

BLANTON MUSEUM OF ART

UNIVERSITY REPORT 2017-18



DIRECTOR'S MESSAGE

Connecting people with art is at the core of what we do at the Blanton, and education is at the heart of that mission. The Blanton is the art museum of The University of Texas at Austin and also the principal art museum for Austin. During the year that this bulletin covers, Fall 2017 through Summer 2018, we had record-setting attendance, welcoming over 200,000 visitors, and we have plans to continue growing the museum's audience, which encompasses everyone from schoolchildren from the region's public schools to tourists visiting our vibrant city.

This bulletin focuses specifically on one aspect of the Blanton's outreach and engagement: with faculty and scholars at UT Austin. The Blanton is considered a leader and model among university art museums, recognized not only for enriching the educational climate of the university, but also for working with our academic peers to forge unique, interdisciplinary programs. In the pages ahead, you will have an opportunity to read about some of these partnerships and, more broadly, about the ways in which the Blanton is an intrinsic part of learning at UT.

When hiring curators or other leadership for the museum, it has always been a priority for me that they reflect a passion for teaching. Not only are our extraordinary educators committed to fostering unique curricular experiences for our UT students, but so too is the rest of our staff. We have a remarkable team working at the museum, and they choose to work here because of the Blanton's unique position within the community, coupled with the opportunity to help shape students during their formative years at a world-class university.

We are deeply grateful to our colleagues at the university who partner with us to make our program so rich and impactful—and a central part of the UT experience.

Sincerely,



Simone Jamille Wicha
Director

The following funders supported the Blanton's university engagement efforts in 2017–18, directly impacting the programs and students detailed in this report:

Buena Vista Foundation
IFPDA Foundation
Jeanne and Michael Klein
The Andrew W. Mellon Foundation
Graham Williford Foundation



SEPTEMBER 2017 – AUGUST 2018

26,212

UT STUDENTS VISITED THE BLANTON

11,292

UT STUDENTS PARTICIPATED IN CUSTOM-DESIGNED EXPERIENCES AT THE BLANTON THAT SUPPORTED THEIR CLASSROOM LEARNING



THE BLANTON HAS ONGOING PARTNERSHIPS WITH EVERY SCHOOL AND COLLEGE AT UT:



COCKRELL SCHOOL OF ENGINEERING COLLEGE OF EDUCATION
COLLEGE OF FINE ARTS COLLEGE OF LIBERAL ARTS
COLLEGE OF NATURAL SCIENCES COLLEGE OF PHARMACY
DELL MEDICAL SCHOOL JACKSON SCHOOL OF GEOSCIENCES
LBJ SCHOOL OF PUBLIC AFFAIRS MCCOMBS SCHOOL OF BUSINESS
MOODY COLLEGE OF COMMUNICATION SCHOOL OF ARCHITECTURE
SCHOOL OF INFORMATION SCHOOL OF NURSING
SCHOOL OF LAW SCHOOL OF UNDERGRADUATE STUDIES
STEVE HICKS SCHOOL OF SOCIAL WORK

College or School	Department or Subgroup	Leader	Class or Event
Cockrell School of Engineering	Department of Enineering	Isabel Davila	Engineering First-Year Students
	Ramshorn Scholars	Mary de Sopo	Student Workshop
College of Communications	Department of Communication Studies	Scott Stroud	Art, Criticism, & Society Signature Course
College of Education	Department of Curriculum and Instruction	Patricia Fontanals	Spanish Language Methods Signature Course
	Department of Educational Psychology	Iris Cahill Casiano	Signature Course
		Leslie A. Moore	Identity Development in a Multicultural World Signature Course
	Department of Kinesiology and Health Education	Casey Walker	First-Year Students: Got Health?
	Higher Education Leadership & Policy Student Professional Association (HELPSA)	Dwuana Bradley	Prospective Student Group
College of Fine Arts	Department of Art and Art History	Adele Nelson	Issues in Visual Culture
			Contemporary Latin America
		Andrew Carlson	The Power of Story Signature Course
		Ann C. Johns	New World/Old World Signature Course
			Introduction to the Visual Arts
		Beili Liu	Installation Sculpture
		Cait Graham	Capturing Creativity Signature Course
		Christine Garvey	CORE III: Space/ Time/ Process
		Cristobal Bianchi	Arts in a Global World Signature Course
		Christopher Wood	Survey of Ancient through Medieval Art Signature Course
		Elizabeth Welch	Introduction to Visual Studies
		George Flaherty	Introduction to the Visual Arts
		Glenn Peers	Iconoclasm & Idolatry Signature Course
		Janice Leoshko	Exploring Diversity in Indian Paintings Graduate Seminar
		Janice Leoshko and Michael Charlesworth	Art Historical Methods Graduate Seminar
		Jihyn Nam	Art, Art History, and Medicine
			Survey of Ancient through Medieval Art
			Introduction to the Visual Arts
		Joan Holladay	Survey of Western Art
		Julia Guernsey	Museum Studies: Theories and Practices
			Museum Studies
		Katie Dawson	Theatre Applications in Museums
		Linda D. Henderson	Introduction to the Visual Arts
		Louis A. Waldman	Problems in Art Historical Research
		Michael Charlesworth	Renaissance to Modern Art
		Nader Sayadi	Early Traditions in Art
			Survey of Ancient through Medieval Art
		Nassos Papalexandrou	Survey of Ancient through Medieval Art
			The Parthenon Through the Ages
		Paul Bolin	Objects, Stories, and Meanings
		Rina Little	Art Education
		Samantha Provenzano	Fundamentals of Acting
		Susan Rather	Art, Art History, and Medicine
		Zachary Meisner	Painting I
	International Council of Fine Arts Deans	Christine Wong	Staff Retreat
	Texas Performing Arts	Tim Rogers	Engaging with the Arts from the Audience

College or School	Department or Subgroup	Leader	Class or Event
College of Liberal Arts	Department of African and African Diaspora Studies	Marcelo Paixao	The Tones of Inequality Signature Course
	Department of Anthropology	Marina Peterson	Sounds of the City
		Pauline Strong	Museum Studies
		Suzanne Seriff	Immigration
	Department of Asian Studies	Amy Hyne-Sutherland	2nd year Sanskrit
			Decoding Classical Chinese
		Chiu-Mi Lai	Why Chinese Has No Alphabet
	Department of Classics	Pramit Chaudhuri	Paratex: The Art of Commentary Signature Course
		Steven Lundy	Introduction to Classical Mythology
	Department of English	Brian Doherty	Reading and Composition in World Literature
		Deb Olin Unferth	Advanced Fiction Workshop
		Heather Houser	Earth, Sea, and Sky: The Natures of World Literature
		Laurie Saurborn Young	Creative Writing
		Martin Kevorkian	Plan II World Literature
		Elizabeth M. Richmond-Garza	Modernity and the Art of the Uncanny Signature Course
		Antonella Olson	Italian Signature Course
	Department of French and Italian	Emily Watson	French Program Recruitment Event
		Guy Raffa	Dante's Hell & It's Afterlife Signature Course
	Department of Geography and the Environment	Caroline Faria	Disease/Difference, Pathology/Power: Critical Geographies of Health Signature Course
		Rebecca Torres	Latinx Migration Narratives Signature Course
	Department of Germanic Studies	Devon Donohue-Bergeler	First Year German
		Emily Krauter	First Year German
		Kit Belgium	Voyages that Changed the World Signature Course
		Rikke Cortsen	Danish
		Sabine Hake	Anti-Americanism Signature Course
	Department of History	Cheryl Kaufman	Western Civilization in Medieval Times
		Erica Bsumek	The Land Before Us: Local Environments and American History Signature Course
		Indrani Chatterjee	Indian Subcontinent 1750-1950
		Matthew Butler	Church and State in Latin America
		Susan Deans-Smith	Imperial Formations
		Tracie Matysik	History of the Self Signature Course
	Department of Linguistics	Richard Meier	Language and Communication: A Helping Hand Signature Course
	Department of Psychology	Ann Repp	The Development of Moral Action Signature Course
		Bertram Gawronski	Social Cognition
		Juan Dominguez	Love, Mating, and the Brain Signature Course
		Michael Domjan	Music and Psychology Signature Course
	Department of Religious Studies	Sung Soo Hong	The Bible and Its Interpreters
	Department of Slavic and Eurasian Studies	Vladislav Beronja	Serbo-Croatian
		Petre Petrov	Modern Savages Signature Course
	Department of Sociology	Becky Pettit	Visual Sociology Signature Course
		Mehdi Haghsheenas	What We See, What We Believe Signature Course
			Sociology of Creativity
		Robert Crosnoe	American Teenagers: The Good, The Bad, and the Ugly Signature Course
		Shannon Cavanagh	Difficult Dialogues: HIV/AIDS Signature Course
	Department of Spanish and Portuguese	Cesar Salgado	Unsovereign Custodies: Archival Fashioning in Caribbean Literature and Media

