



ARTIST'S
STATEMENT
BY VINCENT
VAN GOGH
1865



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2019–2020

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Director's Message


This *Blanton Bulletin* covers the period September 2019 through August 2020, a year in which the museum and the world were rocked by a pandemic. The Blanton closed for five months beginning in the middle of March and reopened in August, welcoming back visitors at a much-reduced scale and on a timed-ticket system. We managed to avoid layoffs during our extended closure by reassigning team members to new cross-departmental projects, ultimately keeping the museum's tremendous team intact. This allowed us advance the museum's mission and be prepared to reopen the museum in August. During this challenging time, many of you donated to the Blanton Together Fund, providing essential funding for which we are tremendously grateful.

This publication reflects our exhibitions and programs in the months before the pandemic, beginning in September 2019, and captures the ways in which the Blanton continued to serve students and visitors during the closure, starting in March 2020. The final section of this *Bulletin* provides links to virtual programs and resources that the museum produced to keep our audiences connected, from the *Curated Conversations* series of virtual conversations and #ArtWhereYouAre art-making videos, both launched in the early days of the pandemic, to the extensive archive of digital education resources the museum has produced. These digital modules were the culmination of conversations we began with educators at UT and throughout Austin over the summer of 2020 to identify what resources would be of greatest value to their students during a year of intensive online learning. The topics covered support asynchronous learning and help fill the gap while traditional teaching in the galleries isn't possible.

Meanwhile, the museum's next phase of growth is well underway, with our transformative new grounds initiative, designed by the renowned architecture firm Snøhetta, moving forward. In February 2019, The Moody Foundation led fundraising efforts by making a \$20 million gift, with \$17.5 million directed to this initiative, making it one of the largest ever granted to benefit Austin's fine arts community, and the largest ever given in support of Austin's outdoor spaces. Thanks to this gift and other support from the community, during the pandemic we continued to advance the design for the new grounds. Scheduled to open in late 2022, the new grounds will expand the Blanton's role as a cultural hub and create a dynamic new outdoor space where visitors can experience world-class art and the museum's exciting program.

Alongside these outward-facing efforts, as an institution we have also been looking inward to learn more about ourselves and our visitors. Before the pandemic, we began a strategic planning process to take stock of our strengths and weakness and ultimately to further define future priorities. But the ways in which we live and engage shifted fundamentally during the pandemic, causing us all to reflect on what we value most and how we might continue to stay connected in our everyday lives. During this period, the Blanton also established a cross-departmental committee to evaluate diversity, equity, access, and inclusion across a variety of areas, which is a reflection of our ongoing commitment to ensuring that the museum is inclusive and welcoming. What we have learned from this year will shape our understanding of the role the museum plays in our community. Together these efforts will help define our goals, improve the way we tell our story, and how we serve the community. It is clear now more than ever what a vital role the museum serves in providing a place for learning, inspiration, and connection.

Thank you for being a part of the Blanton, now and always.



Simone Jamille Wicha
Director

The Blanton is A Site for Learning

Education

Education is at the core of the museum's mission and deeply embedded into everything the Blanton does. The Blanton's curatorial team advances new research through exhibitions and in-depth research on works in the museum's collection. The Blanton's forward-thinking education team connects the museum with the community, from students at UT to schoolchildren from throughout the region. Programs specially developed for family audiences and community groups provide other avenues for experiencing and learning through art. Public programs, whether online or in person, offer further opportunities to be inspired and hear from artists, curators, and other leading thinkers. Blanton membership is also focused on education, from the monthly newsletter that members receive to special classes offered to members to take a deeper dive.





Julia Matthews Wilkinson Center for Prints and Drawings

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. The print study room provides an intimate setting for examining objects drawn from the Blanton's collection of over 16,000 works on paper. Faculty from across The University of Texas at Austin collaborate with the Blanton's print room specialists and educators to design unique, object-based experiences in the print study room that complement their coursework. The print study room is also a highly utilized resource for scholars from across the country and beyond, who visit the Blanton to study particular works in the museum's collection. Before the pandemic, the museum hosted monthly pop-up exhibitions in the space to bring unique arrangements of objects together for visitors.



The following statistics reflect visitors between September 1, 2019 and March 12, 2020 (when the museum temporarily closed due to the pandemic):

▶ General Visitors (primarily during <i>Third Thursday</i> pop-up exhibitions in the print room)	1,211
▶ UT Art History and Museum Studies Students	498
▶ UT Humanities Students	204
▶ UT Studio Art and Design Students	146
▶ UT College of Natural Sciences Students	50
▶ University Students from Other Universities	42
▶ PK–12 Students	13
▶ Researchers from Other Museums and Galleries	5

University Programs

The Blanton typically partners with faculty from every school and college at UT to develop custom-designed experiences for their students. Before the pandemic compelled the museum to close for five months, beginning in mid-March 2020, the Blanton hosted 11,473 UT students and 208 faculty members for in-person gallery experiences during the 2019–20 academic year.

See [pages 48–55](#) for an overview of the digital resources for university audiences that the Blanton has produced to support the needs of students and faculty during the pandemic and beyond. Until student groups can once again be hosted safely in the galleries, students and teachers can remain connected to the Blanton through its growing catalogue of digital resources.

In addition to creating these resources, the Blanton’s educators hosted custom-designed virtual experiences for the following UT from May–August 2020. These sessions were facilitated by Ray Williams, director of education and academic affairs, and Siobhán McCusker, museum educator for university audiences.

- Dell Medical School DOCS Program
- Dell Medical School Faculty
- UT Humanities Institute Staff Retreat
- UT Incoming Freshman (Orientation)
- UT New Faculty Workshop
- UT OnRamps Partnership Educators
- UT Signature Course Classes
- Ascension Clinical Pastoral Education Program
- Austin Presbyterian Theological Seminary
- Huston-Tillotson All-Star Academy
- Huston-Tillotson Career Pathways Initiative



“My experience at the Blanton Museum of Art was truly eye-opening...Art, in its essence, is about putting yourself in other people's shoes and seeing the world from their perspective. Through this class and my experience at the museum, I am beginning to become a more empathetic person...I have come to learn more about myself through the experiences this class has put me in. I am truly starting to put together who I am and am incredibly grateful for all that this class has taught me.”—Student in Dr. Leslie Moore’s class “Identity Development in a Multicultural World” (Undergraduate Signature Course)

▲ Siobhán McCusker, museum educator for university audiences, teaching in the galleries.

“Our trip to the Blanton was one of the most enjoyable educational experiences I've had in this program and probably throughout my entire higher education career. When I started [the nursing program at UT], I was really interested in the medical humanities and the way that medicine and health care could be illuminated by the study of the humanities. This class was one of the first that really showed how they could be intertwined in a really beautiful way.”—Graduate Student in Dr. Danica Sumpter’s class “Teaching and Learning in Practice Settings” (School of Nursing)





“ Sport and art are inextricably intertwined. Both command mental agility and physicality to create utmost beauty in the eyes of observers. What a campus gem the Blanton is for personal development programming.”

—Christine Plonsky, UT Women’s Athletics Director

Support for University Programs at the Blanton was provided by the Graham Williford Foundation.

▲ Ray Williams, the Blanton’s director of education and academic affairs, teaching a group of UT first-year athletes in the fall of 2019.

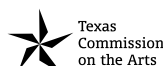
PK–12 Programs

5,690 students participated in onsite Blanton PK–12 Programs from the fall of 2019 through mid-March 2020, representing **89 schools** and **18 school districts**. The Blanton is committed to removing financial barriers for schools that demonstrate financial need by offering free buses and free admission. 53% of the museum’s PK–12 visitors were from Title I schools in 2019–20. See [page 55](#) for an overview of the digital resources for PK–12 audiences that the Blanton has produced to support the needs of students and teachers during the pandemic and beyond.



“What an incredible resource to give to kids, making art approachable and giving them space and freedom to thoughtfully engage and feel these issues. I truly believe change has to come from how we are educating our students, and I really love that public school students in Austin have access to such learning resources.” —Austin Independent School District (AISD) educator on Doing Social Justice program (social studies curriculum for grades 7–12)

Support for School Programs at the Blanton was provided by the Buena Vista Foundation, the Burdine Johnson Foundation, the CFP Foundation, Jeanne and Michael Klein, the Lowe Foundation, the Meinig Family Foundation, and The Powell Foundation, with further support from the Applied Materials Foundation, the Tapestry Foundation, Texas Commission on the Arts, the Susan Mayer Art Enrichment Endowment, and KVUE and the TEGNA Foundation.



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



Family Programs

The Blanton's family programs promote cross-generational relationships and encourage positive interaction between children and adults through active exploration of works of art and collaborative art-making activities. Before the pandemic, special programs were offered for families at Austin Museum Day and during the December holiday period.

Beginning in March 2020 the focus of the Blanton's family programs moved to the digital realm. Since the museum could no longer host its family and school visitors in person, the Blanton's educator for family and community programs, Monique O'Neil, developed a series of art-making videos, #ArtWhereYouAre (see [page 53](#) for details), for parents and teachers to share with students stuck at home during the pandemic.

Membership

The Blanton currently has 3,738 members and membership households, comprising a regular and committed core of the museum's visitors. In a typical year, museum membership benefits include access to member-only preview days, free admission to *B scene*, special guided tours, and discounts at the Museum Shop, among other perks. In lieu of in-person programs and gatherings, during the pandemic the Blanton has hosted virtual "Member Salons" to allow members to gain first-hand perspectives on new exhibitions from the museum's curators and launched a weekly newsletter for members that teaches about the collection and invites close looking.



