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# DIRECTOR'S MESSAGE



This is a wonderful moment for the arts in Austin. As our city continues to grow and define itself as one of the most vibrant and innovative urban centers in the country, the Blanton Museum of Art evolves in its role as a pillar for our community. As the art museum of The University of Texas at Austin, the Blanton is also on the cutting-edge of teaching and research, serving as a laboratory for students and faculty from the arts and humanities, medicine, engineering, and other sciences.

This bulletin looks back at an exciting year in Blanton history, covering the period September 2016 through August 2017. For the first time since 2006, the museum unveiled a comprehensive rehanging of its collection this year. The reinstatement includes many newly acquired works of art, made possible by the generosity of our donors. We are proud to share our rich and growing collection with audiences from Austin and beyond.

The present year has been another major one for the Blanton. On February 18, 2018, we unveiled Ellsworth Kelly's *Austin* to the public. This project will be covered in depth in the 2017–18 bulletin. *Austin* is the last and most monumental work of art by Kelly. It was an incredible honor to partner with him and his foundation on realizing this masterpiece at the Blanton. We are thrilled to share *Austin* with visitors, now and for generations to come.

Thank you for being part of the Blanton's community. Please enjoy this snapshot of the museum's program.

Handwritten signature of Simone Jamille Wicha.

Simone Jamille Wicha  
Director

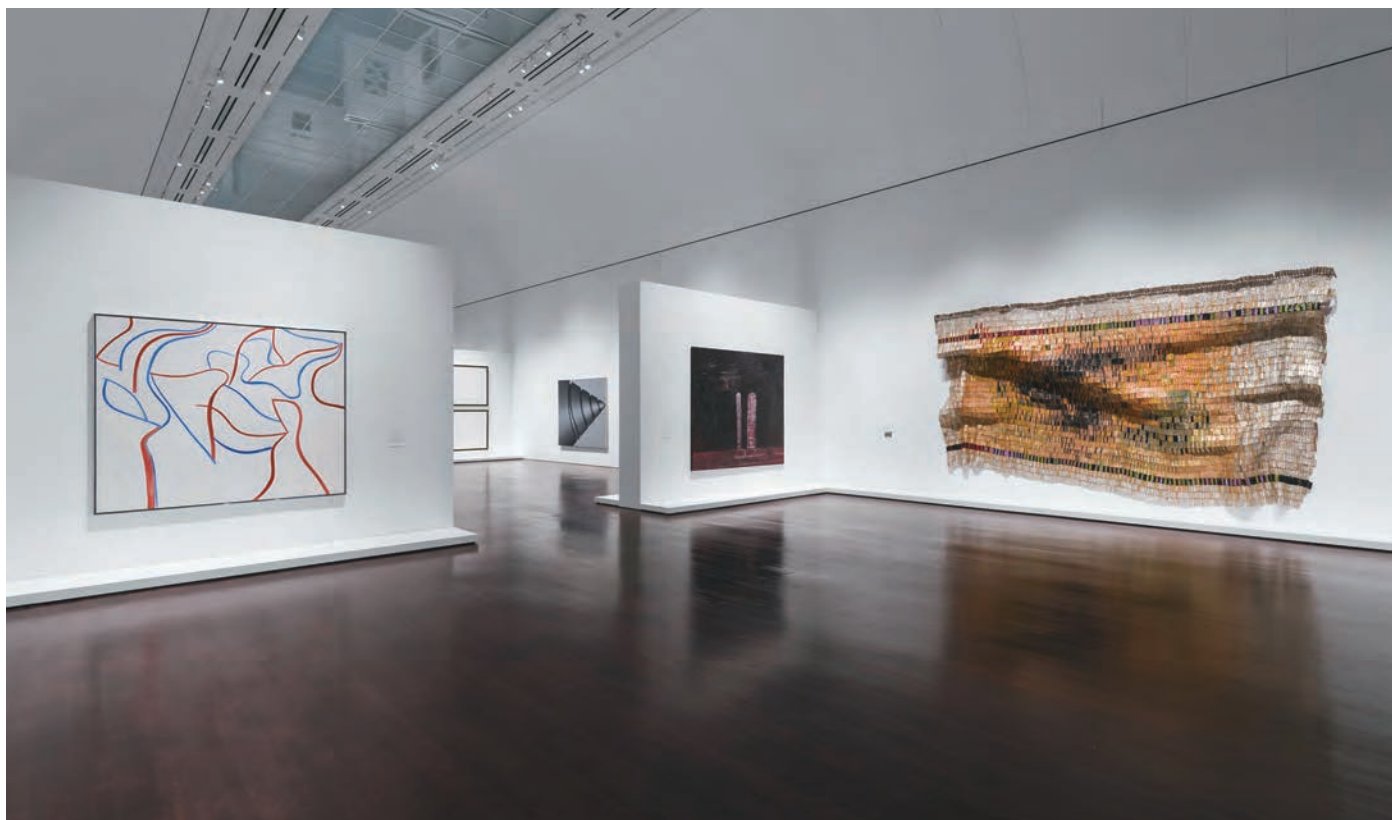
# NEW ON VIEW

In February 2017, the Blanton unveiled the first full rehanging of its permanent collection in ten years. The Blanton has the largest and most comprehensive collection of art in Central Texas, encompassing nearly 18,000 objects. The museum is recognized for its modern and contemporary American and Latin American art, Italian Renaissance and Baroque paintings, and encyclopedic collection of prints and drawings.

In addition to rethinking the presentation of its permanent collection, the Blanton renovated and reorganized its second-floor collection galleries to improve the overall visitor experience and create a variety of entry points for the museum's diverse audiences. These renovations enabled the Blanton to display nearly double the amount of work in the galleries.

For the first time, the Blanton has dedicated galleries to the display of its renowned collection of Latin American art with this installation, as well as expanded into new areas of study and display, such as art of the Spanish Americas.





With the opening of the reinstatement, the museum launched a number of new exhibition programs focused on highlighting areas of the permanent collection, which rotate several times per year:

### ***Paper Vault***

These galleries feature small-scale exhibitions from the museum's holdings of more than 15,000 prints, drawings, and photographs.

### **Film & Video Gallery**

This gallery is dedicated to showcasing the Blanton's growing collection of film and video works.

### ***Contemporary Project***

*The Contemporary Project* highlights recently made art by contemporary artists.

Beyond these new series, the Blanton is committed to regularly refreshing the works on view in its other collection galleries, enabling the museum to share more treasures from its growing collection. Between February 2017 and January 2018 the museum rotated works on display in its second floor galleries nineteen times. New acquisitions are often highlighted in these spaces. For a complete list of acquisitions from 2016–17, please see pp. 24-47.

# ONLINE RESOURCES

Along with the opening of the reinstallation, the Blanton launched a full redesign of its website. The new site was designed with the user experience at the forefront and now includes video on the homepage and an interactive events calendar. One of the primary innovations of the new site is a feature called Art Primers, which bring together disparate objects from the Blanton's collection and highlight affinities between artworks that would not typically be presented together in the galleries. The groupings are organized by the museum's curators and are accompanied by special content they have produced for the web. The Art Primers explore such themes as "Abstraction and meaning," "The American West," "Fragments," "The Art of Communication," and "The Cold War in Latin America."



## Mexico: multiple modernities

CHAPTER 2: Art and politics

### Chapters

1. Introduction
2. Art and politics
3. The graphic art renaissance
4. Changing gender roles
5. Surrealism and Mexico

[Back to all Art Primers](#)

Mexican artists experienced the devastating armed conflict known as the Mexican Revolution (1910-1920) in different ways, ranging from being direct participants to distant observers. During the post-revolutionary period (from the 1920s to the 1940s), it became clear that many socio-economic inequalities still remained, which encouraged painters and printmakers to be politically involved and produce revolutionary art. Artists such as Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros led a state-sponsored movement tasked with formulating a new public image of the Mexican nation through mural paintings. Muralism emerged as one of the most influential art movements in the Americas, assuring its leaders, known as "Los Tres Grandes" [The Three Great Ones], important commissions in Mexico and the United States. The latter included a series of lithographs for the Weyhe Gallery in New York, which helped introduce the work of the Mexican muralists to the U.S. public.



### José Clemente Orozco

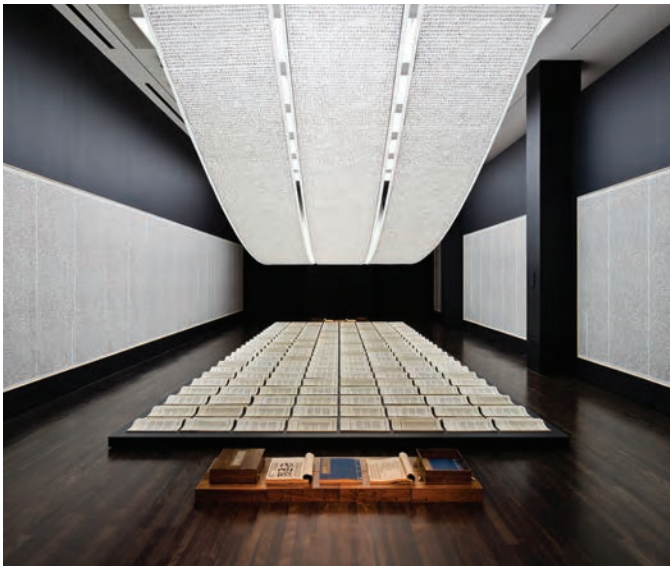
Ciudad Guzmán (Jalisco), 1883 - 1949, Mexico City  
*Hombres y tres mujeres* [Men and Three Women], also known as *Indios armados y mujeres, Revolution*, 1929  
Lithograph  
44.3 cm x 57.4 cm (17 7/16 in. x 22 5/8 in.)  
Archer M. Huntington Museum Fund, 1986  
1986.70



The Blanton hosts a diverse exhibition program that encompasses a wide variety of artists, themes, and histories. The following listing includes exhibitions featured both in the museum's first-floor temporary exhibition spaces and second-floor permanent collection galleries, spanning from fall 2016 through summer 2017.

## ***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, which helped to usher in the avant-garde movement in post-Mao era China. The Blanton's presentation of *Book from the Sky* was the first time the work was shown in its full scale in Texas, allowing audiences to experience the piece as it was originally envisioned. The 1,500-square-foot, immersive installation comprised books, hanging scrolls, and wall panels, each filled with texts made of pseudo-Chinese characters invented by the artist and carved onto wooden blocks, calling on visitors to examine their faith in the written word and the authority of books.

Generous funding for this exhibition was provided by the E. Rhodes and Leona B. Carpenter Foundation, with additional support provided by The Freeman Foundation, the Robert Lehman Foundation, and donors who contributed to the 2014 Annual Fund.

## ***Warhol By the Book***

October 16, 2016–January 29, 2017

Presented in partnership with The Andy Warhol Museum, *Warhol By the Book* was the first museum exhibition in the United States to examine Andy Warhol's career-long work in books—an overlooked and important aspect of the artist's life and career. The exhibition featured more than 250 objects spanning five decades and nearly all of Warhol's book projects, from his early days as a student in Pittsburgh and commercial illustrator in New York to his years as a Pop art pioneer and celebrity. The Blanton's presentation of *Warhol By the Book* was augmented by holdings from the museum's permanent collection.



Generous support for this exhibition at the Blanton was provided by the Scurlock Foundation Exhibition Endowment.

## EXHIBITIONS

### **John Martin: *Paradise Lost* and Red Chalk Drawings**

February 12–May 14, 2017

The first rotation of works showcased in the Paper Vault included twenty-four mezzotints illustrating John Milton's epic poem *Paradise Lost*, alongside *Red Chalk Drawings*, which focused on the chalk medium and its impact on the history of drawing.

John Martin, *Satan Arousing the Fallen Angels, Book 1, line 314, from John Milton, Paradise Lost, 1824*, mezzotint with touches of drypoint, 14 11/16 x 10 13/16 in., Purchase through the generosity of the Still Water Foundation, 1996



### **Javier Téllez: *Letter on the Blind for the Use of Those Who See***

February 12–May 14, 2017



For its inaugural presentation in the Film & Video Gallery, the Blanton featured *Letter on the Blind for the Use of Those Who See* by Venezuelan artist Javier Téllez, which the museum acquired in 2017 as part of a transformative gift of video works from Jeanne and Michael Klein. The work stages an enactment of an Asian parable that recounts how six blind individuals were asked to touch an elephant and relay their experiences.

Generous funding for this video installation is provided by the Diane and Bruce Halle Foundation.

Javier Téllez, *Letter on the Blind for the Use of Those Who See*, 2007, 16mm film transferred to digital video, black and white, dolby surround sound, 27 min 36 sec, © 2007 Javier Téllez. Courtesy of the artist and Galerie Peter Kilchmann, Zurich, Blanton Museum of Art, The University of Texas at Austin, Promised gift of Jeanne and Michael Klein, 2015

### **Susan Philipsz: *Part File Score***

February 12–July 9, 2017

Inaugurating the Blanton's Contemporary Project gallery was Turner Prize-winning artist Susan Philipsz's *Part File Score*. An immersive experience of sound and image, the work features redacted FBI files kept on Austrian composer Hans Eisler during the McCarthy era, as well as the isolated violin notes from one of Eisler's early Hollywood scores. The result is a haunting landscape that captures the tragic biography of a composer whose life and art were repeatedly under siege.





### ***Nina Katchadourian: Curiouser***

March 12–June 11, 2017

*Nina Katchadourian: Curiouser* was the first touring museum exhibition to showcase the work of celebrated artist Nina Katchadourian. A leading contemporary artist, Katchadourian largely makes work outside of the studio, in such places as libraries, trees, and parking lots, as well as on airplanes, which has spawned a sprawling and inventive series called “Seat Assignment.” Katchadourian’s practice is at once conceptually rigorous and alluringly accessible. Her work reveals the creative potential, to use the artist’s words, that “lurks within the mundane” and encompasses a variety of genres, including video, photography, sculpture, sound art, and live performance.



