. Tate, 2014, unless otherwise noted

Julio Alpuy (Tacuarembó, Uruguay, 1919 – New York City, 2009)
Constructive Man, 1948
Oil on board
22 x 13 in.

The Earth, 1963
Oil on wood with incising
38 3/4 x 61 1/2 in.

Julian Althabe (Buenos Aires, Argentina, 1911–1975)
Escultura [Sculpture], ca. 1960
String and wire with black paint
22 3/4 x 16 x 24 in.

Tarsila do Amaral (Capivari, Brazil, 1886 – São Paulo, Brazil, 1973)
Banco [Shirt], 1924
Ink on paper
4 13/16 x 7 13/16 in.

Carmelo Arden Quin (Rivera, Uruguay, 1919 – Savigny-sur-Orge, France, 2010)
Jaune-Blué [Yellow-Blue], 1956
Enamel on wood
21 3/8 x 14 1/4 x 1 1/8 in.

Ernesto Ballesteros (b. Buenos Aires, Argentina, 1963)
10,000 líneas formando una imagen [10,000 Lines Forming an Image], 2001
Pencil on paper
22 3/4 x 35 3/4 in.

Hércules Barsotti (São Paulo, Brazil, 1914–2010)
Sin título [Untitled], 1947
Oil on paper
16 5/16 x 13 1/2 in.

Ramón Carrillo (São Paulo, Brazil, 1930–1990)
Sem título [Untitled], ca. 1966
Painted wood construction
4 3/4 x 6 x 1 1/2 in., each

Mario Carreño (Havana, Cuba, 1913 – Santiago, Chile, 1999)
Hombre con guitarra [Man with Guitar], 1947
Oil on canvas
23 3/8 x 29 3/8 in.

Mujer con guitarra [Woman with Guitar], 1947
Gouache and ink on graphite paper
21 1/8 x 27 13/16 in.

Leonora Carrington (Clayton Green, England, 1917 – Mexico City, 2011)
Casting the Runes, 1951
Oil tempera with gold metallic paint on wood
30 3/16 x 17 7/8 in.

Willys de Castro (Uberlândia, Brazil, 1926 – São Paulo, Brazil, 1998)
Sem título [Untitled], 1952
Oil on wood
23 1/2 x 26 1/8 in.

Pluriobjeto [Pluriobject], 1977–83
Chromed iron, oxidized iron, and anodized matte aluminum
785 1/16 x 2 x 5 3/4 in.