Public Programs

The Blanton's diverse slate of public programs includes artist talks, gallery experiences led by curators and UT faculty, lectures, panels, symposia, and music programs. The Blanton regularly collaborates with local musicians and serves as a unique venue in Austin. From classical music ensembles to DJs to jazz quartets to opera singers, these performances encompass a range of genres. Between September 2019 and mid-March 2020, the Blanton hosted regular in-person programs, including *SoundSpace*, Midday Music Series, and *B scene*, in addition to offering regular public tours of the museum's exhibitions and collection galleries, and other special events. See [page 52](#) for a full listing of digital public programs the Blanton offered in place of in-person events during the pandemic.



SoundSpace was generously underwritten by Michael Chesser. Additional support for Music Programs at the Blanton was provided in part by Sarah and Ernest Butler.

Community Programs



The Blanton's community programs are one of the unique ways the museum serves the greater Austin community. The museum is committed to welcoming diverse audiences from across the socio-economic spectrum, offering programming that positions the Blanton as an accessible resource where all are free to interact, learn, create, and enjoy. In the months before the pandemic, the museum's education team developed customized gallery tours for visiting groups, often followed by a hands-on art-making activity in the WorkLAB studio. Bilingual teaching in English and Spanish is available.

In 2019–20, a total of 706 adults and 65 youth (ages 3–17) participated in community programs at the Blanton. Examples of groups with whom the museum works to develop these programs include Seton/Ascension Trauma and Veterans PTSD Groups (serving adults participating in an intensive outpatient treatment program for trauma survivors), AGE of Central Texas (providing education and support to people all along the spectrum of growing older), and the Andy Roddick Foundation (which provides elementary students with physically and mentally engaging activities throughout the summer months).

▲ Monique O'Neil, the Blanton's museum educator of family and community programs, teaching a group in the galleries.

**The Blanton is
Austin's Art Museum**

Exhibitions

The Blanton organizes thought-provoking original exhibitions and partners with museums across the country to bring the best traveling shows to Austin. Between September 2019 and August 2020, the Blanton hosted the following temporary exhibitions:



Jeffrey Gibson: This Is the Day

July 14 – September 29, 2019

The vibrant and richly inspired work of leading contemporary artist and recent MacArthur Fellow Jeffrey Gibson was the subject of this exhibition, organized by the Ruth and Elmer Wellin Museum of Art at Hamilton College in Clinton, New York. Gibson draws on a range of artistic and cultural influences to produce his multifaceted and wide-ranging work, including his Choctaw and Cherokee heritage. The exhibition featured more than 50 works made between 2014 and 2018, among them intricately beaded wall hangings and punching bags, paintings, ceramics, garments, helmets, and a new video commissioned for the exhibition, *I Was Here* (2018).

Curated by Tracy L. Adler, Johnson-Pote Director of the Wellin Museum. The Blanton's presentation was organized by Veronica Roberts, Curator, Modern and Contemporary Art.

Generous funding for this exhibition at the Blanton was provided by Jeanne and Michael Klein, with additional support from Suzanne Deal Booth, Nicole and George Jeffords, and Bridget and Patrick Wade.

▲ Jeffrey Gibson giving a tour of *Jeffrey Gibson: This Is the Day* at the Blanton

Arte Sin Fronteras: Prints from the Self Help Graphics Studio

October 27, 2019 – January 12, 2020

The influential Self Help Graphics and Art printmaking workshop has been a cultural mainstay of the East Los Angeles arts community since 1972. *Arte Sin Fronteras: Prints from the Self Help Graphics Studio* celebrated a gift to the Blanton from Dr. Gilberto Cárdenas, a leading collector of Latinx art, of over 350 prints produced through the workshop's Experimental Atelier Program, which is still ongoing. Dr. Cárdenas was formerly a professor at The University of Texas at Austin and was one of the earliest supporters of Self Help Graphics. In 1986 he founded Galería Sin Fronteras in Austin as a way to help disseminate the output of the Experimental Atelier Program and support the work of Latinx and Chicanx artists.

Organized by Florencia Bazzano, Assistant Curator, Latin American Art, and Christian Wurst, Curatorial Assistant, Deputy Director for Curatorial Affairs





Medieval Monsters: Terrors, Aliens, Wonders

October 27, 2019 – January 12, 2020

Organized by the Morgan Library & Museum in New York, *Medieval Monsters: Terrors, Aliens, Wonders* featured a treasure trove of centuries-old illuminated manuscripts, largely drawn from their renowned collection. Spanning from the European Middle Ages to the Renaissance, the fifty illuminated manuscripts included in the exhibition explored the ways in which artists have transformed fear and fascination into form, depicting fanciful creatures from griffins and giants to demons and dragons. The Blanton's installation included loans of a rare and enigmatic sixteen-foot tapestry and a painting from Hieronymus Bosch's circle, as well as an Albrecht Dürer print in the museum's collection and a didactic case to teach visitors about the various pigments and book materials on display.

Organized by the Morgan Library & Museum, New York. The Blanton's presentation was organized by Holly Borham, Assistant Curator, Prints & Drawings

Funding for this exhibition at the Blanton was provided in part by Suzanne Deal Booth.

The Avant-garde Networks of Amauta: Argentina, Mexico, and Peru in the 1920s

February 16 – August 30, 2020

Co-organized by the Blanton and the Museo de Arte de Lima (MALI), *The Avant-garde Networks of Amauta: Argentina, Mexico, and Peru in the 1920s* was the first museum exhibition to investigate this under-recognized period of art history. The 1920s were a period of rapid modernization and artistic innovation across the globe, and magazines played an integral role in disseminating bold new ideas and movements. The exhibition—featuring more than 200 objects, including paintings, sculptures, poetry, tapestries, and works in a variety of other media—explored this history in Latin America through the magazine *Amauta*, which was published in Peru from 1926 to 1930. With an expansive network of collaborators, *Amauta* captured major artistic and political conversations of the decade, including international discussions of the avant-garde, traditional craft as innovation, the visual identity of leftist politics, and the movement of Indigenism.

The exhibition was accompanied by a richly researched and illustrated catalogue, authored by the curators. *The Avant-garde Networks of Amauta* concluded its tour at the Blanton following presentations at the Museo Nacional Centro de Arte Reina Sofía in Madrid (February 20–May 27, 2019), the Museo de Arte de Lima, Peru (June 20–September 22, 2019), and the Museo del Palacio de Bellas Artes, Mexico City (October 17, 2019–January 12, 2020).

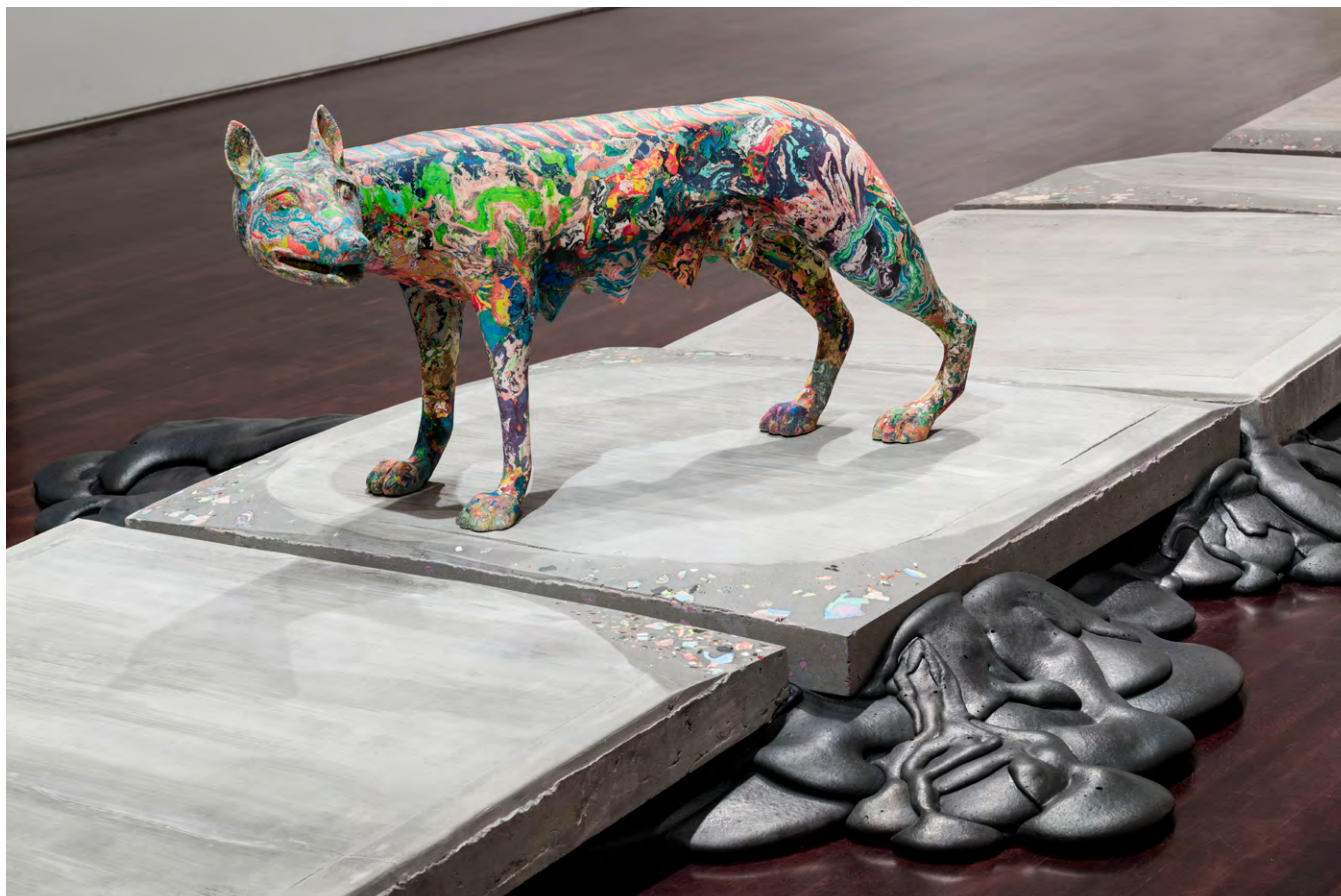
Organized by Beverly Adams, former Curator of Latin American Art, Blanton Museum of Art, now Estrellita Brodsky Curator of Latin American Art, The Museum of Modern Art (MoMA), and Natalia Majluf, former Director and Chief Curator, Museo de Arte de Lima, Peru.