Accompanying the exhibition was the first substantial catalogue devoted to the artist’s career, published in partnership with UT Press. *Nina Katchadourian: Curiouser* toured to the Cantor Arts Center at Stanford University (September 15, 2017–January 7, 2018) and the Museum of Art at Brigham Young University (March 3–August 11, 2018).

Generous support for the exhibition was provided in part by Eric Herschmann, Orly Genger, and family, with additional gifts from George and Nicole Jeffords, the Alice Kleberg Reynolds Foundation, Kathleen Irvin Loughlin and Christopher Loughlin, and Chris Mattsson and John McHale. Support also is provided by Nick Debs, Deborah Green, Pamela and David Hornik, Martin Z. Margulies, Karen and Chip Oswald, and the West Collection, Philadelphia.

The accompanying catalogue was made possible by Nion McEvoy, with additional gifts from the Elizabeth Firestone Graham Foundation, Furthermore: a program of the J. M. Kaplan Fund, the Leanne Raesener Charitable Fund, and Judith Willcott and Laurence Miller and their families.

## EXHIBITIONS



### **Piranesi's Rome**

May 27–August 20, 2017

This Paper Vault exhibition included more than forty prints by Giovanni Battista Piranesi. *Piranesi's Rome* traced the artist's forty-year fascination with the antiquities and architecture of ancient Rome. The fifty works from the Blanton's collection were complemented by two key loans from the Harry Ransom Center.

Giovanni Battista Piranesi, *View of the exterior of St. Peter's Basilica in the Vatican*, from *Views of Rome*, 1748, etching, 23 15/16 x 29 11/16 in., Blanton Museum of Art, The University of Texas at Austin, The Leo Steinberg Collection, 2002

### **Surabhi Saraf: FOLD**

June 3–August 27, 2017

This presentation in the Film & Video Gallery featured a video by Indian-born, San Francisco-based artist Surabhi Saraf, who turns the prosaic activity of folding laundry into a captivating visual and sonic experience in *FOLD*, comprised of a grid of twelve-by-eight frames. With a background in experimental sound and classical Indian music, Saraf creates audio and video installations that slow down our perception of time.



Surabhi Saraf, *FOLD*, 2010, 1080 high-definition video with sound, Blanton Museum of Art, The University of Texas at Austin, Purchase through the generosity of the Houston Endowment, Inc., in honor of Melissa Jones, 2015



### ***Epic Tales from Ancient India: Paintings from the San Diego Museum of Art***

July 9–October 1, 2017

*Epic Tales from Ancient India* featured a selection of Indian paintings from the renowned Edwin Binney 3rd Collection of the San Diego Museum of Art. The works presented in the exhibition represent the highest achievement of court painting from several regions of the Indian subcontinent from the sixteenth to nineteenth centuries. Intimately scaled, the paintings invite audiences to explore representations of classic Indian and Persian texts that have been integral to South Asian culture for hundreds of years, such as *Ramayana*, *Bhagavata Purana*, *Ragamala*, and the Persian Book of Kings, *Shahnameh*.

The Blanton invited Aruna Kharod, a graduate student in UT's ethnomusicology program, to be an artist-in-residence during the run of the exhibition. She performed stories and dances related to the paintings in the museum's galleries three days per week for a total of approximately 7,000 visitors.

Generous support for this exhibition at the Blanton was provided by an anonymous donor.

## EXHIBITIONS

### **Teresa Hubbard / Alexander Birchler: *Giant***

July 9–October 1, 2017



Internationally recognized, Austin- and Berlin-based artists Teresa Hubbard and Alexander Birchler have been working collaboratively in film, photography, and sculpture since 1990. The artists represented Switzerland in the Swiss Pavilion at the 57th Venice Biennale in 2017, concurrent to the Blanton's presentation of their three-channel film installation *Giant*. *Giant* is the third part of a trilogy of films exploring the social character of the cinematic experience, with particular respect to film's relationship to place and the kinds of traces movies leave behind. *Giant* reflects on the 1956 film of the same name, which was filmed just outside of Marfa, Texas, where the skeletal remains of the movie set still remain.

*Giant* was acquired for the Blanton's permanent collection by Jeanne and Michael Klein and Suzanne Deal Booth.

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

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### **Austin Collects Contemporary: Selections from the Blanton's Recent Gift from The Contemporary**

August 5–December 30, 2017



This Contemporary Project exhibition celebrated a major recent collection gift from The Contemporary Austin to the Blanton. One of the strengths of the gift is that it is rich in works by Austin- and Texas-based artists, helping to deepen the Blanton's holdings in these areas. A number of artists represented in *Austin Collects Contemporary* have close associations with UT and Austin, such as Jules Buck Jones (UT MFA, 2008), Lance Letscher (UT BFA, 1985; MFA, 1989), and Eduardo Muñoz Ordoqui (UT MFA, 2005).

Polly Apfelbaum, *Townsville*, 2000, synthetic velvet and fabric dye, 192 in., Blanton Museum of Art, The University of Texas at Austin, Gift of The Mattsson-McHale Art Acquisition Endowment Fund, Bettye H. Nowlin, and Lee M. Knox; Gift from The Contemporary Austin to Blanton Museum of Art, 2017

The Blanton hosts a diverse range of public programs throughout the year, from large lectures to intimate conversations to music concerts and film screenings.

## Talks with Contemporary Artists

The Blanton presents opportunities to hear from leading contemporary artists throughout the year. Often connected to exhibitions or works on view at the museum, these talks offer insightful revelations into artists' processes and projects. During 2016–17, the Blanton hosted lectures by the following contemporary artists:

### Xu Bing

11/17/16: Celebrated international artist Xu Bing (b. Beijing 1955) spoke in connection with his large-scale installation on view at the Blanton, *Book from the Sky*.

Support provided by Carolyn Harris Hynson Centennial Endowment.

### Sonya Clark

2/16/17: Multimedia contemporary artist Sonya Clark (b. Washington, D.C. 1967) spoke about artistic and historical influences, and about her formidable ten-foot portrait of Madam C.J. Walker, recently acquired by the Blanton.

Support provided by Carolyn Harris Hynson Centennial Endowment.

### Nina Katchadourian

3/25/17: In association with her first touring museum exhibition, organized by the Blanton, Nina Katchadourian (b. Stanford, CA, 1968) shared insights about her practice and expansive career to date.

Support provided by Carolyn Harris Hynson Centennial Endowment.

### Javier Téllez

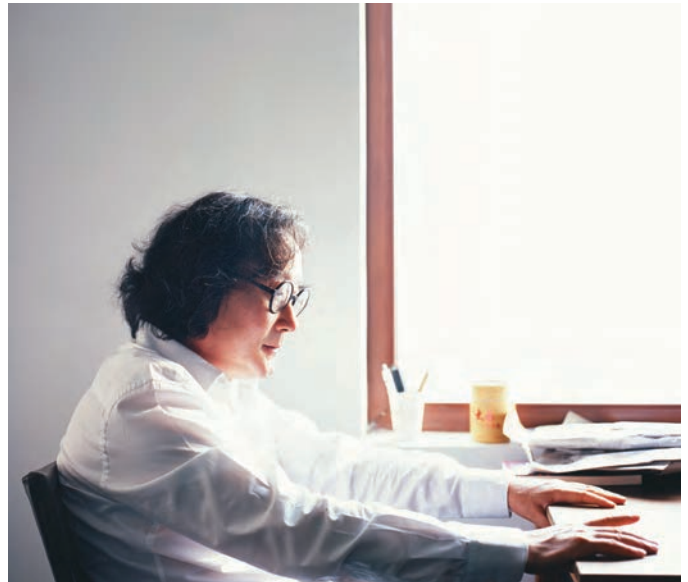
4/20/17: Leading Venezuelan artist Javier Téllez (b. Valencia, Venezuela, 1969) discussed his artistic practice in conjunction with the exhibition of his video work *Letter on the Blind for the Use of Those Who See*.

Support provided by Diane and Bruce Halle Foundation.

### Susan Philipsz

4/23/17: Among the most influential contemporary artists working with the art of sound, Susan Philipsz (b. Glasgow, 1965) spoke about her work in conjunction with the exhibition of her installation *Part File Score*.

Support provided by Carolyn Harris Hynson Centennial Endowment.



From top: artist Xu Bing; Sonya Clark at the Blanton; Nina Katchadourian in conversation with curator Veronica Roberts

## PUBLIC PROGRAMS



### Music at the Blanton

The Blanton's acclaimed music series **SoundSpace** is one of the museum's highest-attended regular events, typically drawing nearly 1,000 visitors. Occurring three times per year, *SoundSpace* invites musicians and ensembles to create simultaneous, interdisciplinary performances throughout the galleries. Each *SoundSpace* explores a particular issue or concept. Its artistic director is celebrated composer and trombonist Steve Parker. (Select Sundays, 2–4 p.m.)

*SoundSpace* is generously underwritten by Michael Chesser.

**Beat the Rush** takes place once a month on *Third Thursdays*, when the Blanton stays open until 9 p.m. For this series, the museum invites musicians who work in a variety of genres—from classical to rock to jazz to country—to respond to art on view in the Blanton's galleries. Following their performances, the musicians discuss how selected compositions connect to works on display. (Third Thursdays, 5:30 p.m.)

**Midday Music Series** is a collaboration with UT's Butler School of Music and features their faculty and students exploring connections between visual art and a range of musical genres. Performances take place in the Blanton's Rapoport Atrium. (Select Tuesdays, 12 noon)

### Music performances at the Blanton from September 2016–August 2017:

- 9/15/16 *Beat the Rush* (Chad Ibison)
- 9/15/16 *SoundSpace: Inside/Out*
- 9/27/16 *Midday Music Series* (Con Moto)
- 10/20/16 *Beat the Rush* (Nico tribute)
- 10/25/16 *Midday Music Series* (opera)
- 11/17/16 *Beat the Rush* (Catherine Davis)
- 11/29/16 *Midday Music Series* (jazz composers)
- 12/15/16 *Beat the Rush* ("The Big Sing")
- 12/15/16 *Beat the Rush* (Panoramic Voices)
- 1/19/17 *Beat the Rush* (Keep Composers Weird)
- 2/16/17 *Beat the Rush* (The Invincible Czars)
- 2/19/17 *SoundSpace: Earthworks*
- 2/28/17 *Midday Music Series* (Invoke)
- 3/16/17 *Beat the Rush* (Passepartout Duo)
- 3/21/17 *Midday Music Series* (Bach in the Subways)
- 3/28/17 *Midday Music Series* (pismatrix ensemble)
- 4/20/17 *Beat the Rush* (Peter Stopschinski)
- 4/25/17 *Midday Music Series* (chamber music and dance)
- 5/18/17 *Beat the Rush* (Tetractys)
- 6/4/17 *SoundSpace: Refugees*
- 6/15/17 *Beat the Rush* (Michelle Schumann and Graham Reynolds)
- 7/20/17 *Beat the Rush* (Cristanemi String Quartet)



### ***Perspectives and other Tours***

In addition to inviting contemporary artists to give public talks, the Blanton also engages other important cultural figures and experts in the arts, UT faculty, and the Blanton's own curators to present *Perspectives* talks and tours. During the 2016–17 academic year, the Blanton hosted the following:

Writer **Glenn O'Brien** discussed his roles as editor and art director for Andy Warhol's magazine, *Interview*, in conjunction with the exhibition *Warhol By the Book*.

Support provided by Charles and Dorothy Clark Lectureship in Fine Arts.

U.K.-based storyteller **Xanthe Gresham** performed tales from the *Shahnameh* and *Ramayana* in conjunction with *Epic Tales from Ancient India*.

Support provided by Carolyn Harris Hynson Centennial Endowment.

**Rika Burnham**, director of education at the Frick Collection, presented a lecture about the role of teaching in art museums; she also facilitated three public conversations about works in the Blanton's collection.

Support provided by M.K. Hage Centennial Visiting Professorship in Fine Arts.



Xanthe Gresham performing the story *Ramayana*

The Blanton also offers *Slow Looking* tours every *Third Thursday* (30-minute conversations focused around a single work of art in the museum's collection), as well as public tours of the permanent collection and special exhibitions every Saturday and Sunday at 3 p.m., on Thursdays at 12:30 p.m., and during *B scene*.

# COMMUNITY PROGRAMS



The Blanton is committed to welcoming diverse audiences from across Austin's socio-economic spectrum. All community programming presents the art museum as an accessible resource where visitors are invited to interact, learn, create, and enjoy. Free admission on Thursdays helps remove financial barriers to visiting the galleries, and many public programs are free of charge. Teaching in both English and Spanish is offered, when needed. In 2016–17, community programs and partnerships served nearly 1,500 individuals. A few of these partnerships are highlighted below:

## ***Latinitas***

In partnership with Latinitas, whose mission is to empower Latina youth through media and technology, the Blanton hosted youth and staff from their summer camp to encourage the students to explore creativity through design, art, and culture through engagement with the museum's collection and program.

## ***AISD Dual Language Summer Bridge Program***

In collaboration with Austin Independent School District (AISD) Dual Language Summer Bridge Program, which is designed for middle school students in the dual language program and provides opportunities for students to continue building Spanish language skills, the Blanton developed an experience for students that engaged them in a unique gallery experience centered around history, culture, diversity, identity and community.