Amílcar de Castro (Paraisópolis, Brazil, 1920 – Belo Horizonte, Brazil, 2002)
Sem título [Untitled], 1994
Iron
17 x 5 x 10 1/2 in. and 17 x 4 11/16 x 4 15/16 in.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Birth/Death</th>
<th>Place of Birth</th>
<th>Place of Death</th>
<th>Medium</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juan Del Prete</td>
<td>(Vasto, Italy, 1897 – Buenos Aires, Argentina, 1962)</td>
<td>La mujer del tapado grueso (Woman in Heavy Overcoat)</td>
<td>15 x 8 x 9 13/16 in.</td>
<td>Terracotta</td>
<td></td>
</tr>
<tr>
<td>Pablo Curatella-Manes</td>
<td>(La Plata, Argentina, 1891 – Buenos Aires, Argentina, 1923)</td>
<td>Composición</td>
<td>26 x 29 7/8 x 1 7/8 in.</td>
<td>Oil on wood with paper</td>
<td></td>
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<tr>
<td>Aristides Fernandez</td>
<td>(Góines, Cuba, 1904–1934)</td>
<td>Los obreros (The Workers), circa 1930</td>
<td>8 1/2 x 12 3/8 in.</td>
<td>Ink, watercolor, and wash on thin board</td>
<td></td>
</tr>
<tr>
<td>León Ferrari</td>
<td>(Buenos Aires, Argentina, 1920–2013)</td>
<td>Ecología (Ecology), 1996</td>
<td>51 1/16 x 76 3/4 in.</td>
<td>Oil, acrylic, and plastic butterflies on canvas</td>
<td></td>
</tr>
<tr>
<td>Hermelindo Fleminghi</td>
<td>(São Paulo, Brazil, 1920–2004)</td>
<td>Sem título [Untitled], 1955</td>
<td>6 1/2 x 5 1/2 in.</td>
<td>Ink, gouache, and graphite on paper</td>
<td></td>
</tr>
<tr>
<td>Lygia Clark</td>
<td>(Belo Horizonte, Brazil, 1920 – Rio de Janeiro, Brazil, 1988)</td>
<td>Sin título [Untitled], 1988</td>
<td>44 3/4 x 78 3/4 in.</td>
<td>Oil on canvas</td>
<td></td>
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<tr>
<td>Pedro Figari</td>
<td>(Montevideo, Uruguay, 1861–1938)</td>
<td>Vuelta de la isla [Return from Masuí], 1920</td>
<td>24 x 31 3/4 in.</td>
<td>Oil on board</td>
<td></td>
</tr>
<tr>
<td>Pablo Chiuminatto</td>
<td>(b. Viña del Mar, Chile, 1965)</td>
<td>Ins titulo [Untitled], 2006</td>
<td>7 5/8 x 10 1/8 in.</td>
<td>Ink and gouache on paper</td>
<td></td>
</tr>
<tr>
<td>Emilio Di Cavalcanti</td>
<td>(Rio de Janeiro, Brazil, 1897–1976)</td>
<td>Fábrica [Factory], 1930</td>
<td>12 1/4 x 8 1/4 in.</td>
<td>Watercolor and gouache on paper</td>
<td></td>
</tr>
<tr>
<td>Miguel Diomede</td>
<td>(Buenos Aires, Argentina, 1902–1974)</td>
<td>Plato con frutas [Plate with Fruit], 1948</td>
<td>6 3/4 x 9 in.</td>
<td>Oil on Masonite</td>
<td></td>
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<tr>
<td>Emílio de Carvalho</td>
<td>(b. Bogotá, Colombia, 1963)</td>
<td>Antennes Drawing, 2003</td>
<td>3 1/4 x 1 1/2 x 3/4 in.</td>
<td>Crystal</td>
<td></td>
</tr>
<tr>
<td>José de Espírito Santo</td>
<td>(b. Mococa, Brazil, 1963)</td>
<td>Untitled (keyhole), 2003</td>
<td>6 9/16 x 5 9/16 in.</td>
<td>Ink, gouache, and graphite on paper</td>
<td></td>
</tr>
<tr>
<td>José de Espírito Santo</td>
<td>(b. Mococa, Brazil, 1963)</td>
<td>Sem título [Untitled], 1955</td>
<td>6 1/2 x 5 1/2 in.</td>
<td>Ink, gouache, and graphite on paper</td>
<td></td>
</tr>
<tr>
<td>Antônio Gonçalves Gomide</td>
<td>(Itapetinga, Brazil, 1895 – Ubatuba, Brazil, 1967)</td>
<td>El contrato [The Contract], 2013</td>
<td>10 1/4 x 9 3/8 x 1/4 in.</td>
<td>Wood marquetry</td>
<td></td>
</tr>
<tr>
<td>Emiliano Di Cavalcanti</td>
<td>(Rio de Janeiro, Brazil, 1897–1976)</td>
<td>Composición I, 1950</td>
<td>26 1/2 x 7 3/4 x 1 1/2 in.</td>
<td>Graphite</td>
<td></td>
</tr>
<tr>
<td>Pedro Figari</td>
<td>(Montevideo, Uruguay, 1861–1938)</td>
<td>Vuelta de la isla [Return from Masuí], 1920</td>
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<td>Oil on board</td>
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<td>Pedro Figari</td>
<td>(Montevideo, Uruguay, 1861–1938)</td>
<td>El requisito [The Compliment], circa 1920</td>
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<td>(Montevideo, Uruguay, 1861–1938)</td>
<td>El requisito [The Compliment], circa 1920</td>
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<td>Oil on board</td>
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</tr>
<tr>
<td>Herminio Acuña</td>
<td>(Soroca, Moldova, 1907 – São Paulo, Brazil, 1971)</td>
<td>Composición, 1922</td>
<td>18 x 23 1/2 in.</td>
<td>Ink and gouache on paper</td>
<td></td>
</tr>
<tr>
<td>Josefa Quilisasti</td>
<td>(Santiago, Chile, 1963)</td>
<td>The Contract, 2006</td>
<td>10 1/4 x 9 3/8 x 1/4 in.</td>
<td>Wood marquetry</td>
<td></td>
</tr>
<tr>
<td>José Gurvich</td>
<td>(Yestmev, Lithuania, 1927 – New York City, 1974)</td>
<td>Constructed Figures in a Café [Personajes construidos en café], 1952</td>
<td>42 1/4 x 43 1/4 in.</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>José Gurvich</td>
<td>(Yestmev, Lithuania, 1927 – New York City, 1974)</td>
<td>Personajes construidos en café [Personajes construidos en café], 1952</td>
<td>42 1/4 x 43 1/4 in.</td>
<td>Oil on canvas</td>
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</tbody>
</table>
Alfredo Guttero (Buenos Aires, Argentina, 1882–1932)
Sin título [Untitled], 1922
Graphite and colored pencil on paper
23 1/2 x 28 11/16 in.