College or School	Department or Subgroup	Leader	Class or Event
College of Liberal Arts	Department of Spanish and Portuguese	Cory Reed	Don Quixote and the Mediterranean World
			Introduction to Literatures and Cultures
		Gabriela Perez	2nd Year Spanish
		Jocelly Meiners	Accelerated Intermediate Spanish for Heritage Learners
			Academic Writing for Heritage Speakers
		Lorraine Leu	Modern Brazil
			Race and Visual Culture in Latin American Art
		Madeline Sutherland-Meier	Introduction to Literatures and Cultures
		Maria Luisa Echavarria	Accelerated Intermediate Spanish for Heritage Learners
	Foundations Scholars	Phil Butler	First-Year Students Workshop
	LLILAS Benson Latin American Studies and Collection	Lindsey Engelman	Mellon Humanities Pathways Fellowship
		Amber Shah	LLILAS Benson Advisory Council Retreat
College of Natural Sciences	Plan II	Jay Anand	Plan II Honors Student Group
	Undergraduate Studies	Weston Hazleton	Transfer Year Students
	UTeach	Rose Potter	UTEACH Liberal Arts
	Department of Human Development and Family Sciences	Heather Quimby	Ethical, Philosophical, and Professional Development Issues
	Department of Integrative Biology	Jen Moon	Cell Biology Lab
		Tim Keitt	Sustainable Futures Signature Course
		Ulrich Mueller	Human Behavioral Psychology Signature Course
	Department of Mathematics	Dan Knopf	Plan II Mathematics
	Developmental Mathematics	Van Herd	Developmental Mathematics Signature Course
	First-Year Advising Staff	Beth LaBate	Staff Development Workshop
	First-Year Students	Emily LaPlaca	Student Workshop
	Freshman Research Initiative	Stuart Reichler	Scientific Inquiry Across Disciplines Signature Course
	Natural Sciences Honors Program	Susan Rather	Art and Medicine
	Polymathic Scholars	Mollie Marchione	CNS Honors Polymathic Scholars
	School of Human Ecology	Amber Kreischer	Child Development
	Undergraduate Studies	Becky Kester	Intro to Applied Problem Solving
		Elizabeth Morgan	Women in Natural Sciences Seminar
		Julia Reed	What is Beauty Signature Course
		Michelann Quimby	Methods of Family Life Education
		Jason Bourgeois	TIP Mentors
		Elma Lorenzo-Blanco	Diversity in Human Development
	Dean's Office	Mike Raney	Scholastic Seminar
		Anneke Chy	Growth Mindset Scholastic Seminar
	Pre-Med	Craig Hurwitz	Narrative, Theater, and the Illness Experience
College of Pharmacy	Undergraduate Studies	Renee Acosta	Self-Care and Over-the-Counter Products Signature Course
		Veronica Young	Culture of Patient Safety Signature Course
Dell Medical School	Undergraduate Studies	Steven Kornguth	Autoimmune Disease Signature Course
	American Medical Student Association	Ezzeddine Elmir	Student Group Retreat
Dell Medical School/ Seton Healthcare Family	Family Medicine	Swati Avashia	Attending and Resident Physicians Hindu Religion and Culture Workshop
			Attending and Resident Physicians Racial Bias Workshop
	Palliative Care	Clarissa Johnston	Physicians and Nurses Resilience Retreat
	Psychiatric Residency	Valerie Rosen	Resident Physicians Workshop: Personal Responses to Art
	Department of Women's Health	Whitney Keller	Attending and Resident Physicians Wellness Curriculum
	First Year Medical School	Alejandro Moreno	Observation Skills Workshop
			Empathic Communication Workshop
			Burnout and Moral Resilience Workshop

College or School	Department or Subgroup	Leader	Class or Event
Division of Housing and Food Service	Residence Life	Justin Samuel	Staff Retreat Tour
Human Resources	Healthpoint Wellness	Emily Spencer	Physical Activity and Engagement with Campus Tour
			It's Time Texas Community Challenge Workshop
	Office of the Associate Vice President for Human Resources	Roxane Hinton	Staff Day Tour
International Office	English as a Second Language Program	Kimberly Merriman	Student Tour
	International Office Staff	Alison Boland	Staff Retreat Workshop
McCombs School of Business	Department of Business, Government and Society	Dean Bredeson	Business, Government, Society 381N
	Department of International Business	Kate Gillespie	Emerging Markets Signature Course
	Department of Management	Ethan Burris	Power and Politics
		Mihran Aroian	Organizational Behavior
	First-Year Students	Jeanie Suh	Student Workshop
	Kay Bailey Hutchinson Center for Energy	Mari Myers	Council Members Staff and Faculty Workshop
	MBA Program	Rodrigo Malta	MBA Student and Spouse Gallery Workshop
	MBA Program Office		MBA Program Office staff retreat
	MBA Program Recruitment		Recruitment Workshop for McCombs Students and Spouses
	McCombs Success Program	Tepera Holman	McCombs Success Program
Moody College of Communications	Department of Communication Studies	Dave Junker	Honors Seminar - Social issues and communication
	Radio, Television, Film First Year Students	Amelia Dorr	Student Workshop
	Undergraduate Studies	Brad Love	From Gutenberg to Your iPad Signature Course
Office of the Dean of Students	Office of Student Success Initiatives	Deja Gamble	First Year Connections Seminar
	Sorority and Fraternity Life	Marilyn Russel	Sorority and Fraternity Life BeVocal Training
	Office of Student Activites	Marcus Mayes	Pillars of the 40 Acres
	Student Conduct and Academic Integrity	Andel Fils-Aime	Staff Retreat Worshop
			Student Misconduct Workshop
School of Architecture	Architechture Program	Gary Wang	Design Studio
	Interior Design Program	Tamie Glass	Advanced Design: Interiors
	Undergraduate Studies	Fernando Luiz Lara	History of Latin American Cities Signature Course
		Jen Wong	Living in a Material World Signature Course
School of Law	Law Program	Helen Gaebler	Immigration Clinic, Civil Rights Clinic, and Criminal Justice and Reentry
		Elissa Steglich	Immigration Law Clinic
School of Nursing	Post Master's Psychiatric Mental Health Nurse Practitioner Program	Donna Rolin-Kenny	Graduate Self-Care Workshop
	Undergraduate Studies	Rosa N. Schnyer	Stress Management Signature Course
School of Social Work	Undergraduate Studies	Yolanda Padilla	How to Change the World Signature Course
School of Undergraduate Studies	First-Year Students	Annie Nguyen	Student Workshop
		Ariana Azimi	
		Brianna Gonzalez	
		Dominque Ee	
		Emma Raney	
		Krishant Dania	
		Kyle Mussell	
		Matthew Law	
	Michael Murray		
	Signature Course Faculty Advisory Council	Patty Micks	BeVocal Bystander Intervention Faculty Pilot Workshop
First-Year Students	Mikayla Mutscher	Student Workshop	
UT Staff Training			
Office of the President	Science Philanthropy Alliance		Staff and Faculty Tour
Texas Exes	Forty Acres Scholars	Olivia Cardenas	Staff Tour
Texas Parents Association	Texas parents Weekend	Morgane Le Marchand	UT Parents Tour