**List of Visiting Community Groups in 2016–17:**

- Andy Roddick Foundation
- AISD Dual Language Summer Bridge Program
- Creative Action
- Latinitas
- Art From The Streets
- ATX Kids Club
- Austin ISD ACE Afterschool Program
- George Washington Carver Museum
- Children’s Learning Adventure
- Community Montessori School
- Nunan’s Martial Arts
- School in the Hills
- STARS
- Stepping Stone School
- Summer Blast Eanes ISD
- Tender Memories Learning Center
- The Art Garage
- The Children’s Courtyard
- Thinkery
- Tree House Kids
- Xplor

**Creative Action**

The mission of Creative Action is to spark and support the academic, social, and emotional development of young people through interactive classroom performances, after-school arts residencies, and community-based programs. Creative Action’s Summer Arts Camp brought students to the Blanton to take part in gallery and studio experiences, focused on the use of materials in works of art.

# FAMILY PROGRAMS

Family programs at the Blanton promote cross-generational relationships through active exploration of works of art and collaborative art-making activities. Guided and self-guided tours and studio experiences give families the opportunity to slow down, be curious, and create together.

Most Blanton family programs take place in the summer; however, major yearly events including Austin Museum Day, Explore UT, and Blanton Block Party offer activities for family audiences that focus on active engagement with the collections and one another. In the past year, 4,700 children and their caregivers participated in family programming. In addition, over the seven-week summer programming period, self-guided family materials were distributed to 1,000 participants.

## Summer Family Programs

### ***3ft Deep*** (new offering beginning Summer 2017)

Designed for preschoolers (ages 3–5) and their caregivers, a Blanton educator facilitates a half-hour gallery activity followed by an art-making activity in the *WorkLAB* studio. This program encourages social and emotional growth through imaginative thinking and creative processes.

### ***Deeper Dives***

Targeted to families with children ages eight to twelve, this program provides a more in-depth, 90-minute gallery and studio experience.

### ***WorkLAB***

Offering drop-in hours during the summer and on special dates throughout the year, the Blanton's *WorkLAB* features materials and instruction for art-making activities that draw meaningful connections between the creative process and artworks on view in the museum's galleries.



## Other Family Programs

### **Austin Museum Day**

Coordinated by the Austin Museums Partnership, this free day for museums throughout the community takes place every September. The Blanton offers special programs to the high volume of visitors who come to the Blanton on Austin Museum Day, such as an Art Quest brochure to help guide family visitors through the museum.

### **Holiday Family Day**

Offered once a year in December, the Blanton's Holiday Family Day offers family visitors a range of gallery experiences, as well as opportunities to create in the *WorkLAB* studio.

### **Explore UT**

A university-wide event that attracts schools and families from across Texas, Explore UT offers visitors to campus tours and other programming designed to excite students about higher education. The Blanton offers a range of gallery and art-making activities to museum visitors.

# COMMUNITY ENGAGEMENT



## Membership

Over 4,300 households are currently members of the Blanton, up 8% from the previous year. Membership is core to the museum's success and engagement with the community. In addition to free museum admission, members enjoy a variety of other benefits, including invitations to exhibition preview and members-only tours. Members also receive complimentary admission to *B scene* and discounts at the Museum Shop and Blanton Café.

## *B scene*

An after-hours party that takes place at the Blanton three times a year, *B scene* offers members and other visitors an opportunity to enjoy art and live music with friends from the community. With themes typically inspired by the exhibitions on view, last year *B scene* took inspiration from *Warhol By the Book* and *Epic Tales of Ancient India*.



## Blanton Block Party

The Blanton launched the Blanton Block Party in 2017, a free day-to-night community festival that welcomed 17,000 visitors in its first year. The 2017 Block Party was organized to celebrate the Blanton's newly installed permanent collection galleries, offering opportunities for visitors to get reacquainted with the museum's collection while experiencing family art activities, live music, food, public programs, and tours throughout the day. This community celebration now takes place annually in the spring.

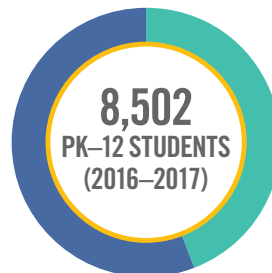
# SCHOOL PROGRAMS

The Blanton offers innovative, curriculum-based museum experiences for Central Texas pre-K–12 students and their teachers. The museum’s PK–12 programs are designed to help build students’ skills in literacy and critical thinking, and support Austin Independent School District’s Social and Emotional Learning curriculum (SEL).



## Tales and Trails

During the 2016–17 academic year, the Blanton introduced this new program for PK–1 audiences, which focuses on early literacy skills and SEL. The program centers on a chosen book for each grade, which is sent to the school prior to the visit. The themes of the book are then discussed in the galleries during the students’ visits and explored through close looking.



56% from Title I and/or underserved schools



Provided with FREE bus transportation

### Art of the Book

Produced in collaboration with local bookseller BookPeople, this new Blanton program invites award-winning authors and illustrators to discuss their processes and themes at the Blanton, offering a unique gallery experience for elementary students. In April 2017, that year's Caldecott winner, Javaka Steptoe, shared his book with a group of 6th graders as part of a museum program.

### UTBridge

Another new program developed last year, UTBridge offers targeted programming for high school visitors, helping to support their transitions between high school and college. High school juniors and seniors participate in a customized 90-minute museum experience that draws on the unique social and emotional perspectives of young people crossing the bridge into early adulthood.



Support for School Programs at the Blanton is provided by the Buena Vista Foundation, the Burdine Johnson Foundation, the CFP Foundation, the Applied Materials Foundation, Jeanne and Michael Klein, the Anne Levy Fund, and the Susan Mayer Art Enrichment Endowment.

Further support is provided by Target and by grants from the Texas Commission on the Arts and Texas Women for the Arts.



Additional support is provided by The Brown Foundation, Inc. Education Endowment and the Burdine Johnson Foundation Education Endowment.

# UNIVERSITY ENGAGEMENT



One of the most valued aspects of the museum's program is its engagement with the university. This outreach is so rich and robust that the museum produces a separate annual report highlighting this work. The Blanton has active partnerships with every school and college at The University of Texas at Austin. The museum's education team works closely with faculty from a wide variety of disciplines to develop curriculum-based experiences for their students that forge connections between what they are learning in class and works of art at the museum, helping students to build visual literacy, close-looking, and other skills relevant to their academic development.

There are numerous ways in which UT courses can engage with the Blanton. Learning experiences can take place in the museum's second-floor, permanent collection galleries, which feature highlights from the Blanton's collection of almost 18,000 objects; or they can be framed around temporary exhibitions in the museum's downstairs Ernest and Sarah Butler Gallery; or in the Blanton's H-E-B Study Room, located within the museum's Julia Matthews Wilkinson Center for Prints and Drawings, which provides a venue for accessing the Blanton's expansive collection of over 15,000 prints, drawings, and photographs.

For an in-depth look at the Blanton's University programs, please visit: [blantonmuseum.org/university-programs/](http://blantonmuseum.org/university-programs/)



# THE JULIA MATTHEWS WILKINSON CENTER FOR PRINTS AND DRAWINGS



With works on paper comprising more than 80% of the museum's collection, the Blanton's Julia Matthews Wilkinson Center for Prints and Drawings enables students, scholars, and other visitors access to this treasure trove. The H-E-B Study Room, located within the Center for Prints and Drawings, welcomed over 2,500 visitors during 2016–17, maintaining its status as one of the most active print rooms in the country. Offering a venue for close examination of works on paper, the print room provides a vital resource for faculty and students from The University of Texas at Austin, as well as to scholars and other visitors from outside of the university. The Blanton's print room is open to the public, and visitation is by appointment.



# ACQUISITIONS

The following listing spans from September 1, 2016 through August 31, 2017 and includes works of art that were received as gifts or promised to the Blanton's collection during this period.



**Attributed to Hans von Aachen** (Cologne, Germany 1552 – Prague, 1615)  
*The Expulsion from Paradise*  
Pen and ink with wash and heightening  
21 x 29 cm (8 1/4 x 11 7/16 in.)  
Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016



**Alfaro**  
*Immaculada Concepción*, 1791  
Oil on canvas on wood  
75 x 49 x 3 cm (29 5/16 x 19 5/16 x 1 1/8 in.)  
Promised gift of Patricia Phelps de Cisneros in honor of Margaret McDermott, 2016

**Serafín Antonio Almeida** (Venezuela, 1752–1822)  
Wardrobe, circa 1800  
Cedar veneered in gateado and saman with brass barrel hinges, bone keyholes, original gilded  
217 x 138 x 56 cm (85 7/16 x 54 5/16 x 22 1/16 in.)  
Gift of Patricia Phelps de Cisneros in honor of Adriana Cisneros de Griffin, 2016

**Julián Althabe** (Buenos Aires, Argentina, 1911 – Buenos Aires, Argentina, 1975)  
*Escultura* (*Sculpture*), circa 1960  
String and wire with black paint  
57.8 x 40.6 x 61 cm (22 3/4 x 16 x 24 in.)  
Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Attributed to Jacopo Amigoni** (Venice, Italy, 1682 – Madrid, Spain, 1752)  
*Apollo and Daphne*  
Brown ink and wash  
18.1 x 14.9 cm (7 1/8 x 5 7/8 in.)  
Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Carlos Amorales** (b. Mexico City, 1970)  
*Archive Hybrid XIX*, 2006  
C-print  
19 x 13 cm (7 1/2 x 5 1/4 in.)  
Purchase through the generosity of an anonymous donor, 2017

**William Anastasi** (b. Philadelphia, Pennsylvania, 1933)  
Untitled, 2013  
Ink and pencil  
19 x 29 cm (7 1/2 x 11 1/2 in.)  
Gift of Sarah-Ann and Werner H. Kramarsky, 2016

**Anonymous**  
*The Flight into Egypt*  
Pen and brown ink with gray wash and white heightening, squared in black chalk  
24 x 18.3 cm (9 7/16 x 7 3/16 in.)  
Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Anonymous**  
*Adoration of the Magi*  
Pen and brown ink with brush and brown wash  
20.3 x 28.9 cm (8 x 11 3/8 in.)  
Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Anonymous***Mythological Figures*

Pen and brown ink

16.5 x 21.6 cm (6 1/2 x 8 1/2 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Anonymous***Saint Agnes in a Pendentive*

Graphite

10.8 x 9.7 cm (4 1/4 x 3 13/16 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Anonymous***The Visitation*

Gray wash and graphite, squared in red chalk

24.3 x 19.1 cm (9 9/16 x 7 1/2 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Anonymous***Madonna of the Grapes*, 17th century

Ivory

18 x 9 x 8 cm (7 1/4 x 3 1/2 x 3 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Anonymous** (Genoese)*Seated Woman with Two Children*

Brown ink and wash over red chalk

12.1 x 9.6 cm (4 3/4 x 3 3/4 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Anonymous** (Neapolitan)*Christ Crowned with Thorns*

Pen and black ink

34.3 x 27.8 cm (13 9/16 x 10 15/16 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Carmelo Arden Quin** (Rivera, Uruguay, 1913 – Savigny-sur-Orge, France, 2010)*Jaune-Bleu (Yellow-Blue)*, 1956

Enamel on wood

Panel: 54.3 x 36.2 x 2.9 cm (21 3/8 x 14 1/4 x 1 1/8 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Frank Badur** (b. Oranienburg, Germany, 1944)

Untitled, 2010

Graphite and gouache

With frame: 36 x 46 cm (14 1/4 x 18 in.)

Gift of Sarah-Ann and Werner H. Kramarsky, 2016

**Frida Baranek** (b. Brazil, 1961)

Untitled, 1988

Oxidized wire and metal sheets

300 x 200 x 200 cm (118 1/8 x 78 3/4 x 78 3/4 in.)

Gift of Patricia Phelps de Cisneros in honor of Jeanne Klein, 2016

## ACQUISITIONS

**Hércules Barsotti** (São Paulo, Brazil, 1914 – 2010)

*Sem título* (Untitled), 1959

Ink on paper

Sight: 35.6 x 30.2 cm (14 x 11 7/8 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

*Sem título* (Untitled), 1959

White ink on black paper

35.6 cm x 30.2 cm (14 in. x 11 7/8 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

*Sem título* (Untitled), 1959

Ink on Paper

Sight: 35.6 x 29.8 cm (14 x 11 3/4 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)



**Richmond Barthé** (Bay St. Louis, Mississippi 1901 – Pasadena, California 1989)

*Head of a Dancer: Harald Kreutzberg*, circa 1933

Bronze on original stone base

32 x 19 x 16 cm (12 1/2 x 7 3/8 x 6 1/8 in.)

Purchase through the generosity of Tom and Carmel Borders and Jeanne and Michael Klein, 2017

**Luz María Bedoya** (b. Talara, Peru, 1969)

*Punto ciego* (*Blind Spot*), 1996–97

Fifteen gelatin sliver prints with India ink

Sheet: 30.5 x 40.6 cm (12 x 16 in.)

Susman Collection, 2016

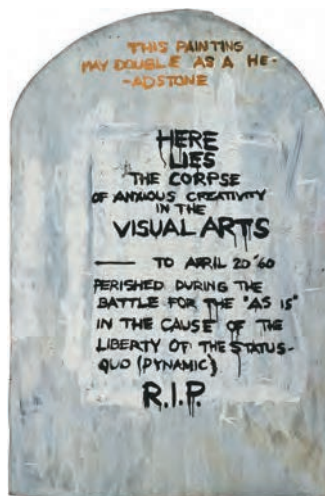
**Gene Beery** (b. Racine, Wisconsin, 1937)

*LogoScape*, 1960

Oil on masonite

61 x 61 cm (24 x 24 in.)