Major funding for the exhibition was provided by The Diane and Bruce Halle Foundation. Generous funding was also provided by Judy and Charles Tate, Jeanne and Michael Klein, PromPerú, and the Scurlock Foundation Exhibition Endowment, with additional support from Sarah and Ernest Butler.



Contemporary Project

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



Contemporary Project 5

Lily Cox-Richard: She-Wolf + Lower Figs.

July 27 – December 29, 2019

Sculptor Lily Cox-Richard produced new work inspired by the Blanton's collection for her Contemporary Project exhibition, *She-Wolf + Lower Figs.* This sculptural installation responded to the history and materiality of the Blanton's William J. Battle Collection of Plaster Casts, a set of nineteenth-century replicas of ancient Greek and Roman sculptures that is one of the few remaining collections of this kind in the United States. Cox-Richard's exhibition invited audiences to consider the legacy of these objects—once believed to embody aesthetic and cultural standards of taste, beauty, democracy, and learnedness—and their role in perpetuating notions of physical “perfection” and “whiteness” as ideal.

Organized by Claire Howard, Assistant Curator, Modern and Contemporary Art

Major funding for this exhibition was provided by Suzanne McFayden

Contemporary Project 6

Ed Ruscha: Drum Skins

January 11 – October 4, 2020

Pioneering American artist Ed Ruscha debuted a new body of work in this Contemporary Project exhibition at the Blanton. *Ed Ruscha: Drum Skins* featured a dozen round paintings made between 2017 and 2019. Known for his use of language, Ruscha has collected found drumheads over the past forty years, some of which ultimately served as the canvases for these new works. Informed by the distinctive slang the artist grew up hearing in Oklahoma, the painted phrases consist of double and triple negatives, such as, “I Ain’t Telling You No Lie,” and, “I Never Done Nobody No Harm.” As Ruscha explains, “I grew up with people that spoke this way... I was very acutely aware of it and amused by it. It seems like you’d run from incorrect English, but I embraced it. I like seeing it and exposing it.”

Organized by Veronica Roberts, Curator, Modern and Contemporary Art.

Generous funding for this exhibition was provided by Jeanne and Michael Klein, with additional support from Ellen and David Berman and Suzanne Deal Booth.



Paper Vault

A suite of galleries dedicated to thematic exhibitions drawn from the Blanton's expansive collection of over 15,000 works on paper.



Charles White: Celebrating the Gordon Gift

September 7 – December 1, 2019

Charles White: Celebrating the Gordon Gift, organized jointly by the Blanton and UT's Department of African and African Diaspora Studies and the Art Galleries at Black Studies, showcased a transformative gift of twenty-three works by Charles White given to The University of Texas at Austin by Drs. Susan G. and Edmund W. Gordon. Two concurrent exhibitions, one on view at the Blanton and the other at the Christian-Green Gallery of Black Studies at UT, collectively celebrated White's remarkable career and legacy as one of the twentieth century's most accomplished draftsmen and influential arts educators. The Blanton's exhibition featured White's drawings and prints alongside work by those in his circle and revealed the impact of White's artistic output on pop culture and representations of Black life; the Christian-Green Gallery exhibition considered White's legacy and influence on contemporary artists, especially those interested in the human figure, including Deborah Roberts and Vincent Valdez.

Organized by Carter E. Foster, Deputy Director for Curatorial Affairs, Blanton Museum of Art; Veronica Roberts, Curator, Modern and Contemporary Art, Blanton Museum of Art; Dr. Cherise Smith, Chair of the African and African Diaspora Studies (AADS) Department and founding executive director of the Art Galleries at Black Studies (AGBS) at The University of Texas at Austin; Phillip Townsend, former Drs. Susan G. and Edmund W. Gordon Fellow in African American Art, Blanton Museum of Art; and Eddie Chambers, Professor, Art History (African Diaspora Art), The University of Texas at Austin.

Support for this exhibition at the Blanton was provided in part by Ellen and David Berman.

The Artist at Work

December 14, 2019 – October 25, 2020

Artists have long created images of themselves engaged in art-making in order to elevate their social status and establish their cultural importance. Whether in grand self-portraits, views of studios and art academies, or depictions of outdoor sketching expeditions, artists frequently cast themselves as their primary subject. Showcasing representations of artists at work from the Blanton's collection, this exhibition examined the ways in which artists have performed their identities, built their reputations, and interacted with the marketplace over the last 500 years.

Organized by Mairead Carney Horton, former Prints and Drawings Assistant



Film & Video Gallery

A gallery that features a rotating selection of film and video works by leading artists working around the world.

Major funding for the Film & Video Gallery was provided by Jeanne and Michael Klein.



Joiri Minaya: Labadee

September 14 – December 8, 2019

Joiri Minaya's video *Labadee* explores the social and economic dynamics at play in Labadee, Haiti, on a private beach leased to Royal Caribbean cruise lines until 2050. Connecting the Caribbean tourism industry with the legacy of invasion and colonization, the video begins with passages from Christopher Columbus's diary recounting his arrival in the New World that transition seamlessly into a description of a contemporary visit to Labadee. There, a wall separates the tourists from the locals; the only Haitians allowed on the beach are those employed by the resort or who pay a fee to sell goods or perform. An artist-designed installation of tropical-print Spandex in the adjacent hallway evoked Labadee's wall, giving the kitschy patterns a critical edge. Minaya's meditation on Labadee reveals the exploitation, exoticization, controlled access, and inequality central to tourism—a system that is far from "all-inclusive."

Organized by Claire Howard, Assistant Curator, Modern and Contemporary Art

Wael Shawky: *Cabaret Crusades III: The Secrets of Karbala*

December 21, 2019 – April 19, 2020

In his three-part, widely-acclaimed video series *Cabaret Crusades* Egyptian artist Wael Shawky explores the religious wars found in the Medieval period. The Blanton screened the self-contained third installment of this series, *Cabaret Crusades III: The Secrets of Karbala*. All three works in the trilogy are based on the 1983 book *The Crusades through Arab Eyes* by the French-Lebanese writer Amin Malouf. Interested in history's interpretation more than history itself, Shawky created a highly stylized visual language using marionette puppets of blown glass and a handmade, revolving set. The result is a mesmerizing, visually stunning journey through a conflict whose effects still resonate in today's world.