College or School	Department or Subgroup	Leader	Class or Event
University Development Office	Staff Retreat	Sarah McAbee	Staff Retreat
University Health Services	Staff Retreat	Ryan LaDue	Staff and Faculty Retreat Workshop
UT Wellness Network and Counseling and Mental Health Center	BeVocal	Marian Trattner	Feminist Action Project & Queer and Trans Student Alliance Conference Workshop
Other Universities			
Little Tiger Chinese Immersion Program	Austin ISD Internship Program	Meggie Chou	University Student Tour
Huston-Tillotson	Center for Academic Excellence	Virginia Pearson, Autumn Caviness	All-Star Academy
Southwestern University		Allison Miller	Intro to Art History
		Rebecca North	Lifespan Development
		Fumiko Futamura	Art and Math
		Laura Senio Blair	University Student Tour
		Seth Daulton	Representational Painting
		Kimberly Smith	University Student Tour: Form into Spirit
St. Edward's University		Katie Peterson	University Student Tour: Visual Analysis
Stephen F. Austin State University		Jill Carrington	Art History
Texas State University		Gina Tarver	Latin American Art
		Ana Carbajal	Photography Club
		Teri Evans-Palmer	Pedagogy for Art Criticism, History, and Aesthetics
		Esteban Hinojosa	University Student Tour: Self-guided
		Sharon O'Neal	Children's and Young Adult Literature
		Esteban Hinojosa	University Student Tour: Self-guided
The Art Institute of Austin		Dean Turner	University Student Tour: Battle Casts
			Art History
			Art History I: Greek and Roman
			Art History II: Renaissance and Baroque
Trinity University		Douglas Brine	University Student Tour



CURRICULUM-BASED EXPERIENCES

The Blanton Museum of Art is a vital resource for faculty and students across all areas of The University of Texas at Austin. Courses from **every school and college at UT** actively forge connections between what students are learning and works of art at the Blanton. In the words of a few of our faculty collaborators:

“A central theme in my Social Cognition course is how the human mind constructs what we perceive as objective facts, and how personal experiences and incidental aspects of the situation can influence this construction process. The tour at the Blanton gives my students invaluable first-hand insights into the meaning and relevance of theoretical concepts and empirical findings regarding the construction of social reality. My students regularly mention the eye-opening experiences they had during the tour at the Blanton.”

—Dr. Bertram Gawronski | David Wechsler Regents Chair in Psychology



“The impact (of our multi-visit sessions at the Blanton) on myself and my students cannot be overstated. I now find myself trying to connect other aspects of the curriculum to the Blanton Museum’s holdings. The experience of getting out of the classroom and into the museum space brings the subject material to life in a way that no lecture, or slide, or presentation ever could. It is also amazing that the staff work so hard to help faculty tailor the exhibitions to their particular course needs. I am really looking forward to the Realm of Dharma: The Arts of Buddhism exhibition, and plan to integrate it into my courses that semester wherever possible.”

—Dr. Amy Hyne-Sutherland (Sanskrit) | Department of Asian Studies



“Our partnership this year with the Blanton has been indispensable in restoring a critical and creative inquiry into the body in classical mythology... By bringing to life the remarkable power of myths in exploring bodies and embodied agency, our collaboration with educators at the Blanton this year has been nothing short of transformative.”

—Dr. Steve Lundy (Classics) | Department of Classics



UT's Undergraduate Signature Courses support interdisciplinary learning for first-year students by offering intellectual experiences through the rich resources available on campus, including at the Blanton Museum of Art. In 2017–18, the Blanton served students and faculty from forty Signature Courses of the roughly 120 Signature Courses the university offered that year, making the museum one of the most frequently utilized resources on campus for faculty teaching a Signature Course.

Signature Course faculty collaborate with Blanton educators to design custom curriculum-based gallery experiences that support their course goals. Gallery activities invite deeper student engagement through embodiment, creative art-making, and personal reflection, to examine different ways of looking and understanding the world. Students also practice close looking to develop visual literacy skills, synthesize course material by making meaningful connections with their own lives and contemporary issues, and cultivate their empathetic imaginations. Students who come to the Blanton with their classes build interpersonal relationships across disciplines through dialogue and mindful participation, empowering students to explore their own curiosities and build a sense of community on campus.



Dr. Andrew Carlson's Signature Course, *The Power of the Story*

In spring 2018, Dr. Andrew Carlson's class "The Power of Story" participated in a multi-visit experience in which students explored the potential for artworks to communicate stories to viewers, as well as the stories that viewers bring to them. The three-visit gallery lesson culminated in the students writing and performing their own story inspired by a work of art. Student feedback from the visits revealed that practicing storytelling in the museum helped them hone their writing skills and connect with one another emotionally.

SUPPORTING CROSS-CAMPUS COLLEGE INITIATIVES

Women in Engineering

In addition to working with Engineering faculty members to address curriculum goals in visits with their students to the Blanton, the museum also partners with the Engineering Department to help support other departmental goals. In 2018 the Blanton partnered with the Women in Engineering Program (WEP), a program run by the Cockrell School of Engineering to advance gender equity in the field. WEP was established in 1991 with the goals of recruiting and retaining female engineering students, increasing the percentage of female engineering graduates, and providing a supportive structure that encourages the success of women in the field.

Every year as part of a high school outreach initiative, WEP hosts female high school students for a day of campus exploration, engagement, and mentorship. As part of this initiative, the visiting students are asked to participate in a tower-building exercise. This activity has taken place in different places around campus, and for the first time this year the group was hosted by the Blanton. The high school students were paired with female counterparts from the Cockrell School, and the teams built their towers in the Blanton's soaring Rapoport Atrium, bringing their constructions into poetic dialogue with sculpture on view in the galleries in *Ancestral Modern: Australian Aboriginal Art from the Kaplan & Levi Collection* (June 3–September 9, 2018). Following this exercise, the students toured the Blanton's collection, searching for affinities between art and engineering, which served as a platform for further dialogue.






Collaboration with the Stan Richards School of Advertising & Public Relations

In partnership with the Blanton's director of marketing, Carlotta Stankiewicz, Dr. Patricia Stout (Stan Richards School of Advertising & Public Relations) developed a semester-long project for students in her undergraduate Integrated Communications Campaign class to take on the Blanton as a "client" and create a comprehensive plan for increasing students' leisure-time visits to the Blanton by 20 percent. The project launched at the beginning of the Spring 2018 semester with a tour of the Blanton, which included an overview of attendance figures. The students then divided into "agencies" and researched the targeted audience, formulated media strategies, and developed social media and PR tactics, finally presenting their work to Dr. Stout and the Blanton's marketing director at the end of the course. This opportunity allowed the students to apply their knowledge and skills to a real-world model, and to develop a deeper understanding of how to create marketing tools for a public institution such as the Blanton.

Digital Innovation Partnerships

This year the Blanton hosted a four-day photogrammetry workshop in partnership with the non-profit group Cultural Heritage Imaging. The workshop was open to participants from UT and museum/gallery professionals from across the United States and taught participants how to use photogrammetry as a means of digital preservation and presentation of cultural artifacts. The Blanton also participated in UT's first-ever Digital Humanities 101 course this year, providing resources and interpretive expertise to students to help them train in digital collections.

THE BLANTON AS CLASSROOM FOR ART AND ART HISTORY STUDENTS

A photograph of two young men in a museum gallery. The man on the left, wearing an orange t-shirt, is looking at a display case. The man on the right, wearing a blue patterned shirt and jeans, is looking down at an open book in the display case. The display case contains several open books with illustrations. In the background, there are framed artworks on the wall.

UT's Department of Art and Art History is one of the Blanton's primary collaborators on campus. Often faculty from this area will choose to guide their classes through the Blanton's galleries on their own, or they will arrange to teach classes in the museum's print study room, offering students the chance to see objects from the Blanton's collection that are not on public view. UT Art History classes that engaged with the Blanton in 2017–18 ranged from "Introduction to the Visual Arts" to "Survey of Ancient through Medieval Art to Art, Art History, and Medicine" to a graduate seminar entitled "Exploring Diversity in Indian Paintings."