Promised gift of the LeWitt Collection in honor of Ellen and Steve Susman, 2017



**Gene Beery** (b. Racine, Wisconsin, 1937)

*R.I.P.*, 1960

Oil on masonite

114 x 74 cm (44 3/4 x 29 1/4 in.)

Promised gift of the LeWitt Collection in honor of Ellen and Steve Susman, 2017

**Giovanni Battista Beinaschi** (Fossano, Italy, 1636 – Naples, Italy, 1688)

*Saint James Resting*

Black and white chalks

41.9 x 26.9 cm (16 1/2 x 10 9/16 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Hermann Bennekenstein** (Germany, active 1856 – 1877)

*View of the Schloss Ambras at Innsbruck*

Graphite

31.1 x 48.2 cm (12 1/4 x 19 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Giulio Benso** (Pieve di Teco (Imperia), 1592 – 1668)

*Studies of Putti*

Pen and brown ink

15.2 x 24.8 cm (6 x 9 3/4 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Martin Blaszko** (Berlin, Germany, 1920 – Buenos Aires, Argentina, 2011)

Sin título (Untitled), 1947

Oil on cardboard

41.4 x 34.3 cm (16 5/16 x 13 1/2 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Brad Brown** (b. Raleigh, North Carolina, 1964)

Untitled, 2007

Woodcut and etching with Kakishibu (fermented persimmon juice) staining

With frame: 33 x 31 cm (13 x 12 1/16 in.)

Gift of Sarah-Ann and Werner H. Kramarsky, 2016

**Christopher Bucklow** (b. Urmston, Lancashire, England, 1957)

*Guest [E.P.]*, 1997

Dye destruction print

With frame: 106.7 x 81.3 cm (42 x 32 in.)

Gift of Cindy and Armond Schwartz, 2016

**Leonora Carrington** (Clayton Green, England, 1917 – Mexico City, 2011)

*Casting the Runes*, 1951

Oil tempera with gold metallic paint on wood

Sight: 76.7 x 45.4 cm (30 3/16 x 17 7/8 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Louis-François Cassas** (Azzay-le-Ferron, France, 1756 – Versailles, France, 1827)

*The Church of San Pietro in Parma*

Pen and brown ink with brown wash and white heightening

24.5 x 29.5 cm (9 5/8 x 11 5/8 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Valerio Castello** (Genoa, Italy, 1624 – Genoa, Italy, 1659)

*Satyr with Two Nymphs in a Landscape* (recto), and *Nessus and Dejanira* (verso)

Brush and brown wash over red chalk (recto); pen and brown ink over red chalk (verso)

20.7 x 24.7 cm (8 1/8 x 9 3/4 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Attributed to Giovanni Benedetto Castiglione** (Genoa, Italy, 1609 – Mantua, Italy, 1664)

*Studies of a Putto and Head* (recto); *Studies* (verso)

Pen and brown ink and black chalk (recto); red chalk with pen and brown ink (verso)

28.2 x 20.3 cm (11 1/8 x 8 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016



**Attributed to Giovanni Benedetto Castiglione** (Genoa, Italy, 1609 – Mantua, Italy, 1664)

*Studies of a Standing Putto and Heads* (recto); *Studies of Heads* (verso)

Pen and brown ink with brush and brown wash over red chalk (recto); pen and brown ink with red chalk (verso)

20.8 x 20.3 cm (8 3/16 x 8 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016



*Virgin in Glory* (recto); *Studies of Heads* (verso)

Pen and brown ink with brush and brown wash

19.6 x 12.5 cm (7 11/16 x 4 15/16 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

## ACQUISITIONS

**Willys de Castro** (Uberlândia, Brazil, 1926 – São Paulo, Brazil, 1988)

*Sem título (Untitled)*, 1952

Oil on wood

Sight: 66.4 x 59.7 cm (26 1/8 x 23 1/2 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

*Pluriobjeto (Pluriobject)*, 1977–83

Chromed iron, oxidized iron and anodized matte aluminum

199.4 x 5.1 x 14.6 cm (78 1/2 in. x 2 in. x 5 3/4 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Marc Chagall** (Vitebsk, Belarus, 1887 – Saint-Paul, France, 1985)

*Le Corbeau voulant imiter l'aigle (The Raven Wanting to Imitate The Eagle)* from *Jean de La Fontaine's Fables*, 1928-1931

Etching

Gift of Lee Chesney III, 2017

**Lygia Clark** (Belo Horizonte, Brazil, 1920 – Rio de Janeiro, Brazil, 1988)

*Planos em superfície modulada (estudo) [Planes on Modulated Surface (study)]*, 1957

Double-sided collage of black and white cut cardstock with graphite

Sight: 39.4 x 19.7 cm (15 1/2 x 7 3/4 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

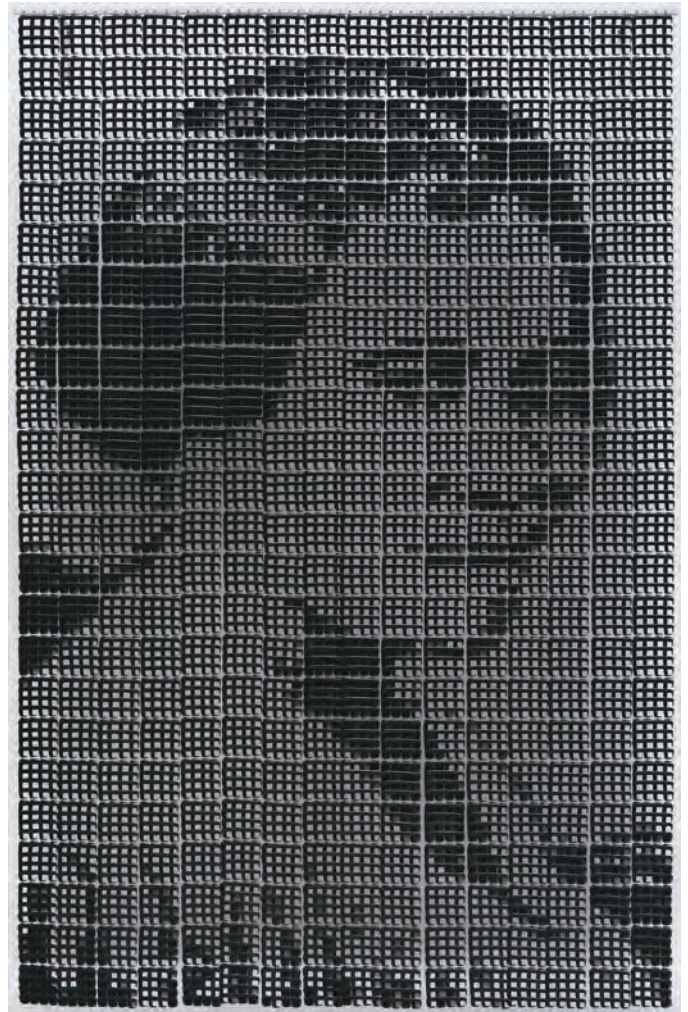
**Sonya Clark** (b. Washington, D.C., 1967)

*Madam C. J. Walker*, 2008

Combs

309.88 x 220.98 cm (122 in. x 87 in.)

Purchase through the generosity of Marilyn D. Johnson; Beverly Dale; Buckingham Foundation, Inc. ; Jeanne and Michael Klein; Fredericka and David Middleton; H-E-B; Joseph and Tam Hawkins; Carmel and Gregory Fenves; The National Council of Negro Women (Austin Section); Lone Star (TX) Chapter of The Links, Incorporated; Town Lake (TX) Chapter of The Links, Incorporated; National Society of Black Engineers-Austin Professionals; Greater Austin Black Chamber of Commerce; National Black MBA Association Austin Chapter; and other donors.



Sonya Clark, *Madam C. J. Walker*, 2008



Sandú Darié, *Untitled (Columna Espacial)*, 1950–60

**Sandú Darié** (Romania, 1906/08 – Cuba, 1991)  
*Untitled (Columna Espacial)* [*Spatial Column*], 1950–60  
 Pencil, ink, and watercolor  
 82 x 30 cm (32 1/4 x 11 3/4 in.)  
 Promised gift of Jeanne and Michael Klein, 2017

**Honoré Daumier** (Marseille, France, 1808 – Valmondois, France, 1879)  
*Equilibre européen*, from "Actualities," published in *Le Charivari*,  
*April 3, 1867*, 1867  
 Lithograph  
 Gift of Lee Chesney III, 2017

**Ernesto Deira** (Buenos Aires, 1928 – Paris, 1986)  
*La edad de la razón* (*The Age of Reason*), 1963  
 Enamel on canvas  
 Sight: 129.7 x 195 cm (51 1/16 x 76 3/4 in.)  
 Gift of Judy S. and Charles W. Tate, 2016 (originally promised in  
 2014)

**Juan Del Prete** (Vasto, Italy, 1897 – Buenos Aires, Argentina, 1987)  
*Composición* (*Composition*), 1937  
 Oil on canvas  
 Sight: 31.8 x 19.8 cm (12 1/2 x 7 13/16 in.)  
 Gift of Judy S. and Charles W. Tate, 2016 (originally promised in  
 2014)

**Elena del Rivero** (b. Valencia, Spain, 1952)  
 Untitled, 2004  
 Red ink on letterhead  
 Sheet: 26 x 18 cm (10 1/8 x 7 3/16 in.)  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2016

Untitled, 1999  
 Relief print  
 150 x 98 cm (59 x 38 1/2 in.)  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2016

**Maurício Dias** (b. Rio de Janeiro, Brazil, 1964) & **Walter Riedweg**  
 (b. Lucerne, Switzerland, 1955)  
*Video Wall*, 2001  
 Video installation  
 Gift of Lucille and Ron Neeley, 2017

**Attributed to Gaspare Diziani** (Belluno, Italy, 1689 – Venice, Italy, 1767)  
*Male Figure Being Instructed by a Goddess*  
 Pen and brown ink with gray wash  
 21 x 14.4 cm (8 1/4 x 5 11/16 in.)  
 Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca  
 Consagra, 2016

## ACQUISITIONS

**Raoul Dufy** (1877 – 1953)

*Baigneuse (The Bather)*, circa 1930

Etching

Gift of Lee Chesney III, 2017

**Escuela del Tocuyo**

*La Dolorosa*, 18th century

Oil on canvas on wood

35 x 28 cm (13 9/16 x 11 in.)

Gift of Patricia Phelps de Cisneros, 2016

**Hermelindo Fiaminghi** (São Paulo, Brazil, 1920 – 2004)

*Sem título (Untitled)*, 1955

Ink, gouache, and graphite on paper

sight: 15.7 x 19.4 cm (6 3/16 x 7 5/8 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

*Sem título (Untitled)*, 1955

Ink, gouache, and graphite on paper

Sight: 16.5 x 14 cm (6 1/2 x 5 1/2 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

*Sem título (Untitled)*, 1955

Ink, gouache, and graphite on paper

Sight: 16.7 cm x 14.1 cm (6 9/16 x 5 9/16 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Andrea Fraser** (b. Billings, Montana, 1965)

*Museum Highlights: A Gallery Talk*, 1989

Video

Promised gift of Jeanne and Michael Klein, 2016

**John Fraser** (b. Chicago, Illinois, 1952)

*Untitled*, 2010

Graphite and acrylic on collaged papers

20 x 20 cm (8 x 8 in.)

Gift of Sarah-Ann and Werner H. Kramarsky, 2016

**Sabine Friesicke** (b. Hamburg, Germany, 1960)

*Untitled*, 2006

Mixed media

Sheet: 15 x 20 cm (5 13/16 x 8 1/16 in.)

Gift of Sarah-Ann and Werner H. Kramarsky, 2016

*Untitled*, 2003

Gouache and paper mounted on card

Sheet: 14 x 19 cm (5 1/2 x 7 5/8 in.)

Gift of Sarah-Ann and Werner H. Kramarsky, 2016



**Thomas Glassford** (b. Laredo, Texas, 1963)

*Siphonophora*, 2016

Rebar, polyurethane foam, base coat cement, and paint

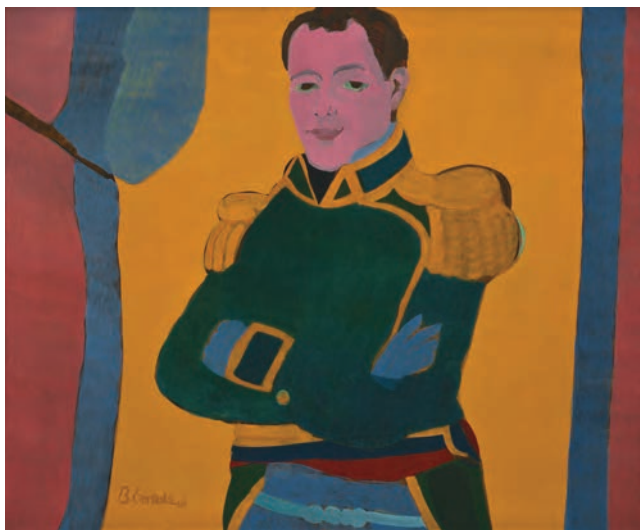
1272.5 x 487.7 x 330.2 cm (501 x 192 x 130 in.)