Alfredo Hlito (Buenos Aires, Argentina, 1923–1993)
Formas en el plano [Forms on the Plane], 1949
Oil on canvas
31 1/2 x 23 5/8 in.

Enio Iommi (Rosario, Argentina, 1926 – San Justo, Argentina, 2013)
Línea continua [Continuous Line], ca. 1950
Stainless steel
9 5/8 x 11 3/4 x 11 3/4 in.

Frida Kahlo (Mexico City, 1907–1954)
Carma II [Karma II], 1946
Oil on board
13 3/4 x 19 1/2 in.

Fortunato Lacámera (Buenos Aires, Argentina, 1887–1951)
Naturaleza muerta [Still Life], ca. 1945
Oil on board
21 1/4 x 32 3/4 in.

Wifredo Lam (Sagua la Grande, Cuba, 1902 – Paris, 1982)
Sans titre [Untitled], 1945
Oil on canvas
28 3/4 x 21 3/16 in.

Julio Larraz (b. Havana, Cuba, 1944)
Study for the Landing, 1966
Oil on canvas
35 3/4 x 35 3/4 in.

Julio Le Parc (b. Mendoza, Argentina, 1928)
Continuel Mobile [Continual Mobile], 1966
Aluminum and color acetate with cloth, cardboard, and fishing wire on wood, edition 49/100
38 3/4 x 15 3/4 x 3 1/4 in.

Carlos Mérida (Guatemala City, 1891 – Mexico City, 1984)
Abstract, 1953
Glass mosaic on composite matrix
33 1/8 x 72 x 1 1/8 in.

Hélio Oiticica (Rio de Janeiro, Brazil, 1937–1980)
Sêco 16, circa 1956
Gouache and ink on cardboard
15 x 18 in. (38.1 x 45.7 cm)
Gift of Judy S. and Charles W. Tate, 2004

Jorge Macchi (b. Buenos Aires, Argentina, 1963)
Stubborn Lover, 1997
Plaster, wax, and iron
32 1/2 x 33 15/16 x 9 1/8 in.

Francisco Matto (Montevideo, Uruguay, 1911–1995)
Naturaliza muerta: plano de color y línea [Still Life: Plane of Color and Line], 1945
Oil on board
21 1/4 x 32 3/4 in.

Jorge Macchi (b. Buenos Aires, Argentina, 1963)
Construcción en cinco colores [Construction in Five Colors], 1983
Oil and graphite on cloth
44 x 25 3/4 in.
Gift of Judy S. and Charles W. Tate, 2010

Francisco Matto (Montevideo, Uruguay, 1911–1995)
Rejilla turquesa [Turquoise Grid], 1963
Oil on board mounted on canvas
20 3/4 x 16 1/4 in.

