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BLANTON NATIONAL LEADERSHIP BOARD (2017–18)

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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 reinstallation 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.

Simone Jamille Wicha
Director
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 reinstallation, 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.
Along with the opening of the reinstall, 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.”
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.
**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

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**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.


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**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 Oswalt, 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 Wilcott 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.

**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.
**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).

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**
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
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 (pismatix 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 (Tectactys)
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.

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.
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.
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.

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
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 reinstalled 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.

8,502
PK–12 STUDENTS
(2016–2017)

56% from Title I and/or underserved schools

2,256 STUDENTS
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.
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/
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.
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

---

**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

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**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)

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**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

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**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 (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

**Anonymous**  
*Madonna of the Grapes, 17th century*  
Ivory  
18 x 9 x 8 cm (7 1/4 x 3 1/2x 3 in.)  
Gift of Kurt and Alessandra Manning-Dolnier in honor of Francesca Consagra, 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)

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

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

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 28.9 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

Martín 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
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 Ferves; 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.
ACQUISITIONS

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

*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)
*Composition (Composicioón)*, 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)

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

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
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
ACQUISITIONS

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

Lavinott 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

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)

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;

Frank Lobdell (Kansas City, Missouri, 1921 – Palo Alto, California, 2013)
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 (17 x 14 in.)
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

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

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 Scheir!, 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 [?] (1)
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
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, 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)
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

Fire Escape, 2002
Painted steel

Glossary P.1, 1998
Cibachrome
40 x 31 ¾ cm (15 3/4 x 12 1/2 in.)

Ibid (242), 1998
Iris print on paper
46.35 x 36 ½ cm (18 1/4 x 14 2/8 in.)

P.16, 1998
Cibachrome
40 x 50.16 cm (15 3/4 x 19 3/4 in.)

P.1st Sentence Twice, 1998
Cibachrome
40 x 49.53 cm (15 3/4 x 19 1/2 in.)

Sarah Sze (b. Boston, Massachusetts, 1969)
P.242, 1998
Cibachrome
40 x 31.75 cm (15 3/4 x 12 1/2 in.)

P.33, 1998
Cibachrome
14.6 x 22.22 cm (5 3/4 x 8 3/4 in.)

P.4, 1998
Cibachrome
71.12 x 90.17 cm (28 x 35 1/2 in.)

P.96, 1998
Cibachrome
60.32 x 75.56 cm (23 3/4 x 29 3/4 in.)

Untitled (Capricious Invention of Prisons), 2000
Cibachrome mounted on aluminum
40 x 50.16 cm (15 3/4 x 19 3/4 in.)

Untitled (Everything that Rises Must Converge), 2000
Cibachrome mounted on aluminum
40 x 50.16 cm (15 3/4 x 19 3/4 in.)

Untitled (Everything that Rises Must Converge), 2000
Cibachrome mounted on aluminum
69.85 x 55.88 cm (27 1/2 x 22 in.)

Untitled (Many a Slip), 2000
Cibachrome mounted on aluminum
22.86 x 19 cm (9 x 7 1/2 in.)

Untitled (Still Life with Flowers), 2000
Cibachrome mounted on aluminum
69.85 x 53.65 cm (27 1/2 x 21 1/8 in.)
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

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

Table, 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
**San Lorenzo**, 17th century
Oil on panel
49 x 33 cm (19 1/8 x 12 13/16 in.)
Promised 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
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 Rodriguez-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
*Virgen de la Corteza*, 18th century
Oil on wood panel
23 x 16 cm (9 1/16 x 6 1/4 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 Rodriguez-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 Bellermann, 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
| 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**

| 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

Vincent Valdez, Untitled, from The Strangest Fruit, 2013

Vincent Valdez
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

Vincent Valdez, The City I, 2015–16

Vincent Valdez
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

The City II, 2015–16
**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 amazonicus”*, 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 cardeni”*, 2011

Gouache

10 x 25 cm (4 x 10 in.)

Gift of Michael Krichman and Carmen Cuenca, 2016

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**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

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**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

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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

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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

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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

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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

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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

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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

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

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
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

Marsden Hartley, *New Mexico Recollection #12, 1923*
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) [Diptych (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**  
_Chris Howard: A Point of Balance_  
Berkeley Art Museum and Pacific Film Archive (BAMPFA); June 21–Oct. 1, 2017
FY2016–17 Blanton Budget: $7,805,360

**Sources of Income:**

- **University's State Support:** 16%
  - allocation of state funds through UT
- **University Support:** 4%
  - short-term allocation from UT
- **Museum Endowments:** 25%
  - income from operating and program endowments
- **Contributions:** 24%
  - general operating contributions and gifts to support programs
- **Earned Income:** 31%
  - proceeds from admissions, memberships, facility rentals, and museum store sales
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 reinstallation 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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- Jeanne and Michael Klein

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