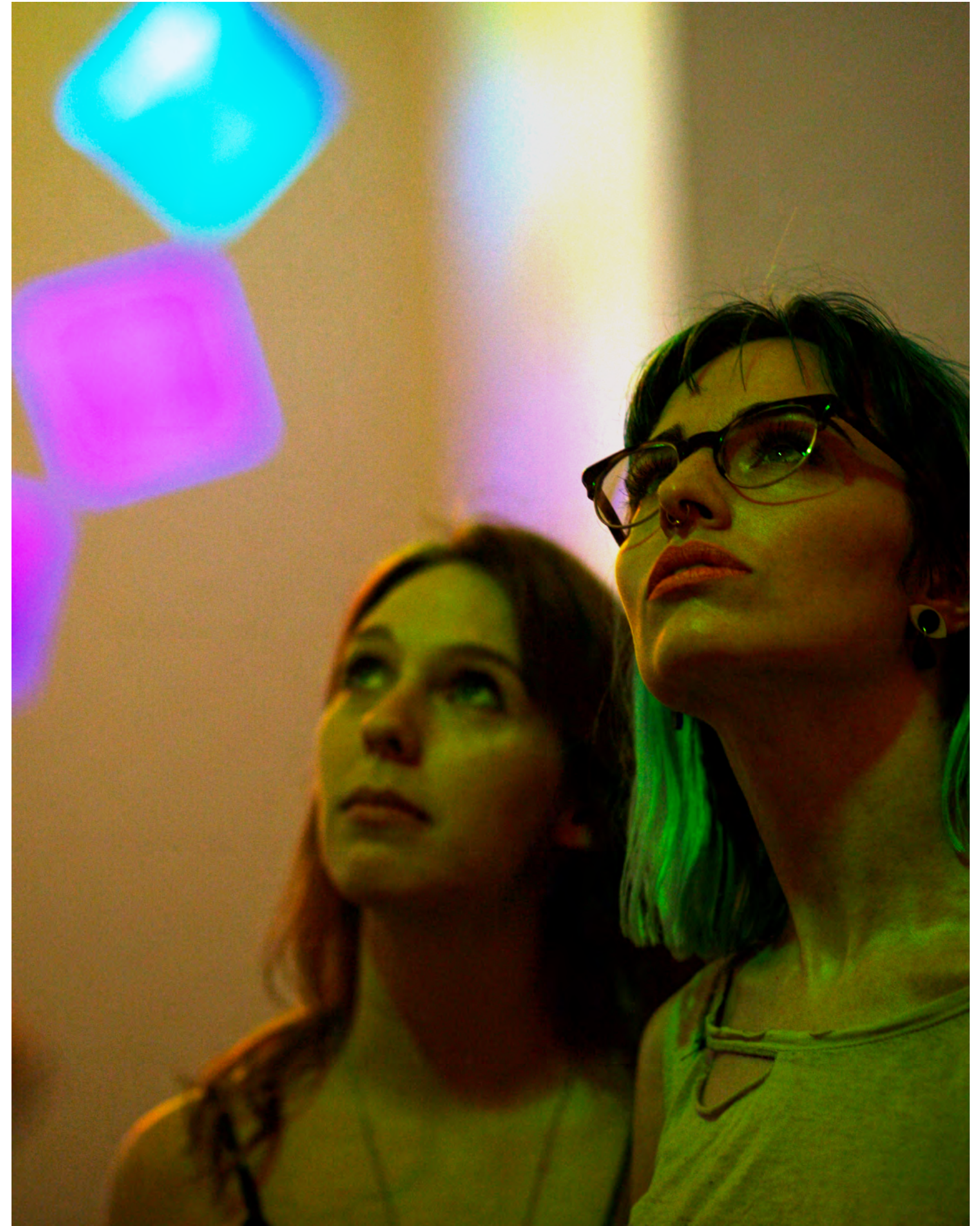
Illusion and Imagination Graduate Seminar

In April 2018 graduate students from UT's Department of Art History were invited to participate in an intimate seminar with the Blanton's assistant curator of European Art, Jeongho Park, connected to the exhibition *Illusion and Imagination: Pictorial Decoration for Architectural Spaces, 1500–1800* (March 24–June 17, 2018). Dr. Andaleeb Banta, curator at the Allen Memorial Art Museum and an expert in Genoese art, led a talk entitled "Angels, Muses, Sibyls, and Gods: Rendering the Graphic Illusion" in the museum's *Paper Vault* galleries. Approximately fifteen UT graduate students had the opportunity to participate in this scholarly, object-based discussion with Drs. Park, Banta, and Louis Waldman from the Department of Art History.

OPENING *AUSTIN* BY ELLSWORTH KELLY

In February 2018 the Blanton opened *Austin* by Ellsworth Kelly to the public. In 2015 the renowned American artist gifted to the museum the design concept for his most monumental work, a 2,715-square-foot stone building with luminous colored glass windows, a totemic wood sculpture, and fourteen black and white marble panels. Titled *Austin*, following the artist's tradition of naming particular works after the places for which they are destined, the structure is the only building the artist designed. Envisioned by Kelly as a site for joy and contemplation, *Austin* is a cornerstone of the Blanton's permanent collection and a new icon for the university and for the city for which it is named.

Since *Austin* opened, approximately 14,000 UT students have visited to experience this singular work of art. To preserve the tranquil nature of the space for visitors, no tours, events, or teaching are allowed inside *Austin*. However, faculty in departments ranging from Art and Art History to Architecture to Slavic and Eurasian Studies have integrated visits to *Austin* into their teaching. During spring 2018, many classes also engaged in curricular experiences related to *Form into Spirit: Ellsworth Kelly's Austin* (February 18–April 29, 2018), an exhibition organized by the Blanton's Deputy Director for Curatorial Affairs, Carter E. Foster, to complement the opening of *Austin*.



COLLABORATION ON PROGRAMS FOR THE CAMPUS AND COMMUNITY



Artist-in-Residence for *Epic Tales*

The Blanton invited Aruna Kharod, a graduate student in UT's Ethnomusicology Program, to be an artist-in-residence at the museum during its exhibition *Epic Tales from Ancient India: Paintings from the San Diego Museum of Art* (July 9–October 1, 2017). Three times a week throughout the duration of the show Kharod performed stories and dances related to paintings in the exhibition, ultimately performing for approximately 7,000 visitors at the museum.

Midday Music Series

The Blanton's popular *Midday Music Series* puts the performing arts in dialogue with art on view at the museum. Offered at lunchtime once a month, this wide-ranging series features faculty and students from UT's programs in music, dance, and theater performing in an array of genres, including chamber music, jazz, opera, and dance. *Midday Music Series'* 2017–18 season included jazz music performed in response to the exhibition *The Open Road: Photography and the American Road Trip* (on view November 25, 2017–January 7, 2018) and a minimalist string quartet taking inspiration from *Line Form Color* (on view December 9, 2017–March 11, 2018).

Gallery Talks with Art History Faculty

Beginning in spring 2018, the Blanton debuted a new series of gallery talks following *Midday Music Series*, led by UT faculty from Art History. Some of these talks have included Dr. Nassos Papalexandrou, who spoke about one of the ancient Greek vessels in the Blanton's collection, Dr. Adele Nelson, who discussed twentieth-century Brazilian abstract art in the context of the museum's modern and contemporary Latin American art galleries, and Dr. Louis Waldman, whose talk took into consideration works in the galleries dedicated to Italian Renaissance art.

Follow the Leader

For the Blanton's day-long, free community event, the Blanton Block Party, UT student and the museum's Williford Fellow Christine Gwillim worked with graduate students in the theater department to create a "flash mob" gallery experience to entice visitors to look more closely at artworks. This interactive performance, called "Follow the Leader," took the form of a gallery tour that led museumgoers via nonverbal cues. The facilitators guided the audience to pre-selected pieces of art, wherein various placards challenged the audience to explore new ways of close-looking through slow, embodied strategies. Visitors of all ages joined the performative tour, many getting "on the same level" with *Townsville*, a flat sculpture by Polly Apfelbaum. Others tried to "feel the art" emotionally by slouching in emulation of *Blue Woman in Black Chair* by George Segal. The experience was joyful and playful but also tapped into the museum's educational pedagogy, which encourages visitors to slow down and look closely at artworks.