Estudio para Dintel, estudio para moneda de la FAO, monedas de la FAO (obverse and reverse) [Study for Lintel, study for FAO coin, FAO coins (obverse and reverse)], 1969–88
Ink on paper and silver coins
14 1/4 x 13 1/2 in.

Dintel [Lintel], 1988
Tempera on wood construction
21 5/8 x 33 7/16 in.

Carlos Mérida (Guatemala City, 1891 – Mexico City, 1984)
Abstract, 1953
Glass mosaic on composite matrix
33 1/8 x 72 x 1 1/8 in.

Sin título [Untitled], 1968
Petrolastic with gold metallic paint over red ground on panel
46 3/8 x 23 13/16 in.

Mecanismo mudable [Mutable Mechanism], 1969
Oil on board
19 1/8 x 15 3/8 in.

Estudio para Mecanismo mudable [Study for Mutable Mechanism], circa 1969
Graphite and colored pencil on paper
6 11/16 x 5 1/2 in.

Hélio Oiticica (Rio de Janeiro, Brazil, 1937–1980)
Sêco 16, circa 1956
Gouache and ink on cardboard
15 1/4 x 17 in.
José Clemente Orozco (Ciudad Guzmán [Jalisco], Mexico, 1883 – Mexico City, 1949)
Soli dade rasas [Women Soldiers], 1928
Lithograph
11 3/4 x 18 5/16 in.

Jaime Palacios (b. Beijing, China, 1963)
Manos poderosas [Powerful Hands], 1996
Oil on seven ready-made mannequin hands
Dimensions vary

Emilio Pettoruti (La Plata, Argentina, 1892 – Paris, France, 1971)
Lago de garda [Lake Garda], 1915
Watercolor on paper
4 1/2 x 5 3/4 in.

Marcelo Pombo (Buenos Aires, Argentina, 1959–present)
Recepción en la llanura [Reception on the Plain], La pinacoteca de los pobres, Buenos Aires, 2008
Enamel on panel
39 1/4 x 59 in.

Liliana Porter (b. Buenos Aires, Argentina, 1941)
Trabajo forzado [Forced Labor], 2004
Etching and collage, edition 31/50
22 1/4 x 15 in.

Liliana Porter (b. Buenos Aires, Argentina, 1941)
Trabajo forzado [Forced Labor], 2005
Sheaf, plastic figure, mulch
Dimensions variable

Emilio Renart (Mendoza, Argentina, 1925 – Buenos Aires, Argentina, 1991)
Sin título [Untitled], 1964
Paint and ink with colored pencil on paper
48 3/8 x 27 3/8 in.

Armando Reverón (Caracas, Venezuela, 1889–1954)
Juanita en la playa [Juanita at the Beach], 1929
Oil on burlap with gesso on verso
15 1/2 x 19 5/8 in.

Diego Rivera (Guadalajara, Mexico, 1886 – Mexico City, 1957)
Mujer frente el espejo [Woman in Front of a Mirror], 1917
Ink on parchment paper
7 3/8 x 5 3/16 in.

Tomás Sánchez (b. Aguada de Pasajeros, Cuba, 1948)
Nubes sobre la laguna [Clouds over the Lagoon], 1996
Oil on canvas
70 3/4 x 95 1/4 in.

Luis Tomassello (La Plata, Argentina, 1915 – Paris, France, 2014)
Atmosphere No. 210 [Atmosphère Chromoplastique No. 210], 1968
Lithograph, 1/20
45 3/16 x 45 5/8 x 2 1/2 in.

Rombo cobalto [Cobalt Rhombus], 1968
Paint on wood mounted to fiberboard with metal and monofilament
55 1/2 x 55 1/2 x 9 13/16 in.
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- Conversations in Conservation
- Dawn Rogala and Hannah Wong | Funding provided by the M.K. Hage Centennial Visiting Professorship in Fine Arts

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- Dawn Rogala and Hannah Wong | Funding provided by the Carolyn Harris Hynson Centennial Endowment

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- Hal Herzog | Funding provided by the Carolyn Harris Hynson Centennial Endowment
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