Purchase through the generosity of The Moody Foundation, 2017





**Ramiro Gomez** (b. San Bernardino, California, 1986)  
*The Broad*, 2016  
 Acrylic on canvas  
 183 x 183 cm (72 x 72 in.)  
 Ellen Susman Collection, 2016



**Beatriz González** (b. Bucaramanga, Colombia, 1938)  
*Apuntes para la historia extensa, continuación (Notes for an Extensive History, Continuation)*, 1968  
 Oil on canvas  
 100 x 120 cm (39 1/2 x 47 1/4 in.)  
 Gift of Judy S. and Charles W. Tate, 2016

**Francisco José de Goya y Lucientes** (Fuendetodos (Aragon), Spain, 1746 – Bordeaux, France, 1828)  
*Subir y Bajar (To Rise and Fall)*, plate 56 from *Los Caprichos*, 1797–99

Etching and burnished aquatint  
 Gift of Lee Chesney III, 2017

**Alexandra Grant** (b. Fairview Park, Ohio, 1973)  
*Shadow (5)*, after Keanu Reeves's "You are not here not even", 2016  
 Acrylic pigment printed on Arches velour paper rough  
 152 x 102 cm (60 x 40 in.)  
 Purchase through the generosity of The Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors, 2016

**Jesse Greenberg** (b. Morristown, New Jersey, 1982)  
*Pink on Black*, 2014  
 71 x 51 cm (27 15/16 x 20 1/16 in.)  
 Terracotta, aluminum, Plexiglas, paint, stainless steel  
 Gift of Cynthia C. Schwartz Fine Art, and Cynthia Schwartz and Robyn Siegel, 2016

**Giovanni Francesco Grimaldi** (Bologna, Italy, 1606 – Rome, Italy, 1680)  
*A Rocky Seashore with Figures and a Boat*  
 Pen and brown ink  
 18.7 x 29.6 cm (7 3/8 x 11 5/8 in.)  
 Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Domingo Gutiérrez** (Venezuela, 1709 – 1793)  
 Table, 18th century  
 Cedar  
 79 x 126 x 73 cm (31 1/8 x 49 5/8 x 28 3/4 in.)  
 Gift of Patricia Phelps de Cisneros in honor of Albertina Cisneros de Pascual, 2016

**Nancy Haynes** (b. Waterbury, Connecticut, 1947)  
 Untitled, 2010  
 Printed labels and graphite  
 72 x 62 cm (28 1/2 x 24 1/4 in.)  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2016

Untitled, 2010  
 Printed labels and graphite  
 72 x 62 cm (28 1/2 x 24 1/4 in.)  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2016

Untitled, 2010  
 Printed labels and graphite  
 72 x 62 cm (28 1/2 x 24 1/4 in.)  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2016



Nina Katchadourian, *Accent Elimination*, 2005

**Arturo Herrera** (b. Caracas, Venezuela, 1959)  
*Soave sia il Vento (May the Wind be Gentle)*, 2016  
 Found object catalogue with offset prints  
 Gift of the artist, 2017

**Daniel Hesidence** (b. Akron, Ohio, 1975)  
 Untitled, 2004  
 Graphite  
 28 x 36 cm (11 x 14 in.)  
 Purchase through the generosity of an anonymous donor, 2017

**Alfredo Hlito** (Buenos Aires, Argentina, 1923 – 1993)  
*Formas en el plano (Forms on the Plane)*, 1949  
 Oil on canvas  
 80 x 60 cm (31 1/2 x 23 5/8 in.)  
 Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Enio Iommi** (Rosario, Argentina, 1926 – San Justo, Argentina, 2013)  
*Línea continua (Continuous Line)*, circa 1950  
 Stainless steel  
 24.4 x 29.8 x 29.8 cm (9 5/8 x 11 3/4 x 11 3/4 in.)  
 Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Luis Jiménez** (El Paso, TX, 1940 – Hondo, New Mexico, 2006)  
*Abu Ghraib Study*, 2008  
 Lithograph  
 Sheet: 28 x 132 cm (11 x 52 in.)  
 Gift of Katherine Brimberry, 2017

*Abu Ghraib Study*, 2008  
 Lithograph  
 Sheet: 66 x 122 cm (26 x 48 in.)  
 Gift of Jeanne and Michael Klein, 2017

**Frida Kahlo** (Mexico City, Mexico, 1907 – Mexico City, Mexico, 1954)  
*Carma II (Karma II)*, 1946  
 Graphite on paper  
 Sight: 27.3 x 20.3 cm (10 3/4 x 8 in.)  
 Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Nina Katchadourian** (b. Stanford, California, 1968)  
*Accent Elimination*, 2005  
 Six-channel video with sound, six televisions, three pedestals,  
 13:26 minutes  
 Overall: 152.4 x 165.1 x 127 cm (60 x 65 x 50 in.)  
 Promised gift of Jeanne and Michael Klein in honor of Director  
 Simone Wicha's tenth anniversary, 2016

**Nina Katchadourian** (b. Stanford, California, 1968)

*Bather*, 2011

C-print

Sheet: 61 x 48 cm (24 x 19 in.)

Gift of the artist, Judith Willcott, and Laurence Miller in honor of Regine Basha, 2016

*Sugar Fox*, 2011

C-print

Sheet: 61 x 61 cm (24 x 24 in.)

Gift of the artist and Catharine Clark Gallery, San Francisco, 2016

*Lavatory Self-Portraits in the Flemish Style #20–21*, 2011

C-prints

18 x 14 cm (7 3/16 x 5 1/2 in.) each

Promised gift of Brent Hasty and Stephen Mills in honor of Veronica Roberts, 2017

**Alphonse Legros** (Dijon, France 1837 – Watford, England, 1911)

*À travers champ* [Across Country], circa 1890–1904

Drypoint

16.5 x 23.6 cm (6 1/2 x 9 5/16 in.)

Gift of Lee Chesney III, 2017

**Antonio Llorens** (Montevideo, Uruguay, 1920 – Montevideo, Uruguay, 1995)

*Sin título* (Untitled), 1954

Enamel on wood

Sight: 53.3 x 73 cm (21 x 28 3/4 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

*Sin título* (Untitled), 1960

Enamel on iron and wood base with enamel

99 x 30.8 x 35.6 cm (39 x 12 1/8 x 14 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Frank Lobdell** (Kansas City, Missouri, 1921 – Palo Alto, California, 2013)

*Kelso No. 27, 8.4.89*, 1989

Etching, ink on paper

38 x 30 cm (15 x 11 7/8 in.)

Gift of the Frank Lobdell Trust, 2017

*F-I, State I for Kelso No. 27, 8.4.89*, 1989

Etching

Gift of the Frank Lobdell Trust, 2017

*H-I, State I for Kelso No. 27, 8.4.89*, 1989

Etching

Gift of the Frank Lobdell Trust, 2017

**Frank Lobdell** (Kansas City, Missouri, 1921 – Palo Alto, California, 2013)

*Drawing I*, 1955

Ink on paper mounted on cardboard

30 x 23 cm (12 x 9 in.)

Gift of the Frank Lobdell Trust, 2017;

*Figure Drawing Series No. 83*, 1963, 1963

Ink and ink wash

46 x 38 cm (18 x 15 in.)

Gift of the Frank Lobdell Trust, 2017

*Figure Drawing Series No. 51*, 1965

Ink and ink wash on coated paper

32 x 43 cm (12 1/2 x 17 in.)

Gift of the Frank Lobdell Trust, 2017

*Figure Drawing Series No. 53*, 1965

Graphite, ink, and ink wash

43 x 36 cm (17 x 14 in.)

Gift of the Frank Lobdell Trust, 2017

*Figure Drawing Series No. 80*, 1966

Graphite and ink wash

36 x 43 cm (14 1/8 x 17 in.)

Gift of the Frank Lobdell Trust, 2017

*Figure Drawing Series No. 144*, 1967

Graphite

45 x 35 cm (16 7/8 x 13 7/8 in.)

Gift of the Frank Lobdell Trust, 2017

*F-I, State II for Kelso No. 27, 8.4.89*, 1989

Etching

Gift of the Frank Lobdell Trust, 2017

**Juan Pedro López** (Venezuela, 1724 – 1787)

Cupboard, 18th century

Gesso and tempura on wood

198 x 108 x 35 cm (77 15/16 x 42 1/2 x 13 9/16 in.)

Gift of Patricia Phelps de Cisneros, 2016

*Cristo Flagelado*, 1780 – 85

Oil on canvas

140 x 107 cm (55 1/8 x 42 1/8 in.)

Gift of Patricia Phelps de Cisneros in honor of Leopoldo López M., 2016

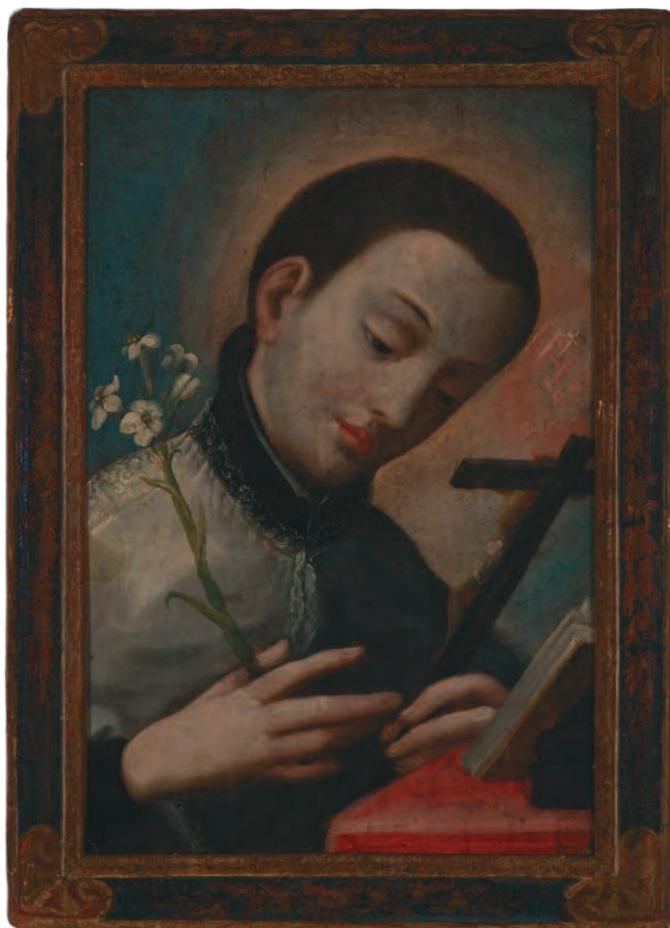
*Nuestra Señora del Carmen*, circa 1760

Oil on canvas

50 x 36 cm (19 3/4 x 14 1/4 in.)

Promised gift of Patricia Phelps de Cisneros in memory of Sister Luis Rendiles Martinez, SDJ, 2016

## ACQUISITIONS



**Juan Pedro López** (Venezuela, 1724 – 1787)  
*San Luis Gonzaga*, 18th century  
Oil on wood panel  
42 x 28 cm (16 5/16 x 11 in.)  
Promised gift of Patricia Phelps de Cisneros in honor of Sebastian Cisneros-Santiago, 2016

**Sharon Loudon** (b. Philadelphia, Pennsylvania, 1964)  
*Windows*, 2016  
Oil on paper  
Gift of the artist, 2017

*Windows*, 2016  
Oil on paper  
29 x 30 cm (11 1/2 x 12 in.)  
Gift of the artist, 2017

*Windows*, 2016  
Oil on paper  
29 x 42 cm (11 1/2 x 16 1/2 in.)  
Gift of the artist, 2017

**Brice Marden** (b. Briarcliff Manor, New York, 1938)  
*Suzhou I-IV*, 1996–98  
Four etchings with aquatint, drypoint, and scraping in colors on Somerset paper  
Sheet: 65 x 48 cm (25 3/4 x 18 3/4 in.)  
Promised Gift of John A. Robertson and Carlota S. Smith in honor of Professor Richard Shiff, Effie Marie Cain Regents Chair in Art, The University of Texas at Austin, 2016

**Attributed to Bernardino Mei** (Siena, Italy, 1612 – Rome, Italy, 1676)  
*The Nativity*  
Red chalk  
15.6 x 12.1 cm (6 1/8 x 4 3/4 in.)  
Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Carlos Mérida** (Guatemala City, Guatemala, 1891 – Mexico City, 1984)  
*Abstract*, 1953  
Glass mosaic on composite matrix  
84.1 x 182.9 x 2.9 cm (33 1/8 x 72 x 1 1/8 in.)  
Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**José Mijares** (Havana, Cuba, 1921 – Miami, Florida, 2004)  
*Untitled*, 1962  
Oil on wood  
68 x 48 cm (26 7/8 x 18 13/16 in.)  
Promised gift of Jeanne and Michael Klein, 2017

**Donald Moffett** (b. San Antonio, Texas, 1955)  
*LICK*, 1990  
Backlit Cibatransparency  
Gift of Terence Riley, 2016



Brice Marden, *Suzhou I-IV*, 1996–98

## ACQUISITIONS

**Matthew Monohan** (b. Eureka, California, 1972)

*Recordings (Respirator)*

Spray paint

99 x 64 cm (39 x 25 1/4 in.)

Anonymous Gift, 2016

**Dionisio José Montero** (Venezuela, 1718 – 1806)

*Nuestra Señora del Carmen y las Animas del Purgatorio*, 18th century

Oil on canvas

83 x 62 cm (32 1/2 x 24 3/16 in.)

Gift of Patricia Phelps de Cisneros in memory of Venerable Servant of God Mother Carmen Rendiles Martinez, SDJ, 2016

**Henry Spencer Moore** (Castleford, England, 1898 – Much Hadham, England, 1986)

*Elephant Skull, plate XIII*, from *Elephant Skull Album*, 1969

Etching

Gift of Lee Chesney III, 2017

**Odili Donald Odita** (b. Enugu, Nigeria, 1966)

*Ready*, 2001

Acrylic on canvas

Canvas: 51 x 66 cm (20 x 26 in.)

Anonymous Gift, 2016

**Hélio Oiticica** (Rio de Janeiro, Brazil, 1937 – 1980)

*Sêco 16*, circa 1956

Gouache and ink on cardboard

Sight: 38.7 x 43.2 cm (15 1/4 x 17 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Catherine Opie** (b. Sandusky, Ohio, 1961)

*Angela Scheirl*, 1993

Chromogenic print

Sheet: 51 x 41 cm (20 x 16 in.)