ADVANCING SCHOLARSHIP & TEACHING ABOUT ART THROUGH COLLECTIONS

Lozano Long Conference on Colonial Latin American Art

The Blanton was proud to co-host the 2018 Lozano Long Conference with campus partner LLILAS Benson this year. In 2016, the Blanton, LLILAS Benson, and other UT collaborators came together to develop a cross-disciplinary initiative to study, exhibit, and expand scholarship on art of the Spanish Americas. This effort was catalyzed by Blanton National Leadership Board members Marilynn and Carl Thoma, who offered works from their renowned collection of Spanish colonial art on long-term loan to the Blanton, while also funding a three-year pilot program to allow the museum to hire a curator specializing in art of this period. Dr. Rosario Granados took on this role in 2016 and has since worked with Dr. Susan Deans-Smith (Department of History) on developing a robust cross-campus effort.

The 2018 Lozano Long Conference is one outcome of this fruitful collaboration. The conference brought together faculty from the departments of Architecture, Art History, History, Anthropology, and Spanish and Portuguese, as well as collectors, curators, conservators, and scholars from Argentina, Colombia, Chile, Mexico, Peru, Spain, Venezuela, and from across the United States. Many conversations centered around objects on display in the Blanton's galleries dedicated to art of Spanish Americas, organized by Granados. Those galleries feature works from the Thoma Collection, as well as recent gifts to the museum from the Colección Patricia Phelps de Cisneros.



Image: Unidentified artist, *Our Lady of Mercy, Called "The Pilgrim of Quito"* (detail), c. 1730-1735, oil on canvas, 31 1/2 x 50 3/8 in., Collection of Carl & Marilynn Thoma.

JULIA MATTHEWS WILKINSON CENTER FOR PRINTS AND DRAWINGS AND THE H-E-B STUDY ROOM

The Blanton's H-E-B Study Room, located in the Julia Matthews Wilkinson Center for Prints and Drawings, is one of the most active print study rooms in the country, welcoming over 2,000 visitors a year. Providing hands-on access to works from the Blanton's expansive collection of almost 15,000 works on paper, the print study room is a great resource for scholars, whose research helps to expand knowledge in the field. The print study room also serves as a dynamic classroom for faculty and students representing a wide range of disciplines from across UT and beyond. Typically, two-thirds of the print study room's annual visitors are students from the university.

During the 2017–18 academic year, the Blanton welcomed new talent to the Julia Matthews Center Wilkinson Center for Prints and Drawings: Holly Borham, the Blanton's new assistant curator of prints and drawings, and Mairead Horton, the museum's new prints and drawings assistant. Both work closely on research related to the museum's prints and drawings collection and other departmental initiatives. They develop course content in partnership with UT faculty and often lead the teaching for classes visiting the print study room.

Holly Borham joined the Blanton in November 2017. She is a PhD candidate at Princeton University, specializing in Renaissance and Baroque Art. She is a Senior Fellow in the Andrew W. Mellon Society of Fellows in Critical Bibliography and served in a variety of roles at Princeton University Art Museum, most recently in their Department of Prints and Drawings, and in the Department of Sculpture and Decorative Arts at the National Gallery of Art. She was also an instructor at Princeton University and has years of experience as a secondary school social studies teacher.

Mairead Horton joined the Blanton in January 2018. She is a recent graduate of Princeton University and has held internships at the Philadelphia Museum of Art, the Huntington Library, and the Princeton University Art Museum.





Museum Studies Symposium

For the past five years UT's Museum Studies program has collaborated with the Blanton on the annual Museum Studies Symposium. These symposia allow graduate and undergraduate students pursuing careers in museums to interact with professionals in the field while gaining a deeper awareness of museum work.

Past iterations of the symposium have featured a wide range of topics, including the renovations of major museums, the future of museums, displaying Native American artifacts, and creating a visitor-centered museum experience. The 2018 Museum Studies Symposium was organized around the topic "Copy, Emulation, Collaboration and Translation across Media" and featured the Blanton's assistant curator of prints and drawings, Holly Borham, in conversation with visiting scholar Véronique Plesch, professor of art at Colby College.

The 2018 Lozano Long Conference "Create, Consume, Collect: The Lives of Colonial Latin American Artifacts" was co-organized by LLILAS Benson Latin American Studies and Collections and the Blanton Museum of Art. More information on the symposium can be found here: <http://sites.utexas.edu/lozanolongconference2018/program>

Graduate Students Curating Exhibitions from the Collection

The Blanton's Center for Prints and Drawings is also a rich resource for the museum's Andrew W. Mellon curatorial fellows, who have opportunities to conduct hands-on, in-depth research into the collection. The original scholarship produced by these fellows has led to the development of several Blanton exhibitions featured in the museum's Paper Vault galleries. During the 2017–18 academic year, two Mellon Fellows curated exhibitions for the Paper Vault from the Blanton's expansive collection of works on paper. Elizabeth Welch (who was a 2016–17 Mellon Fellow in Prints, Drawings and European Paintings) organized *Dancing with Death* (September 2–November 26, 2017), featuring works spanning six centuries that explore the visual lineage of bringing death to life. Julia Detchon (Mellon Fellow in Latin American Art, 2016–17 and 2017–18) organized *From the Page to the Street: Latin American Conceptualism* (June 30–August 26, 2018), which investigated the reorientation of art traditions in Latin America during the 1960s and 1970s, known loosely at the time as Conceptualism.

Gérard Edelinck, *Battle of Anghiari*, after Peter Paul Rubens, after Leonardo da Vinci, 1657–66, engraving, 19 1/16 x 24 3/4 in., Blanton Museum of Art, The University of Texas at Austin, The Leo Steinberg Collection, 2002

ENGAGING CAMPUS AND COMMUNITY

IN PLANNING FOR *VINCENT VALDEZ: THE CITY*

The Blanton recently acquired two major works by Texas-based, Latino artist Vincent Valdez: *The City I*—a large four-part canvas portraying a group of men, women, and a toddler in Ku Klux Klan regalia on a bluff above a glowing metropolis—and *The City II*, a single canvas depicting a pile of mattresses among other discarded trash. A leading contemporary artist, Valdez is committed to making work that grapples with important social issues. Two paintings from an earlier series, *The Strangest Fruit*, which explore the history of lynching of Mexican-Americans in the Southwest in the 19th and 20th centuries, have become widely utilized teaching resources at the Blanton, used both by UT faculty and their students.

In an effort led by the Blanton's Curator of Modern and Contemporary Art Veronica Roberts, the museum brought together over 100 leaders and thinkers from across UT's campus and throughout the Austin community to enable faculty to integrate this exhibition into their teaching and to help inform the supportive interpretive materials available for students and other visitors in the galleries.

Roundtable Conversations with UT Faculty

Robert Abzug (Audre and Bernard Rapoport Regents Chair of Jewish Studies; Director, Schusterman Center for Jewish Studies)

Kevin Almasy (Associate Director, Diversity and Community Engagement)

C.J. Alvarez (Mexican American and Latina_o Studies)

Mary Beltrán (Radio-Television-Film)

Anthony L. Brown (Curriculum & Instruction in Social Studies Education)

Walter Buenger (History)

Eddie Chambers (Art & Art History)

Cary Cordova (American Studies)

Derek Epp (Government)

Richard Flores (Anthropology; Senior Associate Dean for Academic Affairs)

Emmett L. Gill (School of Social Work; Director, Student-Athlete Wellness and Personal Development)

Edmund Gordon (Chair, African and African Diaspora Studies)

Laurie B. Green (History)

Andrea Gustavson (Head of Instructional Services, Harry Hunt Ransom Humanities Research Center)

Laura G. Gutiérrez (Dance; Associate Chair of Mexican American and Latina/o Studies)

Linda Henderson (Distinguished Teaching Professor/David Bruton, Jr. Centennial Professor in Art History)

Steven Hoelscher (Chair, American Studies)

Mónica A. Jiménez (African and African Diaspora Studies)

Jacqueline Jones (Walter Prescott Webb Chair in History and Ideas; Mastin Gentry White Professor of Southern History)

Julie Minich (Mexican American and Latin Studies)

Adele Nelson (Art & Art History)

Yolanda C. Padilla (Clara Pope Willoughby Centennial Professor in Child Welfare; Director, CSWE Center for Diversity and Social and Economic Justice)

Roger Reeves (English)

Stephen Thomas Russell (Chair, Human Development & Family Sciences)

Cherise Smith (African and African Diaspora Studies; Black Studies)

Pauline Strong (Anthropology; Women's and Gender Studies; Director, Humanities Institute)

Alexandra Wettlaufer (French and Comparative Literature; Director, Plan II Honors Program)



Faculty Perspectives

“ Vincent Valdez’s *The City* is a monumental work that eerily articulates many of our insecurities about the state of our society and our country in the closing years of the second decade of the twenty-first century. As viewers, we are perhaps struck by the deft ways in which Valdez has used a monochromatic palette, in which black and white, and the shades in between, are deployed to create a work that is remarkable in its reach, its scope, and its depth.