Organized by Carter E. Foster, Deputy Director for Curatorial Affairs

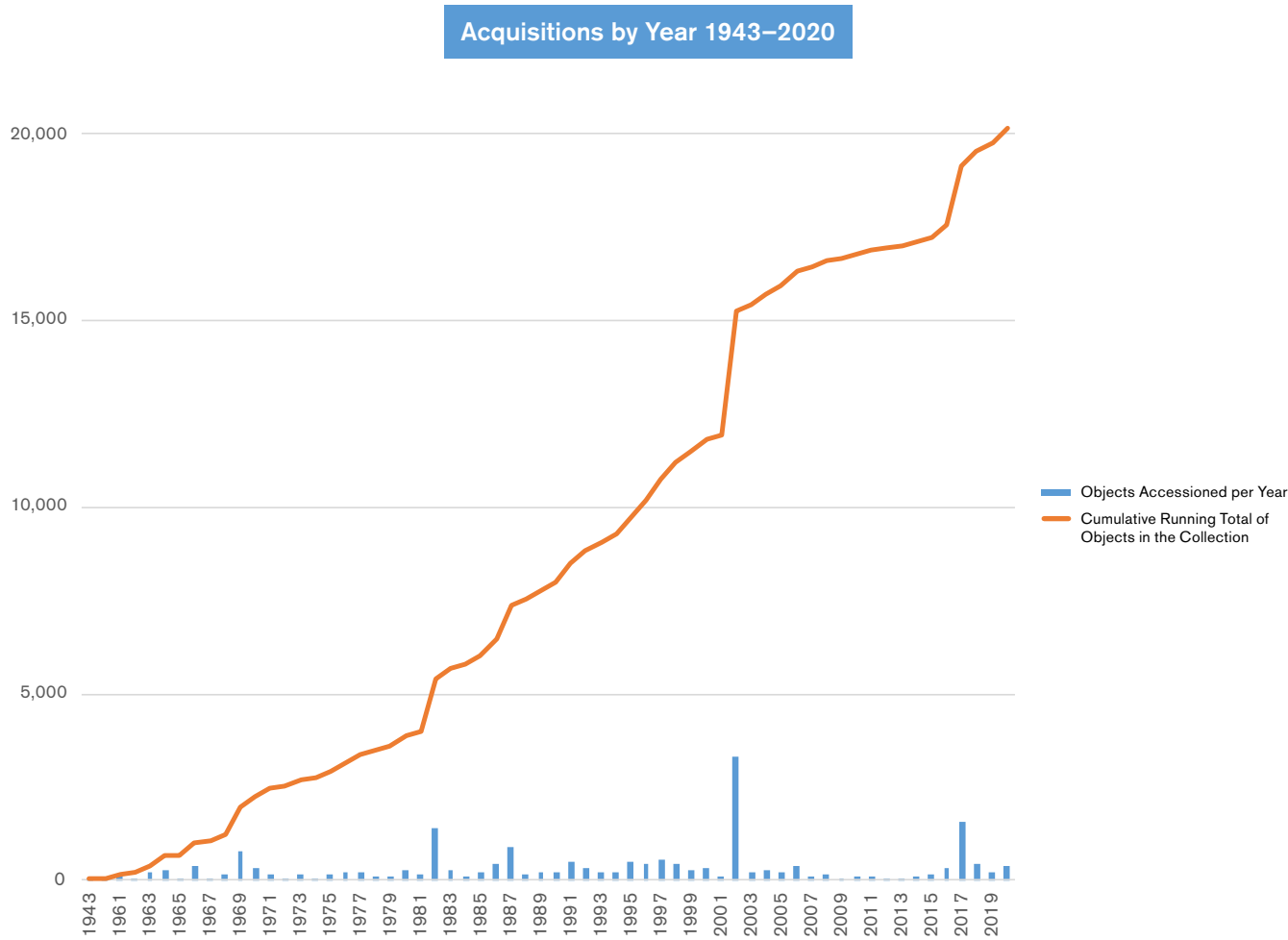


**The Blanton is
Home to a Growing Collection**

Collection Building & Teaching from the Collection

Since the Blanton was founded in 1963, it has benefited tremendously from the generosity of visionary patrons who have helped the museum build an esteemed collection known for its strengths in American and Latin American art, European art, prints and drawings, and contemporary art from around the world. The Blanton's second-floor galleries are dedicated to dynamic, regularly changing displays of works from the museum's permanent collection.

This chart illustrates the growth of the Blanton's collection since the museum's inception (1963–2020):



**please see pp. 31–46 for a list of the Blanton's 2019–20 acquisitions.*

Art of the Spanish Americas

Following a successful three-year pilot program developed to study and display art of the Spanish Americas and build interdisciplinary partnerships across campus, in 2019 the Carl & Marilyn Thoma Foundation awarded the Blanton a \$2 million endowment gift to permanently support a dedicated curatorial position at the museum: The Marilyn Thoma Associate Curator, Art of the Spanish Americas. Rosario I. Granados currently holds this endowed position and also led the program during the initial three-year pilot grant phase, which was also funded by the Thoma Foundation. This is only the second endowed curatorial position for Spanish American art in the United States and the first named, endowed position at the Blanton.

As the program has grown, so has the depth of the Blanton's collection in this area. The pilot program launched with the long-term loan of works from Marilyn and Carl Thoma's esteemed collection, with the hope that this support would galvanize others. Indeed, the success of the pilot program inspired a major gift of 76 works of Venezuelan art from noted collector Patricia Phelps de Cisneros one year later, in 2017. The Blanton subsequently purchased 119 works from the world-class collection of Roberta and Richard Huber, encompassing works from Peru, Bolivia, and Brazil, further expanding the museum's holdings.

In partnership with LLILAS Benson Latin American Studies and Collections and other colleagues at UT, the Blanton continues to build on its cross-campus efforts to facilitate object-based teaching, research, and scholarship on visual and material culture from this period. The Blanton regularly hosts lectures by international scholars on art of the Spanish Americas.



▲ Rosario I. Granados, The Marilyn Thoma Associate Curator, Art of the Spanish Americas, teaching a UT class in the galleries dedicated to art of the Spanish Americas.

Art Loans to Other Museums

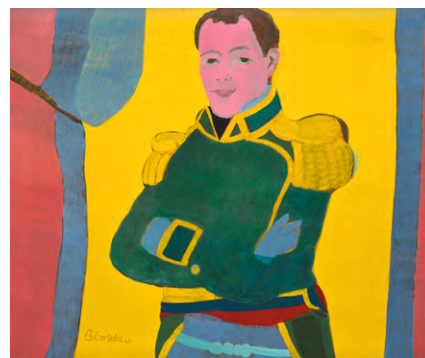
In 2019–20, the Blanton loaned 34 objects from its collection to 20 institutions around the world. The Blanton is committed to supporting the efforts of its peers through loaning requested objects to their exhibitions, which also helps expand the reach and impact of the Blanton's highly regarded collection.

- Americas Society, New York, NY
- Amon Carter Museum of American Art, Fort Worth, TX
- Brooklyn Museum, Brooklyn, NY
- Ca'Pesaro Galleria Internazionale d'Arte Moderna, Venice, Italy
- Charles M. Russell Museum, Great Falls, MT
- Columbus Museum of Art, Columbus, OH
- Contemporary Arts Museum Houston, Houston, TX
- Crystal Bridges Museum of American Art, Bentonville, AR
- Ellen Noël Art Museum, Odessa, TX
- Institute of Contemporary Art, Miami, FL
- Modern Art Museum of Fort Worth, Fort Worth, TX
- Museum of Contemporary Art Denver, Denver, CO
- Museum of Fine Arts, Houston, Houston, TX
- Museo de Arte Miguel Urrutia (MAMU), Bogota, Colombia
- New Museum, New York, NY
- Oklahoma Contemporary, Oklahoma City, OK
- Parrish Art Museum, Water Mill, NY
- Pérez Art Museum Miami, Miami, FL
- Pulitzer Arts Foundation, Saint Louis, MO
- San Diego Museum of Art, San Diego, CA



Alice Neel, *David Bourdon and Gregory Battcock*, 1970, oil on canvas, 59 3/4 x 56 in., Blanton Museum of Art, The University of Texas at Austin, Archer M. Huntington Museum Fund, 1983

Loaned to: *After Stonewall, 1969–1989*, at the Columbus Museum of Art



Beatriz González, *Apuntes para la historia extensa, continuación [Notes for an Extensive History, Continuation]*, 1968, oil on canvas, 39 1/2 x 47 1/4 in., Blanton Museum of Art, The University of Texas at Austin, Gift of Judy S. and Charles W. Tate, 2016

Loaned to: *Beatriz González: A Retrospective*, at the Pérez Art Museum Miami; the Museum of Fine Arts, Houston; and Museo de Arte Miguel Urrutia (MAMU)

Acquisitions

The following works of art were acquired by the Blanton between September 1, 2019 and August 31, 2020.

JULIO ALPUY (Tacuarembó, Uruguay, 1919 – New York City, 2009)

La Tierra [*The Earth*], 1963

Oil on wood with incising

38 3/4 x 61 1/2 in.

Gift of Judy S. and Charles W. Tate, 2019

CANDIDA ALVAREZ (born New York City, 1955)

Nueva York, from the *S.A.F.E.* portfolio, 1991

Lithograph

24 x 24 in.

Gift of the Gesso Foundation, 2020

UNKNOWN ARTIST

Mexican Marionette, 1960s

Etching on paper

17 x 14 3/16 in.

Gift of Gilberto Cárdenas, 2019

UNKNOWN ARTIST

Que viva California / CAP, 1970s

Poster on paper

17 1/2 x 14 1/8 in.

Gift of Gilberto Cárdenas, 2019

JANINE ANTONI (born Bahamas, 1964)

Untitled (*Touched by the Artist*), from the "Way in Way Out" portfolio, 1996

Screenprint on perforated paper

6 1/4 x 11 1/2 x 3/16 in.

Gift of the Gesso Foundation, 2020

IDA APPLEBROOG (born Bronx, New York, 1929)

Untitled from the "Way in Way Out" portfolio, 1996

Screenprint with watercolor

9 x 12 in.

Gift of the Gesso Foundation, 2020

JUAN ARAUJO (born Caracas, Venezuela, 1971)

Libro de Horas [*Book of Hours*], 2003

Oil on paper on MDF

6 3/4 x 4 3/4 in.

Gift of Maria Ines Sicardi in Memory of Marisol Broido, 2019

ERNESTO BALLESTEROS (born Buenos Aires, Argentina, 1963)

10,000 líneas formando una imagen [*10,000 Lines Forming an Image*], 2001

Pencil on paper

22 3/4 x 35 3/4 in.

Gift of Judy S. and Charles W. Tate, 2019

ALESSANDRO BALTEO-YAZBECK (born Caracas, Venezuela, 1972)
Último barril de petróleo, fecha pospuesta [*Last Oil Barrel, date postponed*], 2009

Ink and paper on wood

1 3/8 x 1 x 1 in.

Gift of Patricia Phelps de Cisneros, 2019

KEVIN BEASLEY (born Lynchburg, Virginia, 1985)

Slab XII, 2019

Polyurethane resin, raw Virginia cotton, altered housedresses, altered kaftans, altered t-shirts, du-rags, stainless steel fasteners

96 x 58 7/8 x 3 1/4 in.