Promised gift of Michael Chesser, 2016

**Attributed to Alessandro Varotari, called Padovanino** (Padua, Italy, 1588 – Venice, Italy, 1649)

*Two Studies of Portia* [?]

Brush and brown ink

18.9 x 10.7 cm (7 7/16 x 4 3/16 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Jacopo Negretti, called Palma Giovane** (Venice, Italy, circa 1548 – 1628)

*Madonna and Child with Saints*

Black chalk on faded blue paper

26.9 x 20.7 cm (10 9/16 x 8 1/8 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Gabriel Pérelle** (Vernon-sur-Seine, France, 1604 – Paris, France, 1677)

*Idyllic Landscape with a Castle in the Distance and Ruins*, circa 1650

Etching

24.5 x 30 cm (9 5/8 x 11 13/16 in.)

Gift of Lee Chesney III, 2017

*Idyllic Landscape with Travelers on a Road*, circa 1650

Etching

22.8 x 32.1 cm (9 x 12 5/8 in.)

Gift of Lee Chesney III, 2017



**Emilio Pettoruti** (La Plata, Argentina, 1892 – Paris, France, 1971)

*La casa del poeta (I) [The Poet's House (I)]*, 1920

Ink on brown paper

Sight: 24.1 x 17.9 cm (9 1/2 x 7 1/16 in.)

Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Pablo Picasso** (Málaga, Spain, 1881 – Mougins, France, 1973)  
*Sueño y mentira de Franco* (*The dream and lie of Franco*), 1937  
 Etching with sugar-lift aquatint and letterpress  
 32 x 42 cm (12 1/2 x 16 5/8 in.)  
 Purchase through the generosity of the Still Water Foundation, 2016

**Domenico Piola** (Genoa, Italy, 1627 – Genoa, Italy, 1703)  
*The Finding of Moses*  
 Pen and brown ink with brush and colored washes  
 22.3 x 24.2 cm (8 3/4 x 9 1/2 in.)  
 Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Paolo Gerolamo Piola** (Genoa, Italy, 1666 – Genoa, Italy, 1724)  
*Sleeping Diana*  
 Brush and brown wash over black chalk  
 27.5 x 41.1 cm (10 13/16 x 9 1/2 in.)  
 Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Giovanni Battista Piranesi** (Mogliano, Treviso, Italy, 1720 – Rome, Italy, 1778)  
*Arco di Pola in Istria vicino alla Porta* [*Arch of Pola in Istria near the Gate*], Plate 24 of 32 from *Alcune Vedute di Archi Trionfali ed altri monumenti inalzati da Romani parte di quali se veggono in Roma e parte per l'Italia* (*Some Views of Triumphal Arches and other monuments erected by the Romans, some of which are in Rome and some elsewhere in Italy*), 1748  
 Etching  
 Gift of Lee Chesney III, 2017

**Matthieu van Plattenberg** (Antwerp, Belgium, 1608 – Paris, France, 1660)  
*Harbor with Ships*  
 Pen, brown ink, gray wash  
 18.9 x 26.5 cm (7 7/16 x 10 7/16 in.)  
 Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Robert Rauschenberg** (Port Arthur, Texas, 1925 – Captiva Island, Florida, 2008)  
*Light Borne in Darkness*, detail, 1993  
 Photogravure  
 Sheet: 32 x 46 cm (12 1/2 x 18 1/4 in.)  
 Gift of Jeanne and Michael Klein, 2017



**Diego Rivera** (Guanajuato, Mexico, 1886 – Mexico City, 1957)  
*Mujer frente el espejo* (*Woman in Front of a Mirror*), 1917  
 Ink on parchment paper  
 Sight: 18.7 x 13.2 cm (7 3/8 x 5 3/16 in.)  
 Gift of Judy S. and Charles W. Tate, 2016 (originally promised in 2014)

**Georges Rouault** (Paris, France, 1871 – 1958)  
*Réincarnations du Père Ubu*, 1932  
 Etchings  
 Anonymous Gift, 2016

**Carole Seborovski** (b. San Diego, California, 1960)  
*Untitled*, 2007  
 Paint on plaster  
 9 x 7 x 4 cm (3 1/2 x 2 5/8 x 1 1/2 in.)  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2016

## ACQUISITIONS

**Fra Semplice da Verona** (circa 1589 – 1654)

*A Young Monastic*

Red, black and white chalks on beige paper

23 x 15 cm (9 1/16 x 5 7/8 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016



**Leon Polk Smith** (b. Chickasha, Oklahoma, 1906)

*George Washington Bridge*, 1942

Ink, paint, wash, and pastel

22 x 28 cm (8 1/2 x 11 in.)

Gift of the Leon Polk Smith Foundation, 2017

**Leon Polk Smith** (b. Chickasha, Oklahoma, 1906)

*George Washington Bridge*, 1942

Ink, colored pencil, and pastel

22 x 28 cm (8 1/2 x 11 in.)

Gift of the Leon Polk Smith Foundation, 2017

*GWB*, 1945

Oil and acrylic on fabric

Canvas: 132 x 56 cm (52 x 22 in.)

Gift of the Leon Polk Smith Foundation, 2017

Untitled, 1950

Oil on paper

Sheet: 51 x 37 cm (20 x 14 3/4 in.)

Gift of the Leon Polk Smith Foundation, 2017

Untitled, 1954

Collage on embossed artist paper

Sheet: 65 x 50 cm (25 3/4 x 19 3/4 in.)

Gift of the Leon Polk Smith Foundation, 2017

*Yellow White Sun*, 1959

Oil on canvas

Canvas: 198 x 97 cm (78 x 38 in.)

Gift of the Leon Polk Smith Foundation, 2017

*Moon*, 1958–59

Oil on canvas

Canvas: 195.6 x 96.5 cm (77 x 38 in.)

Promised gift of Jeanne and Michael Klein, 2017

**Paul Anthony Smith** (b. St. Ann's Bay, Jamaica, 1988)

*Diamond Untitled.2*, 2015

Unique picotage on pigment print

Sheet: 152 x 102 cm (60 x 40 in.)

Gift of Zieher Smith, 2016

**Balthazar Solvyns** (Antwerp, Belgium, 1760 – 1824)

*Les Hindoûs. 4 vols. Paris: Chez L'Auterur*, 1808–12

Gift of Professor Robert L. Hardgrave, Jr., 2017

*A Collection of Two Hundred and Fifty Hand-Colored Etchings: Descriptive of the Manners, Customs and Dresses of the Hindoos*, 1796–99

Incomplete, containing 185 etchings, bound in modern Morocco backed buckram

46 x 36 cm (18 x 14 in.)

Gift of Professor Robert L. Hardgrave, Jr., 2017



**Balthazar Solvyns** (Antwerp, Belgium, 1760 – 1824)

*A Collection of Two Hundred and Fifty Hand-Colored Etchings: Descriptive of the Manners, Customs and Dresses of the Hindoos*, 1796–99

Earlier edition?; missing 6 plates

46 x 36 cm (18 x 14 in.)

Gift of Professor Robert L. Hardgrave, Jr., 2017

*The Costume of Indostan* [pirated edition], 1807

60 hand-colored engravings

30 x 23 cm (12 x 9 in.)

Gift of Professor Robert L. Hardgrave, Jr., 2017

*Twelve hand-colored etchings from the 1799 Calcutta edition in mats; one Solvyns uncolored etching from the Calcutta edition exceptionally rare; ten etchings after Solvyns*, 1799

Etchings

Gift of Professor Robert L. Hardgrave, Jr., 2017

**Sarah Sze** (b. Boston, Massachusetts, 1969)

*Shower Stall*, 1998

Mixed Media

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*Fire Escape*, 2002

Painted steel

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*Glossary P.1*, 1998

Cibachrome

40 x 31 ¾ cm (15 ¾ x 12 ½ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*Ibid (242)*, 1998

Iris print on paper

46.35 x 36 ½ cm (18 ¼ x 14 ⅞ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*P.16*, 1998

Cibachrome

40 x 50.16 cm (15 ¾ x 19 ¾ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*P.1st Sentence Twice*, 1998

Cibachrome

40 x 49.53 cm (15 ¾ x 19 ½ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

**Sarah Sze** (b. Boston, Massachusetts, 1969)

*P.242*, 1998

Cibachrome

40 x 31.75 cm (15 ¾ x 12 ½ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*P.33*, 1998

Cibachrome

14.6 x 22.22 cm (5 ¾ x 8 ¾ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*P.4*, 1998

Cibachrome

71.12 x 90.17 cm (28 x 35 ½ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*P.96*, 1998

Cibachrome

60.32 x 75.56 cm (23 ¾ x 29 ¾ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*Untitled (Capricious Invention of Prisons)*, 2000

Cibachrome mounted on aluminum

40 x 50.16 cm (15 ¾ x 19 ¾ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*Untitled (Everything that Rises Must Converge)*, 2000

Cibachrome mounted on aluminum

40 x 50.16 cm (15 ¾ x 19 ¾ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*Untitled (Everything that Rises Must Converge)*, 2000

Cibachrome mounted on aluminum

69.85 x 55.88 cm (27 ½ x 22 in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*Untitled (Many a Slip)*, 2000

Cibachrome mounted on aluminum

22.86 x 19 cm (9 x 7 ½ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

*Untitled (Still Life with Flowers)*, 2000

Cibachrome mounted on aluminum

69.85 x 53.65 cm (27 ½ x 21 ⅛ in.)

Gift of Art Works Inc., dba Marianne Boesky Gallery, 2016

## ACQUISITIONS



**Lazzaro Tavarone** (Genoa, Italy, 1556 – 1641)  
*Putto with Sword*  
Pen and black ink, with brush and gray wash  
13.2 x 6.9 cm (5 3/16 x 2 11/16 in.)  
Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Torolab** (Mexico, est. 1995)

*Momento 1*, 2006

Aluminum, tinted and (calado) acrylic, pvc (calado) and light  
122 x 122 x 10 cm (48 x 48 x 4 in.)

Gift of Michael Krichman and Carmen Cuenca, 2016

*Momento 2*, 2006

Aluminum, tinted and (calado) acrylic, pvc (calado) and light  
122 x 122 x 10 cm (48 x 48 x 4 in.)

Gift of Michael Krichman and Carmen Cuenca, 2016

*Momento 3*, 2006

Aluminum, tinted and (calado) acrylic, pvc (calado) and light  
122 x 122 x 10 cm (48 x 48 x 4 in.)

Gift of Michael Krichman and Carmen Cuenca, 2016

*Momento 4*, 2006

Aluminum, tinted and (calado) acrylic, pvc (calado) and light  
122 x 122 x 10 cm (48 x 48 x 4 in.)

Gift of Michael Krichman and Carmen Cuenca, 2016

*Momento 5*, 2006

Aluminum, tinted and (calado) acrylic, pvc (calado) and light  
122 x 122 x 10 cm (48 x 48 x 4 in.)

Gift of Michael Krichman and Carmen Cuenca, 2016

**Attributed to Paul Troger** (1698 – 1762)

*Lot and His Daughters*

Pen and brown ink

15.9 x 22.3 cm (6 1/4 x 8 3/4 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Unknown Artist**

Bench, circa 1825

Mahogany

70 x 63 x 235 cm (27 9/16 x 24 13/16 x 92 1/2 in.)

Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

Table, 17th Century

Feet made of Gateado wood, tabletop made of cedar

41 x 65 x 44 cm (16 1/8 x 25 9/16 x 17 5/16 in.)

Gift of Patricia Phelps de Cisneros in honor of Teresa Machado-Zingg, 2016

**Unknown Artist**

Table, 18th century

Mahogany

81 x 120 x 76 cm (31 11/16 x 47 1/16 x 29 3/4 in.)