At first viewing, we seem to be presented with an assortment of hooded Klanspeople (the non-gendered plural noun is important, as the painting depicts Klanswomen and a Klan child, alongside the perhaps more historically familiar Klansmen). Valdez ensures that these hooded menaces are every bit as unsettling and disturbing to us as any of the more historical depictions of these personifications of American terror. Lest we be inclined to view the group portrait as something from previous, supposedly less enlightened times, Valdez ensures that we read the group as very much part of the here and now, by including, towards the center of the painting, a hooded menace tapping away at his smartphone, the light from the device reflecting in a ghostly, otherworldly way. We will each read the poses and activities of this motley assortment in different ways, but we will likely be struck by the symbolism of the smartphone, evoking as it does the use of social media in the contemporary age to further disseminate racist bile, oftentimes behind a cloak of anonymity.

—Eddie Chambers (Art & Art History)

“ Vincent Valdez’s *The City* forces us to stop, to bear witness, to consider, and finally to participate in the banality of American racism and the commonplace of our violence. It is at once beautiful in its mastery and arresting in its content, and therein lies its power—we cannot escape its demands, nor should we want to. Here, at once, is our history and our contemporary, rendered in an undeniably stunning light. The painting calls us to gaze into the faces of evil and in so doing to gaze at ourselves—our capacity for hate and for violence, our collective history, and our fraught contemporary. Here is our American sublime: beautiful and terrible. We want to frantically turn away, but we cannot.

— Mónica A. Jiménez (African and African Diaspora Studies)

“ My first response to an invitation to participate in a Faculty Roundtable discussion of *The City*, Vincent Valdez’s painting of the Ku Klux Klan, was shock and even repulsion at the thought of spending time contemplating such an abhorrent subject. Moving past my gut reaction, however, I recognized the potential value in looking at the dark and often-buried underside of our history and collectively analyzing both the image and the feelings it arouses in us.

Confronting the monumental canvas in a room with my colleagues, I experienced a sense of solidarity and emotional engagement as we each struggled to express our thoughts about this difficult, but ultimately powerful image. Unable to ignore these life-size representations of our fellow human beings—at once like us, clutching their cell phones, notepads, and children, and yet so deeply Other—we were forced to articulate the fear, anger, puzzlement, and alienation that we felt for them, ironically mirroring the Klansmen and -women’s feelings toward the immigrants and people of color they implicitly and explicitly threaten. Facing this specter of prejudice and violence that continues to haunt society was deeply uncomfortable and painful, but at the same time, I believe, there is something healthy, even therapeutic, in examining what troubles us most. Indeed, it is only by acknowledging the horrifying presence, and banality, of hatred in American society, that we can begin the path toward change.

— Alexandra Wettlaufer (French and Comparative Literature; Director, Plan II Honors Program)



In addition to hosting faculty roundtables about *Vincent Valdez: The City*, the Blanton met with campus leaders and UT groups such as the Counseling and Mental Health Center, the Campus Climate Task Force, the Faculty Innovation Center, and the Office of the Vice President for Student Affairs. The museum also engaged in productive dialogues with the City of Austin Mayor’s Office, the Anti-Defamation League, the Austin Independent School District’s Cultural Proficiency, Social and Emotional Learning, and Ethnic Studies groups, KUT Radio, and the national organization Facing History.

Image: Vincent Valdez, *The City II*, 2016 (detail), oil on canvas, 74 x 90 in., Blanton Museum of Art, The University of Texas at Austin, 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

PROFESSIONAL DEVELOPMENT OPPORTUNITIES FOR STUDENTS

University Leadership Network Internships for Undergraduates

In partnership with the University Leadership Network (ULN), whose mission is to encourage and support students to graduate in four years and become leaders through professional and experiential learning opportunities that advance their education, communities, and lives, the Blanton offers internships to ULN undergraduate students. The specific focus of these internships varies from year to year, depending upon departmental needs and projects.

University Leadership Network Interns, 2017–18:

Lesley Campos Cruz (Education)

Alyssa Leleux (Education)

Carla Rangel (Education)

Karina Gamboa (Special Events)

Ivett Lemus (Special Events)

Alexandria Watson (Prints and Drawings)

Daniel Lizarraga (Modern and Contemporary Art)

Angie Núñez Rodríguez (Latin American Art)

“This was my first time working in a museum and my first internship. In my freshman year I took an intro to art history class, and being in that class really helped me find a vocabulary for talking about art, taught me how to see things, and how to look deeper at what is right in front of me ... I’ve been researching works by Charles White and other African-American artists in the [Blanton’s] collection. Through this internship I’ve had great mentors who’ve taught me a lot that I didn’t expect to learn ... I want to be an art curator. My dream would be to create a space that celebrates Black women artists.”

—Alexandria E. Watson | ULN Intern in the Department of Prints and Drawings



Plan II Internship

In partnership with the Plan II Honors Program, the Blanton offers one academic-year internship for a Plan II undergraduate. In 2017–18 the museum's Plan II intern was **Amy Ong**, who worked in Education. The internship is designed to provide experience in the operations of a major art museum. The specific focus of the internship varies from year to year, depending upon departmental needs and projects.

2018 IFPDA Summer Intern

This year the Blanton received a grant from the International Fine Print Dealers Association (IFPDA) to support a summer intern in the Department of Prints and Drawings. The primary emphasis of this one-time internship is to photograph and catalogue a significant portion of the Blanton's print collection and to improve the quantity and quality of information that is publicly available about the museum's collection through the Blanton website. The Blanton selected **Arianna Ray** for this internship. She is a graduate student in Art History at UT, specializing in early modern Northern European art. As an IFPDA intern at the Blanton, Arianna works closely with Holly Borham, assistant curator of prints and drawings, receiving one-on-one training in proper paper handling and cataloguing, as well as other skills related to the museum field.

Student Volunteers at the Blanton

Student volunteers are vital to the Blanton's engagement on campus, and they help support a variety of museum departments. The Blanton had a total of **75 student volunteers** during the 2017–18 academic year, including groups of volunteers from UT service organizations who help with large-scale special events, such as Texas Cowboys, Orange Jackets, Silver Spurs, Texas Blazers, Chickadees, Pre-Pharmacy, and Alpha Lambda Delta/Phi Eta Sigma, as well as the following students who volunteered regularly at the museum:

Carlos Arick Moreno (Membership)

Camille Batts (Visitor and Volunteer Services)

Carla Bay (Visitor and Volunteer Services)

Smita Centala (Latin American Art)

Amanda Clark (Visitor and Volunteer Services)

Bri Crockett (Visitor and Volunteer Services)

Ryland Daniell (Visitor and Volunteer Services)

Alexis Desormes (Visitor and Volunteer Services)

Christina Dorf (Membership)

Marissa Dunagan (Visitor and Volunteer Services)

Peyton Espley-Jones (Latin American Art)

Nicholas Farmen (Special Events)

Kate Ferguson (Visitor and Volunteer Services)

Rae French (Visitor and Volunteer Services)

Andrea Guzman (Special Events)

Emily Henderson (Marketing and PR)

Liza Hill (Education)

Delaney Holton (Collections)

Maya Kidd (Visitor and Volunteer Services)

Andrew Kim (Visitor and Volunteer Services)

Anna Land (Education)

Logan Larson (Development)

Alyssa Leleux (Family and Community Programs)

Jackie Mann (Collections)

Victoria McClure (Visitor and Volunteer Services)

Annika Ostrom (Latin American Art)

Abby Paschall (Collections)

Keya Patel (Visitor and Volunteer Services)

Rachel Remick (Latin American Art)

Lindsey Reynolds (Latin American Art/Art of the Spanish Americas)

Jordan Ritter (Visitor and Volunteer Services)

Hannah Rotwein (Latin American Art)

Emma Ryan (Education)

Stephen Scaglione (Collections)

Abigail Sharp (Special Events)

Emily Snider (Education)

Lindsay Wade (Prints and Drawings, and European Art)

Sofia Yazpik (Latin American Art)

Denni Zhao (Education)



2017–18 Blanton Graduate Fellows

In 2013 the Blanton secured a five-year grant from the Andrew W. Mellon Foundation to invite three graduate students per year from UT’s Department of Art and Art History to train with Blanton curators in each of the following areas: European art, Latin American art, and modern and contemporary art. Additionally, the Blanton offers several Graduate Teaching Fellowships each year to UT graduate students who are educators-in-training who work with the museum to help craft customized gallery lessons for the Blanton’s pre-K–12 visitors from the region’s public schools.