Purchase through the generosity of an anonymous donor, 2020

▼ **PIERRE BONNARD** (1867 – 1947)

Vase des fleurs des champs, circa 1932

Oil on canvas

21 1/4 x 28 3/4 in.

Bequest of Margaret McDermott, 2019



PALMA DE BRETT (born Lexington, Kentucky, 1949)

Hot Spot, 1991

Photoetching and etching

24 1/8 x 23 15/16 in.

Gift of the Gesso Foundation, 2020

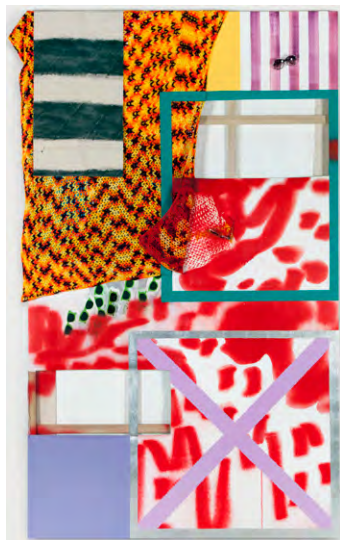
▼ **SARAH CAIN** (born Albany, New York, 1979)

Sunglasses, 2012

Acrylic, blanket, sunglasses, silver leaf, canvas, and string on canvas

122 x 77 x 4 in.

Gift of the artist, 2020



WALTERCIO CALDAS (born Rio de Janeiro, Brazil, 1946)

Livro [Book], 2004

Stainless steel and yarn

12 1/2 x 36 x 23 3/8 in.

Gift of Judy S. and Charles W. Tate, 2019

SÉRGIO DE CAMARGO (Rio de Janeiro, Brazil, 1930–1990)

Sem título [Untitled], circa 1966

Painted wood construction

9 1/2 x 12 1/4 in.

Gift of Judy S. and Charles W. Tate, 2019

PIA CAMIL (born Mexico City, 1980)

Highway Follies, 2011

Watercolor on Polaroid

3 1/4 x 4 1/4 in.

Gift of Patricia Phelps de Cisneros in honor of Carrie Cooperider, 2019

PIA CAMIL (born Mexico City, 1980)

Highway Follies, 2011

Resin and mineral pigment paint on canvas

59 1/16 x 78 3/4 in.

Gift of Patricia Phelps de Cisneros in honor of Sebastián Cisneros-Santiago, 2019

PIA CAMIL (born Mexico City, 1980)

Highway Follies, 2011

Resin and mineral pigment paint on canvas

59 1/16 x 78 3/4 in.

Gift of Patricia Phelps de Cisneros in honor of Catalina Cisneros-Santiago, 2019

PIA CAMIL (born Mexico City, 1980)

Highway Follies, 2011

Watercolor on Polaroid

3 1/4 x 4 1/4 in.

Gift of Patricia Phelps de Cisneros in honor of Carrie Cooperider, 2019

PIA CAMIL (born Mexico City, 1980)

Highway Follies, 2011

Watercolor on Polaroid

3 1/4 x 4 1/4 in.

Gift of Patricia Phelps de Cisneros in honor of Carrie Cooperider, 2019

MARIO CARREÑO (La Habana, Cuba, 1913 – Santiago de Chile, 1999)

Hombre con guitarra [Man with Guitar], 1947

Oil on canvas

23 3/8 x 29 3/8 in.

Gift of Judy S. and Charles W. Tate, 2019

MARIANA CASTILLO DEBALL (born Mexico City, 1975)

Elefantenkopf-Maske aus Bali (Grasland von Kamerun), from the series *Falschgesichter [Mask of an Elephant's Head, Bali (Central Cameroon)]*, from the series *False Face Society*, 2008

Printed text on paper

11 7/16 x 10 5/8 x 2 3/4 in.

Gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2019

MARIANA CASTILLO DEBALL (born Mexico City, 1975)

Geheimbund-Maske Im Yoruba-Stil (Nigerien) from the series *Falschgesichter [Mask of a Secret Society, Yoruba style (Nigeria)]*, from the series *False Face Society*, 2008

Printed text on paper

11 7/16 x 10 5/8 x 2 3/4 in.

Gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2019

MARIANA CASTILLO DEBALL (born Mexico City, 1975)

Grab-Maske aus Ton, Peruanisches Kunstengebiet, from the series *Falschgesichter [Grave Mask of Clay, Peruvian Coast]*, from the series *False Face Society*, 2008

Printed text on paper

11 7/16 x 10 5/8 x 2 3/4 in.

Gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2019

MARIANA CASTILLO DEBALL (born Mexico City, 1975)

Maske der Ibibio (südost-Nigerien), from the series
Falschgesichter [Mask, Ibibio (Southeastern Nigeria)], from the series *False Face Society*, 2008

Printed text on paper

11 7/16 x 10 5/8 x 2 3/4 in.

Gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2019

MARIANA CASTILLO DEBALL (born Mexico City, 1975)

Maske der Irokesen (Östliches Nordamerika), from the series
Falschgesichter [Iroquois Mask, (Eastern United States)], from the series *False Face Society*, 2008

Printed text on paper

11 7/16 x 10 5/8 x 2 3/4 in.

Gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2019

MARIANA CASTILLO DEBALL (born Mexico City, 1975)

Maske von den Tami-Inseln (Neu-Guinea), from the series
Falschgesichter [Mask, Tami Islands (New Guinea)], from the series *False Face Society*, 2008

Printed text on paper

11 7/16 x 10 5/8 x 2 3/4 in.

Gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2019

MARIANA CASTILLO DEBALL (born Mexico City, 1975)

Mit Spiegeln verzierte Maske (Kongo-Mundung), from the series
Falschgesichter [Mask, Ornamented with Mirrors. Lower Congo], from the series *False Face Society*, 2008

Printed text on paper

11 7/16 x 10 5/8 x 2 3/4 in.

Gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2019

AMILCAR DE CASTRO (Paraisópolis, Brazil, 1920 – Belo

Horizonte, Brazil, 2002)

Sem título [Untitled], 1994

Iron

17 1/4 x 18 x 5 in.

Gift of Judy S. and Charles W. Tate, 2019

► **ELIZABETH CATLETT** (Washington, D.C., 1915 – Cuernavaca, Mexico, 2012)

American Women Unite (Unidad de la Mujer Americana), 1963

Color woodcut

9 1/2 x 12 3/4 in.

Purchase through the generosity of the Still Water Foundation, 2020

LEDA CATUNDA (born São Paulo, Brazil, 1961)

Os amantes [The Lovers], 1990

Acrylic on lace on canvas

48 9/16 x 82 11/16 x 2 3/4 in.

Gift of Patricia Phelps de Cisneros in honor of Paulo Herkenhoff, 2019

YREINA D. CERVÁNTEZ (born Garden City, Kansas, 1952)

My Home Boy Mario, 1985

Screenprint on paper

14 9/16 x 8 3/8 in.

Gift of Gilberto Cárdenas, 2019

YREINA D. CERVÁNTEZ (born Garden City, Kansas, 1952)

Study for Jaguar Dance [Estudio para Danza Ocelotl], circa 1983

Graphite and ink on paper

24 13/16 x 19 in.

Gift of Gilberto Cárdenas, 2019

MARTÍN CHAMBI (Coasa, Peru, 1891 – Cuzco, Peru, 1973)

Sin título [Untitled] (Machu Picchu), 1920s

Silver gelatin print postcard

5 3/8 x 3 3/8 in.

Gift of José Kusunoki Fuero and Olga Rodríguez de Kusunoki, 2020

PABLO CHIUMINATTO (born Viña del Mar, Chile, 1965)

Sin título [Untitled], 2006

Oil on canvas

44 3/4 x 78 3/4 in.

Gift of Judy S. and Charles W. Tate, 2019



LENKA CLAYTON (born Cornwall, England, 1977)

Animal Photographed by an East German Spy, from "Typewriter Drawings" series, 2018

Typewriter ink on paper

11 x 8 1/2 in.

Purchase through the generosity of Nion McEvoy and Leslie Berriman, 2020

LENKA CLAYTON (born Cornwall, England, 1977)

Georgia O'Keeffe Written Four Times by Alfred Stieglitz, 09/20/1919, from "Typewriter Drawings" series, 2019

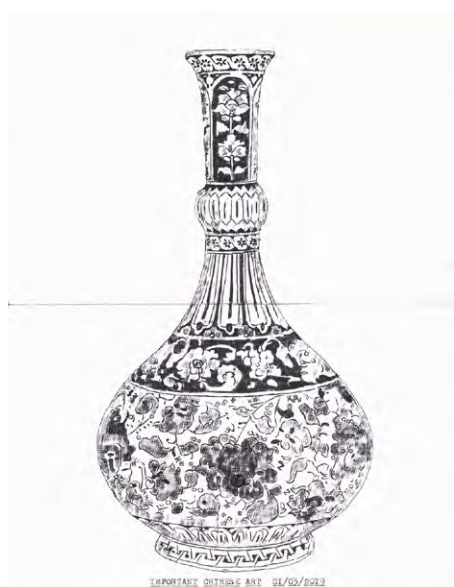
Typewriter ink on paper

11 x 8 1/2 in.