Gift of Patricia Phelps de Cisneros in honor of Sharon Schultz, 2016

**Unknown Artist**

Cupboard, 1835–1840  
Mahogany with cedar interior and brass fittings  
227 x 175 x 73 cm (89 3/8 x 68 7/8 x 28 3/4 in.)  
Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

*Tabernacle*  
Oil and tempera on cedar  
91 x 58 x 17 cm (35 13/16 x 22 13/16 x 6 1/2 in.)  
Promised gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

*Nuestra Señora del Rosario*, 18th century  
Oil on wood panel  
34 x 23 cm (13 3/8 x 9 1/16 in.)  
Promised gift of Patricia Phelps de Cisneros in honor of Marta Oramas de Pérez, 2016

**Unknown Artist**

Desk, circa 1770  
Purpleheart wood(?)  
108 x 109 x 53 cm (42 5/16 x 42 11/16 x 20 7/8 in.)  
Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

Armoire, 18th century  
Gateado wood frame with cedar panels with brass handles and keyhole  
232 x 134 x 59 cm (91 5/16 x 52 3/4 x 23 1/4 in.)  
Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

Sewing Table, circa 1850  
Cedar, gateado, saman, and mahogany wood with veneer  
78 x 69 x 52 cm (30 1/2 x 27 3/16 x 20 1/2 in.)  
Gift of Patricia Phelps de Cisneros in honor of Jeanne Klein, 2016

**Unknown Artist, School of Boconó**

*San Juan Bautista*, 18th century  
Tempera on wood panel  
43 x 27 x 2 cm (16 3/4 x 10 7/16 x 5/8 in.)  
Gift of Patricia Phelps de Cisneros in honor of Rodrigo Cisneros-Santiago, 2016

**Unknown Artist**

Table, circa 1830  
Mahogany with mahogany veneered cedar  
91 x 22 cm (35 13/16 x 8 11/16 in.)  
Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

Chair, circa 1825  
Mahogany  
90 x 49 x 51 cm (35 7/16 x 19 5/16 x 20 1/16 in.)  
Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

Chest, 18th century  
Mahogany  
111.5 x 81 x 79 cm (43 7/8 x 31 7/8 x 31 1/8 in.)  
Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

Table, 18th century  
Cedar  
84 x 109 x 42 cm (32 7/8 x 42 15/16 x 16 9/16 in.)  
Promised gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

*San Lorenzo*, 17th century  
Oil on canvas  
49 x 33 cm (19 1/8 x 12 13/16 in.)  
Promised gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

*Las Dos Trinidades*, 19th century  
Oil on canvas  
105 x 82 cm (41 5/16 x 32 5/16 in.)  
Gift of Patricia Phelps de Cisneros in honor of Jean Nestares, 2016

**Unknown Artist**

Chair, 18th century  
Gesso tempura and gold on cedar  
114 x 62 x 51 cm (44 11/16 x 24 3/16 x 20 1/16 in.)  
Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

*Via Crucis. VII Esatción: Jesús por segunda vez*, 1759  
Oil on panel  
40 x 37 cm (15 9/16 x 14 9/16 in.)  
Promised gift of Patricia Phelps de Cisneros in honor of Milan R. Hughston, 2016

**Unknown Artist**

*Inmaculada Concepción*, 18th century  
Oil on canvas  
93 x 63 cm (36 5/8 x 24 13/16 in.)  
Gift of Patricia Phelps de Cisneros in honor of Federica Rodriguez-Cisneros, 2016

## ACQUISITIONS

### Unknown Artist

*Inmaculada Concepción*, 18th century  
Oil on wood panel  
41 x 34 x 1 cm (16 1/8 x 13 3/8 x 3/8 in.)  
Promised gift of Patricia Phelps de Cisneros in honor of Clara Rodríguez-Cisneros, 2016

### Unknown Artist

*Nuestra Señora del Carmen entre Santa Teresa y San Juan de la Cruz*, 18th century  
Oil on cedar wood panel  
51 x 33 cm (20 1/16 x 12 7/8 in.)  
Gift of Patricia Phelps de Cisneros in honor of Gabriel Pérez-Barreiro, 2016

### Unknown Artist

Chair, 19th century  
Wood  
95 x 53 x 77 cm (37 3/8 x 20 7/8 x 30 5/16 in.)  
Gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*Inmaculada Concepción*, 1769  
Oil on wood panel  
32 x 21 cm (12 5/8 x 8 1/4 in.)  
Promised gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

Corner shelf, circa 1830  
Cedar veneered in mahogany "palm" with parts of solid mahogany  
49 x 46 x 46 cm (19 1/8 x 18 1/8 x 18 1/8 in.)  
Gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*Piedad*, 18th century  
Oil on wood panel  
29 x 23 cm (11 1/4 x 9 in.)  
Promised gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*La visitación de Nuestra Señora a Santa Isabel*, 18th century  
Oil on wood panel  
37 x 26 cm (14 9/16 x 10 1/16 in.)  
Gift of Patricia Phelps de Cisneros in honor of Elodia and John A. Fanjul, 2016

### Unknown Artist

*El regreso de Egipto*, 18th century  
Oil on wood panel  
30 x 24 cm (11 5/8 x 9 7/16 in.)  
Gift of Patricia Phelps de Cisneros in honor of Tomás Orinoco Griffin Cisneros, 2016

### Unknown Artist

*Virgen de la Corteza*, 18th century  
Oil on wood panel  
23 x 16 cm (9 1/16 x 6 1/8 in.)  
Gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*Nuestra Señora del Carmen*, 19th century  
Oil on wood panel  
35 x 27 cm (13 3/4 x 10 7/16 in.)  
Gift of Patricia Phelps de Cisneros in honor of Carolina Rodríguez-Cisneros, 2016

### Unknown Artist

*Alegoría de la adoración del Corazón de Jesús por San Ignacio de Loyola y San Francisco Javier*, circa 1775  
Oil on wood panel  
32 x 28 cm (12 5/8 x 10 13/16 in.)  
Promised gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*El Corazón de Jesús*, 19th century  
Tempera on wood panel  
27 x 21 cm (10 5/8 x 8 1/4 in.)  
Gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*San Jerónimo*, 18th century  
Oil on wood panel  
22 x 15 cm (8 11/16 x 6 in.)  
Gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*San Pedro*, 18th century  
Tempera on wood panel  
33 x 23 cm (13 x 9 1/16 in.)  
Gift of Patricia Phelps de Cisneros in honor of Santiago Rodríguez-Cisneros, 2016

### Unknown Artist

*San Francisco de Paula*, 19th century  
Oil on wood panel  
32 x 22 cm (12 5/8 x 8 11/16 in.)  
Promised gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*San José y el Niño*, 18th century  
Oil on wood panel  
22 x 17 cm (8 11/16 x 6 11/16 in.)  
Gift of Patricia Phelps de Cisneros in memory of Patrick Bellermand, 2016

**Unknown Artist**

*Santa Rosalía de Palermo*, 18th century

Oil on wood panel

19 x 15 cm (7 1/2 x 5 11/16 in.)

Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

Game Table, 19th century

Cedar with gateado and saman inlays with legs of solid "gateado"; interior lined with felt

78 x 84 x 42 cm (30 1/2 x 32 7/8 x 16 5/16 in.)

Gift of Patricia Phelps de Cisneros in honor of Surpik Zarikian, 2016

**Unknown Artist**

*Nuestra Señora de las Angustias*, 18th century

Oil on wood panel

26 x 20 cm (10 1/4 x 7 3/4 in.)

Promised gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

Chair, 18th century

Mahogany

100 x 53 x 50 cm (39 3/8 x 20 11/16 x 19 11/16 in.)

Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

Chest, 1830–1840

Cedar with gateado and saman inlay with solid "gateado" arms

122 x 79 x 50 cm (48 1/16 x 31 1/8 x 19 1/2 in.)

Gift of Patricia Phelps de Cisneros in honor of Guillermo Cisneros Phelps, 2016

**Unknown Artist**

*La Santísima Trinidad*, 19th century

Tempera on wood panel

40 x 26 cm (15 3/4 x 10 1/4 in.)

Promised gift of Patricia Phelps de Cisneros in honor of Padre Alexis Bastidas, 2016

**Unknown Artist**

*Nuestra Señora del Carmen*, 19th century

Tempera on wood panel

45 x 34 cm (17 11/16 x 13 3/8 in.)

Gift of Patricia Phelps de Cisneros in honor of Eva Luisa Griffin-Cisneros, 2016

**Unknown Artist**

Side Table, 1800 – 1810

Gesso, oil, and gold on wood

91 x 113 x 53 cm (35 13/16 x 44 1/2 x 20 11/16 in.)

Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

*Nuestra Señora de la Luz*, 18th century

Oil and gold on cedar wood

37 x 28 x 5 cm (14 7/16 x 11 x 1 7/8 in.)

Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

*Nuestra Señora del Rosario entre Santo Domingo y San Francisco*, circa 1775

Oil on wood panel

26 x 20 cm (10 1/4 x 7 7/8 in.)

Promised gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

*San Cayetano*, 1750 – 1800

Oil on canvas

45 x 34 cm (17 1/2 x 13 3/16 in.)

Promised gift of Patricia Phelps de Cisneros in honor of Gustavo Rodriguez-Cisneros, 2016

## ACQUISITIONS

### Unknown Artist

*Natividad*, 17th century  
Oil and gold on wood  
55 x 48 cm (21 5/8 x 18 7/8 in.)  
Promised gift of Patricia Phelps de Cisneros in honor of Marsland and Richard Moncrief, 2016

### Unknown Artist

*Santa Teresa de Jesús*, 1752  
Oil on canvas  
135 x 105 cm (53 1/8 x 41 5/16 in.)  
Promised gift of Patricia Phelps de Cisneros in honor of Ana Teresa Arismendi, 2016

### Unknown Artist

*El regreso de Egipto*, 18th century  
Oil and tempera on panel  
34 x 29 x 2 cm (13 1/4 x 11 1/4 x 7/8 in.)  
Gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*Santa Catalina*, 19th century  
Oil and tempera on panel  
46 x 32 x 3 cm (18 1/8 x 12 1/2 x 1 1/4 in.)  
Promised gift of Patricia Phelps de Cisneros in honor of Catalina Cisneros-Santiago, 2016

### Unknown Artist

*San Felipe Neri*, 1847  
Oil on tin  
31 x 26 x 2 cm (12 3/8 x 10 3/8 x 5/8 in.)  
Gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*Santa Rosa de Lima*, 18th century  
Oil on wood panel  
With frame: 110 x 75 x 3 cm (43 5/16 x 29 5/8 x 1 3/16 in.)  
Gift of Patricia Phelps de Cisneros in honor of Ann and Edward Hudson, 2016

### Unknown Artist

*San Vicente Ferrer*, late 17th century  
Oil on canvas  
24 x 19 cm (9 5/16 x 7 5/8 in.)  
Gift of Patricia Phelps de Cisneros in honor of Rafael Zubillaga R., 2016

### Unknown Artist (Venezuelan)

*Table*, 18th century  
Gesso, oil, and gold on cedar wood  
82 x 63 cm (32 5/16 x 24 13/16 in.)  
Gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist (Venezuelan)

*Table*, 1800  
Mahogany with ebony  
79 x 62 x 62 cm (31 1/8 x 24 3/16 x 24 3/16 in.)  
Gift of Patricia Phelps de Cisneros in honor of Jeanne Klein, 2016

### Unknown Artist

*Stool*, 1830  
Mahogany  
48 x 43 x 34 cm (18 7/8 x 16 3/4 x 13 3/16 in.)  
Gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*Tabernáculo de la Virgen de Chiquinquirá, Santa Bárbara y San Juan Nepomuceno*, 18th century  
Oil and tempera on wood  
34 x 37 x 4 cm (13 3/16 x 14 3/8 x 1 9/16 in.)  
Promised gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*Inmaculada*, 18th century  
Oil on wood panel  
40 x 35 x 4 cm (15 3/4 x 13 3/4 x 1 9/16 in.)  
Gift of Patricia Phelps de Cisneros in memory of Ana María Calderón, 2016

### Unknown Artist

*Santo Domingo de Guzmán*, 18th century  
Oil on canvas  
185 x 120 x 2 cm (72 13/16 x 47 1/4 x 13/16 in.)  
Promised gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*San Francisco de Asís*, 18th century  
Oil on canvas  
189 x 118 x 2 cm (74 7/16 x 46 7/16 x 13/16 in.)  
Promised gift of Patricia Phelps de Cisneros, 2016

### Unknown Artist

*Chair*, circa 1800  
Mahogany  
91 x 46 x 48 cm (35 5/8 x 18 1/8 x 18 7/8 in.)  
Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

Chair, circa 1800

Mahogany

91 x 46 x 48 cm (35 5/8 x 18 1/8 x 18 7/8 in.)

Gift of Patricia Phelps de Cisneros, 2016

**Unknown Artist**

*La Asunción de la Virgen*, 17th century

Oil on cedar panel

30 x 24 cm (11 13/16 x 9 7/16 in.)

Promised gift of Patricia Phelps de Cisneros in honor of Carolina Cisneros Phelps, 2016

**Circle of Perino del Vaga (1501 – 1547)**

*Dolphins and Mythological Aquatic Animals*

Pen and brown ink

22.3 x 38.8 cm (8 3/4 x 15 1/4 in.)

Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 2016

**Vincent Valdez (b. San Antonio, Texas, 1977)**

Untitled, from *The Strangest Fruit*, 2013

Oil on canvas

233.68 x 139.7 cm (92 x 55 in.)

Promised gift of Jeanne and Michael Klein, 2016

Untitled, from *The Strangest Fruit*, 2013

Oil on canvas

233.68 x 139.7 cm (92 x 55 in.)

Promised gift of Jeanne and Michael Klein, 2016

*The City I*, 2015–16

Oil on canvas

Overall: 188 x 914 cm (74 x 360 in.)

Purchase through the generosity of Guillermo C. Nicolas and James C. Foster in honor of Jeanne and Michael Klein, with additional support from Jeanne and Michael Klein and Ellen Susman in honor of Jeanne and Michael Klein, 2017

*The City II*, 2015–16

Oil on canvas

188 x 229 cm (74 x 90 in.)