Taylor Bradley (Andrew W. Mellon Fellow in Prints, Drawings and European Paintings) organized an exhibition for the Blanton’s *Paper Vault* series—*Framing Eugène Atget: Photography and Print Culture in Nineteenth-Century Paris* (September 8–December 2, 2018)—inspired by a portfolio of Eugène Atget photographs in the museum’s collection. *Framing Eugène Atget* covers a dynamic period in Paris and highlights how artists have represented the city’s history and people in a variety of media. Taylor also assisted with class visits to the print study room and with cataloguing new acquisitions.

“The Mellon Curatorial Fellowship was an incredible opportunity to explore possible careers in the museum world. My hands-on experience in the print room was generously supplemented by monthly seminars in which we met with professionals working in diverse fields such as development, education, curatorial affairs, exhibitions management, conservation and preservation. Working at the Blanton was truly a once-in-a-lifetime experience that shaped my future career as an art historian and significantly inspired my personal research.”

—Taylor Bradley

Julia Detchon (Andrew W. Mellon Fellow in Latin American Art) organized an exhibition for the Blanton’s *Paper Vault* series: *From the Page to the Street: Latin American Conceptualism in the Blanton’s Collection* (June 30–August 26, 2018). She also researched and curated the collection displays of work by Edgardo Antonio Vigo in the Latin American galleries. Julia contributed to the planning of two major upcoming exhibitions in Latin American art, as well as ongoing rotations, such as Lais Myrrha’s video *Infinite Column* and the recent installation of *Clarissa Tossin: Meeting of Waters* in the Contemporary Project gallery. Finally, she researched major gifts that recently came into the Blanton’s collection, including those from the Colección Patricia Phelps de Cisneros, Jacqueline Barnitz, and James Oles.

Danielle Grenier Cossey (Graduate Teaching Fellow) worked with members of the education staff and gallery teachers to lead focused tours for K–12 students. Danielle helped share the newly launched *Doing Social Justice* curriculum with school visitors, teaching middle and high school students how to discuss complex social issues through engaging with works of art at the Blanton. Danielle also developed an interactive gallery tour for Teacher Tonic, an annual event offered by Blanton educators to help facilitate learning, creativity, and connectivity among Austin-area teachers. This unique museum experience was later translated into German and used as a multidisciplinary teaching tool to encourage alternative language-arts learning for high school aged students.

Christine Gwillim (Williford Graduate Teaching Fellow, University Audiences) helped develop curriculum and design custom gallery experiences for university audiences. She worked closely with BeVocal, UT’s bystander intervention initiative, and the museum’s education team to create a series of workshops to help students develop visual literacy skills and learn to be active bystanders. She collaborated with other graduate students to develop and produce *Follow the Leader*, (see p. 34) an interactive museum theater tour, and researched growth mindset outcomes for an upcoming study by the Department of Kinesiology on practicing growth mindset in the museum. She also collaborated with the Plan II interns to develop university outreach strategies that encourage students to visit the museum outside of coursework.

Kara Mavers (Graduate Teaching Fellow) led tours for K–12 students and worked closely with fellow Teaching Fellows and gallery teachers on the development of the *Doing Social Justice* curriculum. As a Teaching Fellow, Kara also developed an interactive tour for Teacher Tonic inspired by Sci-Fi choose your own adventure stores. Additionally, Kara collaborated with other graduate students from UT’s department of Theater and Dance to develop an interactive museum theater performance, which inspired visitors to find new ways of looking at art. (See *Follow the Leader*, p. 34)

“I really enjoyed the challenge of finding new ways to explore work I have seen many times before. It was exciting to show the audience how looking at art does not have to be distant and solitary, but can be fun and engaged. The art itself inspired the different ways of looking; it was invested and personal. Also, it was so fun to see the participants smile and laugh at the different stops. It was really rewarding.”

—Kara Mavers





Allison Myers (Andrew W. Mellon Fellow in Modern and Contemporary Art) helped develop the symposium *Facing Racism: Art & Action* (September 27, 2018), held in conjunction with the exhibition *Vincent Valdez: The City*. She also contributed to the planning of the exhibition, including a reading list for the gallery brochure. Allison researched and wrote labels for works on view in the galleries, uncovering new information about a work by Lee Lozano in the collection. She also traveled to the Schomburg Center in New York City to do research for the Blanton's upcoming exhibition and catalogue on the work of Charles White.

"Being a working member of the curatorial team at the Blanton was an incredible experience. I'm interested in a museum career, so the chance to see the practicalities of exhibition planning first hand was especially useful. Planning the symposium was also fun and gave me connections and skills I wouldn't have developed otherwise."

—Allison Myers

Elizabeth Tuggle (Graduate Teaching Fellow) led tours for K–12 students and worked on the newly developed *Doing Social Justice* program. Elizabeth used her research skills to help collect data on the newly formed DSJ program for future refinement. She also taught the *Art Trek* and *Tails and Trails* K–12 curricula and helped with the logistics and data analysis for Teacher Tonic, an after-hours gallery experience for Austin-area teachers.

Claire Williamson (Family and Community Programs Fellow) co-designed and managed family programming for large-scale museum events like Austin Museum Day, Explore UT, and the Blanton Block Party. As part of this, she helped produce and design self-guided materials for family visitors, including the Blanton's first bilingual Summer Family Guide in 2017. Claire also facilitated the development of community partner relationships between the museum and local organizations like Latinitas, Creative Action, and Art from the Streets. Her fellowship culminated in the design and execution of a new *Third Thursday* program in partnership with artists from Art from the Streets, called Meet & Make, which took place in April and May 2018. One of the artists in the program, Larry Williams, shared, "Every artist should have the opportunity to do this program. The self-esteem boost from having others appreciate my work and interact with me has been great inspiration for my future work."

Christine Zepeda (Graduate Teaching Fellow) focused on teaching in the WorkLAB, giving her the opportunity to interact more closely with students and to design unique art-making activities to expand on their experiences in the galleries. During her time in the WorkLAB, she gained practical experience in classroom teaching while still focusing on art object-based instruction. From exploring how emotions are expressed through art with fourth-graders to making paper lanterns with kindergarten students, teaching in the WorkLAB helped her to strengthen vital teaching skills as an art historian.

"My experience as a teaching fellow at the Blanton has been transformative, both personally and professionally. Before this fellowship I had an interest in teaching, now I have a love for it."

—Christine Zepeda

ALUMNI OF THE BLANTON'S FELLOWSHIP PROGRAMS

The following is a partial listing of alumni of the Blanton's fellowship program. The museum has been formally tracking alumni since 2012 and is in the process of compiling a fuller listing. If you know anyone who has been a fellow in the program and still works in the museum field, please contact Dalia Azim at dalia.azim@blantonmuseum.org

Sarah Abare (Graduate Teaching Fellow, 2013–14) is the Education Programs Manager at the Walker Art Center.

Katie Anania (Mellon Fellow in Modern and Contemporary Art, 2014–15) is the Wallace Fellow in American Drawing, Renaissance Historiography, and The Remains of Humanism in the 1960s at Harvard's Villa I Tatti in Florence, Italy.