Purchase through the generosity of Nion McEvoy and Leslie Berriman, 2020

LENKA CLAYTON (born Cornwall, England, 1977)
Typewriter Drawings, from "Typewriter Drawings" series, 2019
 Typewriter ink on paper
 11 x 8 1/2 in.
 Purchase through the generosity of Nion McEvoy and Leslie Berriman, 2020

▼ **LENKA CLAYTON** (born Cornwall, England, 1977)
Important Chinese Art, 01/03/2019, from "Typewriter Drawings" series, 2019
 Typewriter ink on paper
 11 x 8 1/2 in.
 Purchase through the generosity of Flora Marvin, 2020



CHUCK CLOSE (born Monroe, Washington, 1940)
 Untitled (*in honor of Peter Hujar*), 2000
 Iris print
 20 x 24 in.
 Gift of the Gesso Foundation, 2020

LEE COLIN LOY (born 1953)
 Untitled, 1991
 Photogravure with colored pencil and watercolor
 24 1/16 x 24 in.
 Gift of the Gesso Foundation, 2020

MARSHA COTTRELL (born 1964)
 Untitled (*11:10:58 am*), 2017
 Laser toner on paper
 8 1/2 x 11 in.
 Gift of Suzanne Deal Booth, 2019

ALEJANDRO DIAZ (born San Antonio, Texas, 1963)
Does this Sign Make me Look Fat [Me hace parecer gordo este signo], 2012
 Acrylic on cast resin
 13 x 8 in.
 Gift of Michael Landrum and Pepper Paratore, 2020

ALEJANDRO DIAZ (born San Antonio, Texas, 1963)
Emotionally Moving Sale [Venta emocionante], 2012
 Acrylic on cast resin
 13 x 8 in.
 Gift of Michael Landrum and Pepper Paratore, 2020

ALEJANDRO DIAZ (born San Antonio, Texas, 1963)
Happiness is Expensive [La felicidad es cara], 2012
 Acrylic on cast resin
 13 x 8 in.
 Gift of Michael Landrum and Pepper Paratore, 2020

ALEJANDRO DIAZ (born San Antonio, Texas, 1963)
I Beg to Differ [Perdón por disentir], 2012
 Acrylic on cast resin
 13 x 8 in.
 Gift of Michael Landrum and Pepper Paratore, 2020

ALEJANDRO DIAZ (born San Antonio, Texas, 1963)
Mexicans Without Borders [Mexicanos sin fronteras], 2012
 Acrylic on cast resin
 13 x 8 in.
 Gift of Michael Landrum and Pepper Paratore, 2020

ALEJANDRO DIAZ (born San Antonio, Texas, 1963)
Please Don't Feed the Docents [Favor de no dar comida a los docentes], 2012
 Acrylic on cast resin
 13 x 8 in.
 Gift of Michael Landrum and Pepper Paratore, 2020

ALEJANDRO DIAZ (born San Antonio, Texas, 1963)
The Filet Mignon of Affordable Conceptual Art [El filete miñón del arte conceptual asequible], 2012
 Acrylic on cast resin
 13 x 8 in.
 The University of Texas at Austin,

ALEJANDRO DIAZ (born San Antonio, Texas, 1963)
Unknown Artists at Unheard of Prices! [¡Artistas desconocidos a precios inauditos!], 2012
 Acrylic on cast resin
 13 x 8 in.
 Gift of Michael Landrum and Pepper Paratore, 2020

DANIELLA DOOLING (born 1967)
 Untitled from the "Way in Way Out" portfolio, 1996
 Screenprint with watercolor
 12 x 9 in.
 Gift of the Gesso Foundation, 2020

TONY FEHER (Albuquerque, New Mexico, 1956 – New York City, 2016)
 Untitled, 2001
 White, red, blue, black, and green plastic shopping bags and nylon twine
 40 x 19 x 12 in.
 Anonymous gift, 2019

ARISTIDES FERNANDEZ (Güines, Cuba, 1904–1934)
Los obreros [*The Workers*], circa 1930
 Ink, watercolor, and wash on thin board
 8 1/2 x 12 3/8 in.
 Gift of Judy S. and Charles W. Tate, 2019

PEDRO FIGARI (Montevideo, Uruguay, 1861–1938)
El requiebro [*The Compliment*], circa 1920
 Oil on board
 18 x 23 1/2 in.
 Gift of Judy S. and Charles W. Tate, 2019

SAMSON FLEXOR (Soroca, Moldova, 1907 – São Paulo, Brazil, 1971)
Composição [*Composition*], 1922
 Ink and gouache with graphite on paper
 9 1/2 x 9 1/2 in.
 Gift of Judy S. and Charles W. Tate, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Bronze Smoke, 1978
 Lithograph drawn with tusche wash, printed from two stones
 31 x 22 1/2 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Earth Slice, 1978
 Soft ground and sugar lift etching and aquatint
 26 x 22 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Ganymede, 1978
 Soft ground and sugar lift etching
 22 1/2 x 16 1/2 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Green Likes Mauve, 1970
 Pochoir/stencil
 22 x 30 1/2 in.
 Gift of the Helen Frankenthaler Foundation, 2019

▼ **HELEN FRANKENTHALER** (New York City, 1928 – Darien, Connecticut, 2011)
Guadalupe, 1989
 Mixographia
 69 x 45 in.
 Gift of the Helen Frankenthaler Foundation, 2019



HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Harvest, 1976
 Lithograph
 26 x 22 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Harvest, Cancellation Proof, 1976
 Lithograph
 26 x 22 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Harvest, Trial Proof 1, 1976
 Lithograph
 26 x 22 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Harvest, Working Proof 1, 1976
 Lithograph
 26 x 22 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Harvest, Working Proof 2, 1976
 Lithograph
 26 x 22 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Harvest, Working Proof 3, 1976
 Lithograph
 26 x 22 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Harvest, Working Proof 4, 1976
 Lithograph
 26 x 22 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Japanese Maple, 2005
 Woodcut
 26 x 38 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Monotype XVI, 1991
 Monotype from woodblock
 25 1/2 x 38 1/2 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
Round Robin, 2000
 Etching, aquatint, and mezzotint
 7 x 16 5/16 in.
 Gift of the Helen Frankenthaler Foundation, 2019

HELEN FRANKENTHALER (New York City, 1928 – Darien, Connecticut, 2011)
 Untitled, 1967
 Screenprint
 25 3/4 x 17 7/8 in.
 Gift of the Helen Frankenthaler Foundation, 2019

GENEVIEVE GAINARD (born Orange, Massachusetts, 1981)
Blackish, 2018
 Chromogenic print on paper
 32 x 48 in.
 Purchase through the generosity of an anonymous donor, 2020

GENEVIEVE GAINARD (born Orange, Massachusetts, 1981)
Get Out, 2017
 Chromogenic print on paper
 36 x 54 in.
 Purchase through the generosity of an anonymous donor, 2020

PHILIP GALLE (Haarlem, Netherlands, 1537 – Antwerp, Belgium, 1612)
Charity, from *The Seven Virtues*, 1559
 Engraving
 11 x 14 1/2 in.
 Gift of Julian and Hope Edison in memory of Francesca Consagra, 2019

HUGO GELLERT (Budapest, Hungary, 1892 – Freehold Township, New Jersey, 1985)
ABC of Democracy, 1943
 Silkscreen
 15 x 12 in.
 Gift of Mary Ryan and Bruce Lebowitz, 2019

HUGO GELLERT (Hungary, 1892 – United States, 1985)
Free Man's Duties 2, 1943
 Silkscreen
 15 1/4 x 13 in.
 Gift of Jeffrey Lee, 2019



▲ **JEFFREY GIBSON** (born Colorado Springs, Colorado, 1972)
People Like Us, 2018
 Custom-printed polyester satin and neoprene, cotton, silk ikat velvet, wool, and repurposed quilt, tapestry, and vestment, with glass, plastic, and stone beads, nickel and brass studs, brass grommets, cultured pearls, nylon ribbon, and artificial sinew on tipi poles
 85 x 74 x 5 in.
 Purchase through the generosity of the Meinig Family Foundation and the Alturas Foundation, 2019



CHARLES GINNEVER (San Mateo, California, 1931–2019)

Rashomon, 2014

Artist's book

16 1/8 x 12 3/16 in.

Gift of the Charles Ginnever Trust, 2020

NAN GOLDIN (born Washington, DC, 1953)

Untitled (in honor of Cookie Mueller, from the *1989 Estate Project for Artists with AIDS* portfolio, 2000

Cibachrome

24 x 20 in.

Gift of the Gesso Foundation, 2020

ANTÔNIO GONCALVES GOMIDE (Itapetininga, Brazil, 1895 – Ubatuba, Brazil, 1967)

Sem título [Untitled], late 1930s

Ink and gouache with graphite on paper

7 5/8 x 10 1/8 in.

Gift of Judy S. and Charles W. Tate, 2019

ANTÔNIO GONCALVES GOMIDE (Itapetininga, Brazil, 1895 – Ubatuba, Brazil, 1967)

Sem título [Untitled], late 1930s

Gouache and graphite on brown paper

7 5/8 x 10 7/8 in.

Gift of Judy S. and Charles W. Tate, 2019

JOSEFINA GUILISASTI (born Santiago, Chile, 1963)

Still Life, 2006

Oil on canvas

42 1/4 x 43 1/4 in.

Gift of Judy S. and Charles W. Tate, 2019

JOSEFINA GUILISASTI (born Santiago, Chile, 1963)

Still Life, 2006

Oil on canvas

42 1/2 x 43 1/4 in.