Purchase through the generosity of Guillermo C. Nicolas and James C. Foster in honor of Jeanne and Michael Klein, with additional support from Jeanne and Michael Klein and Ellen Susman in honor of Jeanne and Michael Klein, 2017



Vincent Valdez, Untitled, from *The Strangest Fruit*, 2013



**Pablo Vargas Lugo** (b. Mexico City, 1968)  
*Nueva Vexilología — “Sphingidae”*, 2011  
 Fabric and wood  
 137 x 91 cm (54 x 36 in.) each  
 Gift of Michael Krichman and Carmen Cuenca, 2016

*Nuevas Banderas — “Amaxia pandama”*, 2011  
 Gouache  
 Sheet: 10 x 25 cm (4 x 10 in.)  
 Gift of Michael Krichman and Carmen Cuenca, 2016

*Nuevas Banderas — “Baeotus amazonicusD”*, 2011  
 Gouache  
 Sheet: 10 x 25 cm (4 x 10 in.)  
 Gift of Michael Krichman and Carmen Cuenca, 2016

*Nuevas Banderas — “Hyles lineata”*, 2011  
 Gouache  
 Sheet: 10 x 25 cm (4 x 10 in.)  
 Gift of Michael Krichman and Carmen Cuenca, 2016

*Nuevas Banderas — “Oriba cardeniD”*, 2011  
 Gouache  
 10 x 25 cm (4 x 10 in.)  
 Gift of Michael Krichman and Carmen Cuenca, 2016

**Paul Villinski** (b. York, Maine, 1960)  
*Passage*, 2011  
 Salvaged wood, found aluminum cans, wire, soot, and steel  
 Overall: 467.36 x 1005.84 x 96.52 cm (184 x 396 x 38 in.)  
 Gift of the artist, 2017

**Joseph P. Whiting** (Maryland, 1800 – Venezuela 1849)  
 Side Table, circa 1830  
 Carved mahogany with cedar veneered with feathered mahogany  
 moulding  
 91 x 116 x 56 cm (35 13/16 x 45 1/2 x 22 1/16 in.)  
 Gift of Patricia Phelps de Cisneros, 2016

Side Table, circa 1830  
 Mahogany carved with feather veneer and saman moulding  
 91 x 116 x 56 cm (35 13/16 x 45 1/2 x 22 1/16 in.)  
 Gift of Patricia Phelps de Cisneros, 2016

Table, circa 1830  
 Mahogany carved with feather veneer  
 88 x 77 x 55 cm (34 5/8 x 30 5/16 x 21 5/8 in.)  
 Gift of Patricia Phelps de Cisneros, 2016

Table, circa 1830  
 Mahogany carved with feather veneer  
 89 x 87 x 55 cm (25 1/6 x 34 1/4 x 21 5/8 in.)  
 Gift of Patricia Phelps de Cisneros, 2016

Chest, circa 1830  
 Mahogany with cedar plated with mahogany feather and decorated  
 with gold stenciling  
 Overall: 185 x 113 x 55 cm (72 13/16 x 44 1/2 x 21 5/8 in.)  
 Gift of Patricia Phelps de Cisneros, 2016

Chair, circa 1830  
 Mahogany with mahogany feather veneer  
 115 x 73 x 56 cm (45 1/4 x 28 3/4 x 22 1/16 in.)  
 Gift of Patricia Phelps de Cisneros in honor of Ambassador James  
 W. Brewster and Bob Satawake, 2016

Chest, circa 1830  
 Cedar and mahogany  
 98 x 69 x 72 cm (38 1/2 x 27 x 28 1/2 in.)  
 Gift of Patricia Phelps de Cisneros, 2016

Shelf, circa 1830  
 Cedar with mahogany veneer and gold stenciling  
 8 x 45 cm (3 1/8 x 17 1/2 in.)  
 Gift of Patricia Phelps de Cisneros, 2016



**Joseph P. Whiting** (Maryland, 1800 – Venezuela 1849)

Frame, circa 1830

Cedar with mahogany feather veneer and gold stenciling

44 x 33 x 2 cm (17 1/8 x 12 13/16 x 13/16 in.)

Gift of Patricia Phelps de Cisneros, 2016

Shelf, circa 1830

Mahogany with cedar parts veneered with “palm” of mahogany and woven cane seat-back

102 x 78 x 80 cm (40 3/16 x 30 11/16 x 31 1/2 in.)

Gift of Patricia Phelps de Cisneros, 2016

Chest, circa 1830

Mahogany with cedar plated with mahogany feather and decorated with gold stenciling

Gift of Patricia Phelps de Cisneros, 2016

**William Woollett** (Maidstone, UK, 1775 – London, UK 1785)

*A Forest, With Waterfall, after Gaspar Poussin, 1763*

Engraving and etching

Gift of Rosanne Vichier-Guerre and Sage Holden Greenberg, 2017

*Landscape after George Smith of Chichester, 1761*

Engraving

Gift of Rosanne Vichier-Guerre and Sage Holden Greenberg, 2017

*Macbeth meeting the Witches, after Francesco Zuccarelli, 1770*

Engraving and etching

Gift of Rosanne Vichier-Guerre and Sage Holden Greenberg, 2017

*Meleager and Atalanta, after Richard Wilson, R.A., and John*

*Hamilton Mortimer, A.R.A., 1771*

Engraving and etching

Gift of Rosanne Vichier-Guerre and Sage Holden Greenberg, 2017

*Portrait of George III, after Allan Ramsay, circa 1762-1763*

Engraving

Gift of Rosanne Vichier-Guerre and Sage Holden Greenberg, 2017

*The Hermitage at Warkworth, 1799*

Engraving and etching

Gift of Rosanne Vichier-Guerre and Sage Holden Greenberg, 2017

# SELECT EXHIBITION LOANS

The following listing spans from September 1, 2016 through August 31, 2017 and includes works from the Blanton's collection that have been loaned to support the exhibition efforts of peer institutions nationally and internationally.

**Marsden Hartley, *New Mexico Recollection No. 12, 1923*** included in:  
*Mabel Dodge Luhan & Company: American Moderns and the West*  
Harwood Museum of Art, Taos, NM; May 22–Sept. 11, 2016  
Albuquerque Museum of Art; Oct. 29, 2016–Jan. 22, 2017

**Philip Evergood, *Dance Marathon, 1934***, included in:  
*America After the Fall: Painting in the 1930s*  
The Art Institute of Chicago; June 12–Sept. 4, 2016  
Musée de l'Orangerie, Paris; Oct. 9, 2016–Jan. 8, 2017  
Royal Academy of Arts, London; Feb. 19–May 21, 2017

**Peter Paul Rubens, *Head of a Young Man, 1601-1602*** included in:  
*Caravaggio and the (Painters of the) North*  
Museo Thyssen-Bornemisza, Madrid; June 14–Sept. 18, 2016

**Enrique Zañartu, *The Cold Sun Image, 1948*** included in:  
*About Prints: The Legacy of Stanley William Hayter*  
Syracuse University Art Galleries; August 18–Nov. 20, 2016

**William A. Baziotes, *Mariner, 1960-61*** included in:  
*Abstract Expressionism*  
Royal Academy of Arts, London; Sept. 24, 2016–Jan. 2, 2017  
Guggenheim Museum Bilbao, Spain; Feb. 3–June 4, 2017

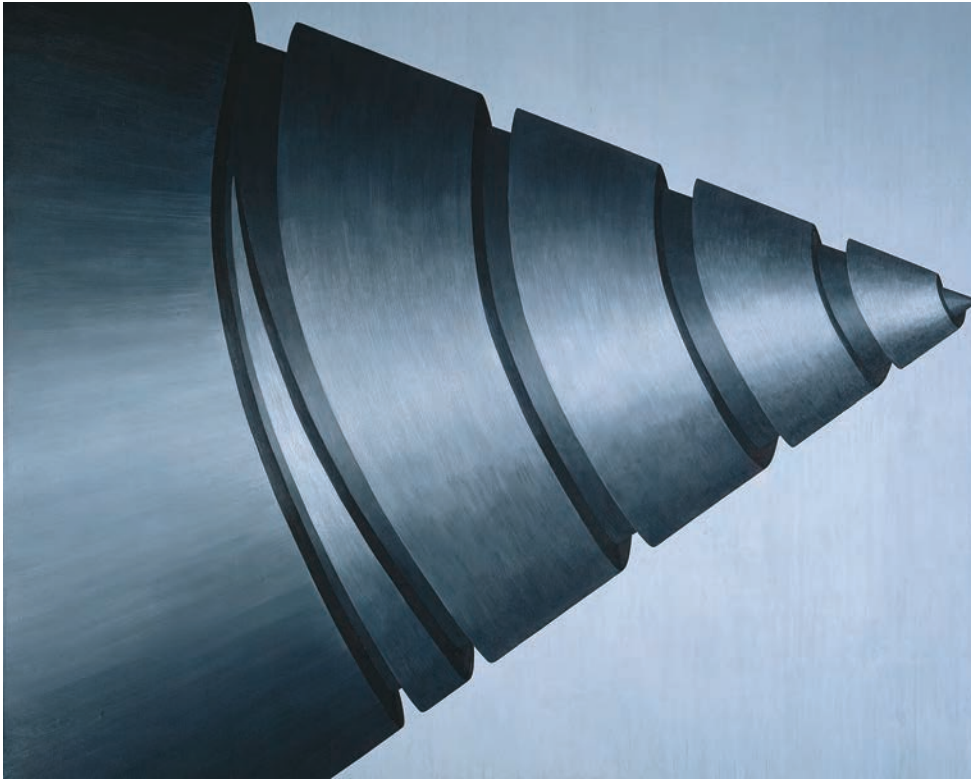
**Dorothy Hood, *Zeus Weeps, 1972*** included in:  
*Dorothy Hood (1918-2000): The Color of Being/El Color del Ser*  
Art Museum of South Texas, Corpus Christi; Sept. 29, 2016–Jan. 8, 2017

**20 Luis Camnitzer prints from the *Uruguayan Torture Series***  
included in:  
*Art and Revolution*  
Southwestern University, Georgetown, TX; Jan. 20–March 6, 2017

**Charles White, *Homage to Sterling Brown, 1972*** included in:  
*MARCH ON*  
The Christian-Green Gallery, John L. Warfield Center for African-American Studies, UT; Jan. 17–April 15, 2017



Marsden Hartley, *New Mexico Recollection #12, 1923*



Lee Lozano, *Ream*, 1964

**35 works from the Farrah Fawcett Bequest** included in:  
*Mentoring a Muse: Charles Umlauf and Farrah Fawcett*  
Umlauf Sculpture Garden, Austin, TX; Feb. 16–August 20, 2017

**Yayoi Kusama, *Horizontal Love*, 1953** included in:  
*Yayoi Kusama: Infinity Mirrors*  
Hirshhorn Museum and Sculpture Garden; Feb. 23–May 14, 2017

1. **Jusepe de Ribera, *Drunken Silenus*, 1628**
2. **Raimondi, *Le Stregozzo [The Witches' Procession]*, 1520s**  
*Between Heaven and Hell: The Drawings of Jusepe Ribera*  
Meadows Museum, SMU; co-organized by the Museo del Prado  
March 12–June 11, 2017

**Charles Sheeler, *Still Life*, 1931** included in:  
*Charles Sheeler: Fashion, Photography, and Sculptural Form*  
James A. Michener Art Museum, Doylestown, PA; March 18–July 9, 2017

1. **Peter Dean, *Dallas Chaos II*, 1982**
2. **Aimée Duvivier, *Le Marquis D'Acqueville*, 1791**
3. **James Rosenquist, *See-Saw, Class Systems*, 1968**
4. **José A. Toirac, *Díptico (En el desierto) [Díptych (In the Desert)]*, 2000-2001**
5. **Ledger Drawing [TMM-1988-27]**  
*Deep in the Vaults of Texas: A Campus Collaboration*  
LBJ Presidential Library and Museum; April 1–Sept. 6, 2017

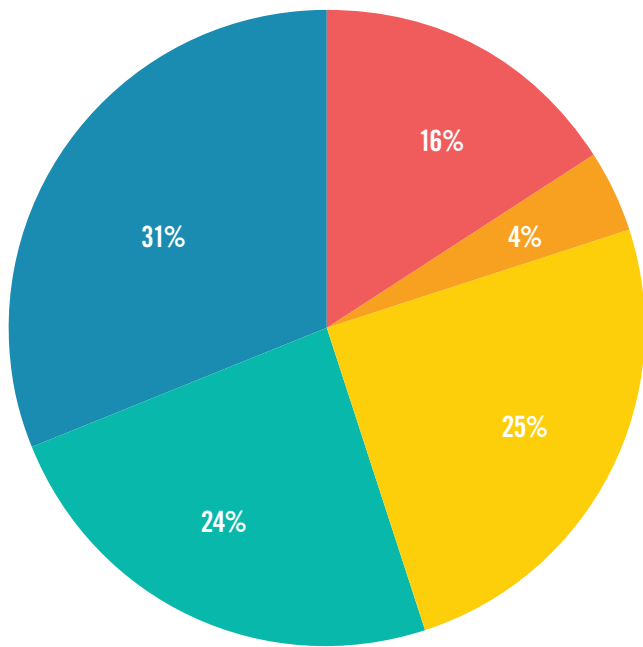
1. **Lee Lozano, *Ream*, 1964**
2. **Lee Lozano, *Stroke*, 1967-1970**  
*Lee Lozano*  
Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; May 30–Sept. 25, 2017

**Paul Villinski, *Passage*, 2011**  
*Paul Villinski: Farther*  
Taubman Museum of Art, Roanoke, VA; June 16, 2017–Jan. 24, 2018

1. **Charles Howard, *Painting – 1962 VI*, 1962**
2. **Charles Howard, *Painting, 1962 (I)*, 1962**
3. **Charles Howard, *Painting, 1964 (III)*, 1964**  
*Charles Howard: A Point of Balance*  
Berkeley Art Museum and Pacific Film Archive (BAMPFA); June 21–Oct. 1, 2017

# FINANCES

## FY2016–17 Blanton Budget: \$7,805,360



### Sources of Income:

- **University's State Support: 16%**  
*allocation of state funds through UT*

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- **University Support: 4%**  
*short-term allocation from UT*

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- **Museum Endowments: 25%**  
*income from operating and program endowments*

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- **Contributions: 24%**  
*general operating contributions and gifts to support programs*

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- **Earned Income: 31%**  
*proceeds from admissions, memberships, facility rentals, and museum store sales*

# 2017 BLANTON GALA

## Honoring Jeanne and Michael L. Klein

The Blanton hosts a black-tie Gala every other year to raise essential support for the museum's programs. The 2017 Blanton Gala took place on February 11, 2017 and honored longtime Blanton National Leadership Board members Jeanne and Michael L. Klein. Also celebrating the reinstatement of the Blanton's collection galleries, the 2017 Gala hosted over 400 guests and raised just over \$1 million.



# 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, 2016 and August 31, 2017.

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EILEEN AND STEVE SUSMAN GALLERY