Hannah Baker (Graduate Teaching Fellow, 2014–15) is a Teaching Artist at the Frye Art Museum in Seattle.

Francesca Balboni (Public Programs Fellow, 2013–14) is a PhD student in Art History at the University of Texas at Austin.

Taylor Bradley (Mellon Fellow in Prints, Drawings, and European Painting 2017–18) is a PhD Candidate in Art History at the University of Texas at Austin.

Tripp Cardiff (Graduate Teaching Fellow, 2014–15) is the Docent Program Manager at the San Antonio Museum of Art.

Douglas Cushing (Mellon Fellow in European Art, 2014–15) is a PhD Candidate in Art History at the University of Texas at Austin.

Julia Detchon (Mellon Fellow in Latin American Art, 2017–18) is a PhD Candidate in Art History at the University of Texas at Austin.

Beth Foulds (Graduate Teaching Fellow, 2014–15) is the Programs Manager at Generation SERVE in Austin, TX.

Danielle Grenier Cossey (Graduate Teaching Fellow, 2017–18) received her MA in Art Education in 2018. She continues to volunteer as a docent at the Blanton Museum of Art.

Rebecca Giordano (University Engagement Fellow, 2014–15) is a PhD student in Art History at the University of Pittsburgh.

Christine Gwillim (Williford Fellow for University Engagement, 2017–18) is a PhD Candidate in Performance as Public Practice at the University of Texas at Austin.

Lauren Hanson (Mellon Fellow in Modern and Contemporary Art, 2015–16) is a PhD candidate in Art History at the University of Texas at Austin.

Claire Howard (Graduate Research Assistant, 2010–13) is Assistant Curator of Modern and Contemporary Art at the Blanton.

Jana LaBrasca (University Engagement Fellow, 2015–16) is a Catalogue Raisonné Research Fellow at the Judd Foundation, Marfa.

Vivian Lin (Public Programs Fellow, 2014–15) is Assistant Curator of Education at the Sheldon Museum of Art in Lincoln, Nebraska.

Madeleine LePere (Graduate Teaching Fellow, 2015–16) is an Educator for School and Teacher Programs at the Tacoma Art Museum.

Kimberlynn Martin (Graduate Teaching Fellow, 2015–16) is the Community Engagement Coordinator at the Cincinnati Museums Center.

Kara Mavers (Graduate Teaching Fellow, 2017–18) received her MA in Performance as Public Practice in 2018.

Patricia Ortega-Miranda (University Engagement Fellow, Spring 2017) is a PhD student in Art History at the University of Maryland.

Allison Myers (Mellon Fellow in Modern and Contemporary Art, 2017–18) is a visiting professor of Art History at Virginia Commonwealth University.

Marie Petersen (Graduate Teaching Fellow, 2015–16) is a preschool teacher in Seattle.

Brady Plunger (Graduate Teaching Fellow, 2014–15) is an Assistant Curator of Education at the University of Iowa's Stanley Museum of Art.

Veronica Rivera-Negron (Graduate Teaching Fellow, 2016–17) recently joined the education department at the National Gallery of Art in Washington, D.C.

Alexis Salas (Mellon Fellow in Latin American Art, 2014–15) is a Visiting Assistant Professor of Art of the Americas at Hampshire College.

Christina Sickingen-Hohenburg (Public Programs Fellow, 2015–16) is an MA student in Art History at The University of Texas at Austin.

Elizabeth Srsic (Family and Community Programs Fellow, 2014–15 and 2015–16) is a substitute teacher for the Indiana School District.

Sophie Stuart (Graduate Teaching Fellow, 2012–13) is the Festival Programming Manager at SxSWedu.

Elizabeth Tuggle (Graduate Teaching Fellow, 2017–18) received her MA in Art History in 2018. She is a PhD student at the University of Indiana at Bloomington.

Elizabeth Welch (Mellon Fellow in Prints, Drawings and European Paintings 2016–17) is a 2017–18 research assistant at the Museum of Modern Art.

Robin K. Williams (Mellon Fellow in Latin American Art, 2015–16) is a Ford Curatorial Fellow at the Museum of Contemporary Art Detroit.

Claire Williamson (Family and Community Programs Fellow, 2017–18) received her MA in Art Education 2018. She intends to pursue a career facilitating arts programming for underserved communities in Houston.

Lauren Wilson (Family and Community Programs Fellow, 2013–14) is the Audience and Evaluation Specialist at Illuminated Ideas.

Callan Steinmann (Public Programs Fellow, 2012–13) is the Curator of Education at the Georgia Museum of Art.

Hannah Wong (Mellon Fellow in European Art, 2015–16) is an art historian and independent scholar in Austin, TX.

Christine Zepeda (Graduate Teaching Fellow, 2017–18) received her MA in Art History in 2018. She is a PhD student in Art History at the University of Texas at Austin.

WHERE
ARE
THEY
NOW?

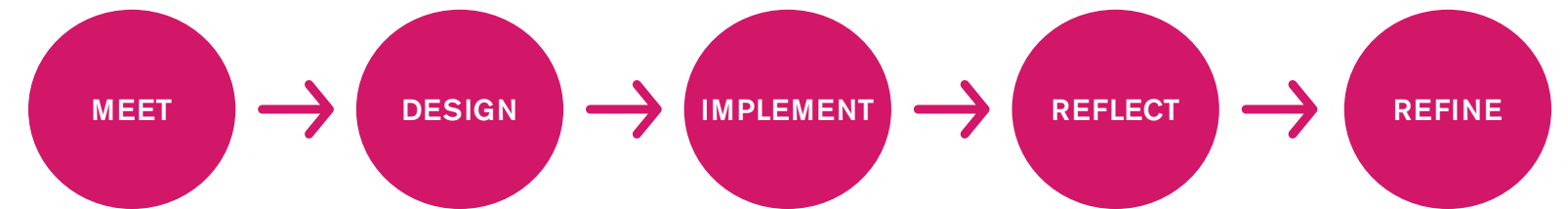


Whether you have been bringing your classes here for years or have never connected with the Blanton, we invite you to get in touch and promise a deeply enriching experience for you and your students.

There are a variety of ways for students and faculty to engage with the Blanton's collection and program. The majority of learning experiences take place in the museum's second-floor, permanent collection galleries, which feature highlights from the Blanton's expansive collection—the largest public art collection in the region. The Blanton is recognized for its Latin American, European, and modern and contemporary art holdings, as well as for its rich and distinctive collection of prints and drawings. The Blanton's temporary exhibitions, featured on the first floor of the museum, also highlight a diverse range of themes, cultures, and histories, and provide additional opportunities for UT course engagement.

The Blanton also offers opportunities to view works from its collection that are not on view, through special arrangements with the H-E-B Study Room, which is one of the most active print study rooms in the country. Located in the Julia Matthews Wilkinson Center for Prints and Drawings, the Blanton's print study room provides unique opportunities for close study and discussion of objects from the museum's vast collection of over 15,000 works on paper.

Collaborate with Educators on Customized Course Development



Meet: Articulate shared goals, identify logistical constraints, and determine a planning process.

Design: Proposed plans are shared, assessed, negotiated, and agreed upon.

Implement: It happens!

Reflect: Collaborating partners reflect on both process and product.

Refine: Consider opportunities for improvements and next steps as appropriate.

How to Collaborate with the Blanton on a Curricular Experience

Ray Williams

Director of Education and Academic Affairs
(512) 471-9205
ray.williams@blantonmuseum.org

Siobhan McCusker

Museum Educator, University Audiences
(512) 471-7175
siobhan.mccusker@blantonmuseum.org

Schedule a Visit to the H-E-B Study Room*:

Holly Borham

Assistant Curator of Prints and Drawings
(512) 471-9208
prints@blantonmuseum.org

**Due to the capacity of the print study room, visits are limited to twenty people at a time. Appointments to the study room are in high demand; we advise at least one week's notice to secure your booking.*



EXPLORE
the art

BLANTON MUSEUM OF ART

The University of Texas at Austin

Blanton Museum of Art

200 E. Martin Luther King, Jr. Blvd., Stop D1303

Austin, Texas 78712-0338

Follow us on [f](#) [t](#) [i](#)