Gift of Judy S. and Charles W. Tate, 2019

JANE HAMMOND (born Bridgeport, Connecticut, 1950)

Untitled from the "*Way in Way Out*" portfolio, 1996

Screenprint

12 x 9 in.

Gift of the Gesso Foundation, 2020

JIM HODGES (born Spokane, Washington, 1957)

Really (in honor of Felix Gonzalez-Torres, from the *1989 Estate Project for Artists with AIDS* portfolio, 2000

Double-sided Iris print

20 x 24 in.

Gift of the Gesso Foundation, 2020

◀ **SHARA HUGHES** (born Atlanta, Georgia, 1981)

You're Highly Evolved and Beautiful, 2019

Oil and acrylic on canvas

68 x 60 in.

Purchase through the generosity of Erika and John Toussaint

KIM JONES (born San Bernardino, California, 1944)

Untitled from the "*Way in Way Out*" portfolio, 1996

Screenprint with marker

12 x 9 in.

Gift of the Gesso Foundation, 2020

LEANDRO KATZ (born Buenos Aires, Argentina, 1938)

27 molinos: Alfabetos, gigantes y molinos [*27 Windmills: Alphabets, Giants, and Windmills*], 1989

Artist book

8 1/16 x 9 5/8 in.

Gift of Leandro Katz, 2019

LEANDRO KATZ (born Buenos Aires, Argentina, 1938)

Friday's Footprint [*La huella de Friday*], 1982 / 2019

Installation, slide projection on wall with footprint on sandbox on the floor

4 x 55 x 25 in.

Gift of Leandro Katz and Henrique Faria Fine Art, 2019

LEANDRO KATZ (born Buenos Aires, Argentina, 1938)

Palabras, frases, oraciones [*Words, Phrases, Sentences*], 2016

Artist book

10 1/16 x 7 1/16 in.

Gift of Leandro Katz, 2019

LEANDRO KATZ, RICARDO BLANCO, FLORENCIO MALATESTA, AND LUIS LEVIN

Urnas Metal [*Urnas : Metal*], 1961

Artist book

7 7/8 x 5 1/2 in.

Gift of Leandro Katz, 2019

GYULA KOSICE (Kosice, Czechoslovakia (Slovakia), 1924 – Buenos Aires, Argentina, 2016)
Gota de agua móvil suspendida [*Suspended Mobile Water Drop*], 1972
 Plexiglas, agua destilada y aireador
 25 9/16 x 17 11/16 x 3 15/16 in.
 Ellen and Steve Susman Collection, 2019

WIFREDO LAM (Sagua la Grande, Cuba, 1902 – Paris, France, 1982)
 Sans titre [Untitled], circa 1950
 Black ink on heavy paper
 10 3/8 x 7 in.
 Gift of Judy S. and Charles W. Tate, 2019

JULIO LARRAZ (born Havana, Cuba, 1944)
Study for the Landing [*Estudio para el desembarco*], 1986
 Oil on canvas
 35 3/4 x 35 3/4 in.
 Gift of Judy S. and Charles W. Tate, 2019

JULIO LE PARC (born Mendoza, Argentina, 1928)
Continuel Mobile [*Continual Mobile*], 1966
 Aluminum and color acetate with cloth, cardboard, and fishing wire on wood
 38 3/4 x 15 3/4 x 3 1/4 in.
 Gift of Judy S. and Charles W. Tate, 2019

LÈO LIMÓN (born Los Angeles, California, 1952)
Ese Muerte Looking for (?), 1984
 Pastel on paper
 19 x 25 3/16 in.
 Gift of Gilberto Cárdenas, 2019

LÈO LIMÓN (born Los Angeles, California, 1952)
Los Angeles, 1984
 Pastel on paper
 19 x 25 3/16 in.
 Gift of Gilberto Cárdenas, 2019

LÈO LIMÓN (born Los Angeles, California, 1952)
Mexica Nativa Dancer, 1981
 Screenprint on paper
 25 x 19 1/8 in.
 Gift of Gilberto Cárdenas, 2019

LÈO LIMÓN (born Los Angeles, California, 1952)
Quetzalcoatl, 1990
 Screenprint on paper
 19 1/8 x 25 in.
 Gift of Gilberto Cárdenas, 2019

JUDITH LINHARES (born Pasadena, California, 1940)
Purgatory, from the *S.A.F.E.* portfolio, 1991
 Lithograph and linoleum cut
 24 1/16 x 24 1/16 in.
 Gift of the Gesso Foundation, 2020

LUIS LIZARDO (born Caracas, Venezuela, 1956)
 Sin título [Untitled], 2004–2005
 Paper and nylon filament
 61 x 37 x 30 in.
 Gift of Judy S. and Charles W. Tate, 2019

MATEO LÓPEZ (born Bogotá, Colombia, 1978)
Composicion modular No. 1 [*Modular Composition No. 1*], 2011
 Paint and paper on wood
 118 1/8 x 60 5/8 x 60 5/8 in.
 Gift of Patricia Phelps de Cisneros in honor of Tomás Orinoco Griffin-Cisneros and Eva Luisa Griffin-Cisneros, 2019

▼ **JAMES LUNA** (Orange, California, 1950–2018)
Half Indian/ Half Mexican, 1992
 Triptych; black and white photograph
 14 x 11 in. each
 Gift of Antonio C. La Pastina and Dale A. Rice, 2020



JAMES LUNA (Orange, California, 1950–2018)
Half Indian/ Half Mexican, 2011
 Triptych; color photograph
 14 x 11 in. each
 Gift of Antonio C. La Pastina and Dale A. Rice, 2020

CARLOS MÉRIDA (Guatemala City, Guatemala, 1891 – Mexico City, 1984)
Estudio para Mecanismo mudable [*Study for Mutable Mechanism*], circa 1969
 Graphite and colored pencil on paper
 6 11/16 x 5 1/2 in.
 Gift of Judy S. and Charles W. Tate, 2019

CARLOS MÉRIDA (Guatemala City, Guatemala, 1891 – Mexico City, 1984)
Mecanismo mudable [*Mutable Mechanism*], 1969
 Oil on board
 19 1/8 x 15 3/8 in.
 Gift of Judy S. and Charles W. Tate, 2019

CARLOS MÉRIDA (Guatemala City, Guatemala, 1891 – Mexico City, 1984)
 Sin título [Untitled], 1968
 Petroplastic with gold metallic paint over red ground on wood panel
 46 3/8 x 23 13/16 in.
 Gift of Judy S. and Charles W. Tate, 2019

FRANCO MONDINI-RUIZ (born San Antonio, Texas, 1961)

After the Fall [Después de la caída], 2007

Acrylic on canvas

48 x 60 x 1 1/4 in.

Gift of Michael Landrum and Pepper Paratore, 2020

FRANK C. MOORE (New York City, 1953–2002)

Conservation Casinos, from the "Way in Way Out" portfolio, 1996

Screenprint with watercolor on paper

12 x 9 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Protective Custody, 1995

Watercolor and gouache on paper

11 1/4 x 20 1/2 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Puritan Theorem from the S.A.F.E. portfolio, 1991

Screenprint and stencil on paper

24 x 24 1/16 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park (Eye Fountain sketch), circa 1993–1995

Watercolor and graphite on paper

14 x 11 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park (Eye Fountain), circa 1993–1995

Watercolor and graphite on paper

14 x 11 in.

Gift of the Gesso Foundation, 2020

► **FRANK C. MOORE** (New York City, 1953–2002)

PWA Park Untitled (Cells & Platelets), circa 1993–1995

Watercolor and pencil on paper

11 x 14 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park (2 – Ear Speaker Plays Up to Date Preventions & Treatment Info), circa 1993–1995

Watercolor and pencil on paper

11 x 14 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park (Music Ear), circa 1993–1995

Watercolor and pencil on paper

11 x 14 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park (Coronary Fountain), circa 1993–1995

Watercolor and pencil on paper

11 x 14 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park (Cytomegalo Virus, Stomach Snack Bar), circa 1993–1995

Watercolor and pencil on paper

11 x 14 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park (Femur Bench), circa 1993–1995

Watercolor and pencil on paper

11 x 14 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park (Femur Bench), circa 1993–1995

Watercolor and pencil on paper

11 x 14 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park (Incontinence Column), circa 1993–1995

Watercolor and pencil on paper

11 x 14 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park Untitled (HIV), circa 1993–1995

Watercolor and pencil on paper

11 x 14 in.

Gift of the Gesso Foundation, 2020

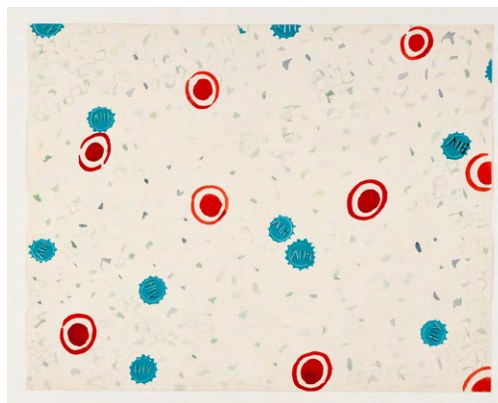
FRANK C. MOORE (New York City, 1953–2002)

PWA Park (Sleeve Trellis), circa 1993–1995

Watercolor and pencil on paper

11 x 14 in.

Gift of the Gesso Foundation, 2020



FRANK C. MOORE (New York City, 1953–2002)

PWA Park (Game Board), circa 1993–1995

Watercolor and pencil on paper

22 x 14 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park (Swollen Lymph Node Garbage Can), circa 1993–1995

Watercolor and graphite on paper

14 x 11 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

PWA Park (White Marble Clitoris with Heater in Winter), circa 1993–1995

Watercolor and graphite on paper

14 x 11 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Radio Pudding [for Joe Brainard], from *1989 Estate Project for Artists with AIDS* portfolio, 2000

Monotype and photo engraving on paper

18 13/16 x 24 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Study for Debutantes, 1992

Gouache and graphite on paper

10 3/8 x 14 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Study for Beacon IV, 1998

Gouache, graphite, and watercolor on paper

10 x 13 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Study for Bubble Bath, 1990

Gouache and graphite on paper

14 x 11 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

The Right Shoes, 1989

Oil on canvas on feather board with leather frame with grommets and laces

47 x 39 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Untitled (*Study for Beacon, 1 Hand*), 1998

Watercolor on paper

11 3/8 x 15 1/16 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Untitled (*Study for Beacon, 3 Hands*), 1998

Watercolor on paper

11 3/8 x 15 1/16 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Untitled (*Study for Beacon, Hands and Pill Bottle*), 1998

Watercolor on paper

11 3/8 x 15 1/16 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Untitled (*Study for Beacon, Hands and Tentacles*), 1998

Watercolor on paper

11 3/8 x 15 1/16 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Untitled (*Study for Gulliver Awake, yellow*), circa 1993–1994

Gouache, silkscreen, and collage with dried flowers on paper

10 1/4 x 20 1/4 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Vital Signs, from the *Vital Signs* portfolio, 1990, 1990

Etching on paper

16 1/2 x 14 1/4 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Cradle of Life, from the *Vital Signs* portfolio, 1990

Etching on paper

16 1/2 x 14 1/4 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

The Gambler, from the *Vital Signs* portfolio, 1990

Etching on paper

16 1/2 x 14 1/4 in.

Gift of the Gesso Foundation, 2020

FRANK C. MOORE (New York City, 1953–2002)

Cradle of Life II, from the *Vital Signs* portfolio, 1990

Etching on paper

16 1/2 x 14 1/4 in.

Gift of the Gesso Foundation, 2020

KATRINA MOORHEAD (born Coleraine, Northern Ireland, 1971)

Long playing record, 2019

SLS 3D printed nylon and pedestal

45 1/4 x 12 3/8 x 12 3/4 in.

Purchase through the generosity of Nina and Michael Zilkha, with additional support from Jereann Chaney, Paul Barr, John Blackmon and John Roberson, and Kerry Inman, 2019

► **ZANELE MUHOLI** (born Umlazi, South Africa, 1972)
Bangizwenkosi, The Sails, Durban, from the series *Somnyama Ngonyama (Hail the Dark Lioness)*, 2019
 Silver gelatin print on paper
 24 5/8 x 16 3/4 in.
 Gift of Michael A. Chesser, 2019

MANUEL NERI (born Sanger, California, 1930)
Los Amores / The Loves, 2004
 Unique book with calligraphy, original drawings, leather binding, gold-leaf stamping
 18 1/2 x 14 1/2 x 1 1/2 in.
 Gift of the Manuel Neri Trust, 2020

MANUEL NERI (born Sanger, California, 1930)
Moon I, circa 1960
 Plaster, wood, cardboard, oil-based enamel
 61 1/4 x 29 5/8 x 3 in.
 Gift of the Manuel Neri Trust, 2020

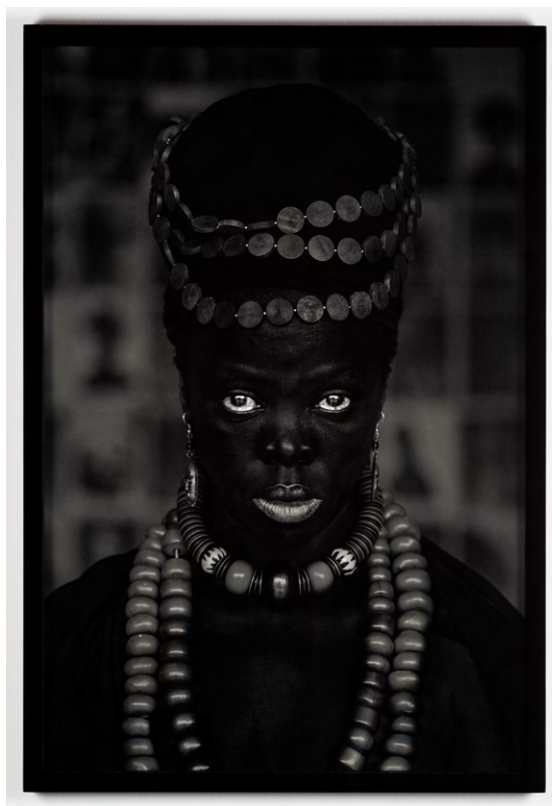
MANUEL NERI (born Sanger, California, 1930)
Moon Sculpture Drawing No. 1, circa 1960
 Tempera, pastel, graphite, and collage on paper
 51 x 36 3/4 in.
 Gift of the Manuel Neri Trust, 2020

SHIRIN NESHAT (born Qazvin, Iran, 1957)
 Untitled (*Women of Allah*) from the "Way in Way Out" portfolio, 1996
 Gelatin silver print with marker
 12 x 9 in.
 Gift of the Gesso Foundation, 2020

JAIME PALACIOS (born Beijing, China, 1963)
Manos poderosas [Powerful Hands], 1995
 Oil on seven ready-made mannequin hands
 Dimensions variable
 Gift of Judy S. and Charles W. Tate, 2019

JORGE PARDO (born Havana, Cuba, 1963)
 Untitled (*in honor of Scott Burton*), 2000
 Crystal archive-type chromogenic print
 20 x 24 in.
 Gift of the Gesso Foundation, 2020

JUDY PFAFF (born London, England, 1946)
 Untitled from the "Way in Way Out" portfolio, 1996
 Etching with wax and acrylic (?)
 9 x 12 in.
 Gift of the Gesso Foundation, 2020



JACK PIERSON (born Provincetown, Massachusetts, 1960)
Johnnie Ray (in honor of Jack Smith), from the 1989 *Estate Project for Artists with AIDS* portfolio, 2000
 Chromogenic print
 20 x 24 in.
 Gift of the Gesso Foundation, 2020

LARI PITTMAN (born Los Angeles, California, 1952)
All That Glitters is Gold (in honor of Liberace), from the 1989 *Estate Project for Artists with AIDS* portfolio, 2000
 Pigment inkjet on Hahnemühle
 20 x 24 in.
 Gift of the Gesso Foundation, 2020

LILIANA PORTER (born Buenos Aires, Argentina, 1941)
Trabajo forzado [Forced Labor], 2004
 Etching and collage
 22 1/4 x 15 in.
 Gift of Judy S. and Charles W. Tate, 2019

ROBERT PRUITT (born Houston, Texas, 1975)
Sup, 2018
 Conté and pastel on paper
 50 x 37 3/4 in.
 Purchase through the generosity of an anonymous donor, 2020

▼ **ROBERT PRUITT** (born Houston, Texas, 1975)
 Untitled (*Channeling Uhura*), 2016
 Conté pastel, colored pencil and charcoal, tea dyed paper on paper
 49 3/4 x 38 1/4 in.
 Purchase through the generosity of an anonymous donor, 2020



CHUCK RAMIREZ (San Antonio, Texas, 1962–2010)
Whatacup, 2002 / 2014
 Permanent ink print on resin-coated paper
 72 x 48 in.
 Commissioned by Artpace, San Antonio; Blanton Museum
 Purchase, 2019

DOMINGO RAMOS (Güines, Cuba, 1894 – Havana, Cuba, 1967)
Paisaje [*Landscape*], 1946
 Oil on Masonite
 15 1/4 x 17 1/8 in.
 Gift of Judy S. and Charles W. Tate, 2019

EMILIO RENART (Mendoza, Argentina, 1925 – Buenos Aires, Argentina, 1991)
 Sin título [Untitled], 1964
 Paint and ink with colored pencil on paper
 43 5/8 x 27 3/8 in.
 Gift of Judy S. and Charles W. Tate, 2019

► **DIEGO RIVERA** (Guanajuato, Mexico, 1886 – Mexico City, 1957)
Pico con una naranja [*Pico with an Orange*], also known as *Retrato de Pico Rivera* [*Portrait of Pico Rivera*], 1925
 Oil on canvas
 26 3/4 x 22 in.
 Gift of Mr. and Mrs. Joe R. Long, Austin, Texas, 2019

GIUSEPPE ROCCA (born Borgia, Italy, 1958)
Mattia Preti, A Brush with Passion, 2013
 Etching on Fabriano Rosapina on paper
 7 7/8 x 5 7/8 in.
 Gift of the artist, 2020

JOSÉ SABOGAL (Cajabamba, Peru, 1888 – Lima, Peru, 1956)
Cholita cusqueña [*Indigenous Woman from Cuzco*], 1925
 Woodblock print on paper
 14 1/8 x 10 1/2 in.
 Gift of Natalia Majluf in honor of Beverly Adams, 2019

JAN SADELER I (Brussels, Belgium 1550 – Venice, Italy, 1600)
Crapula et Lascivia [*Drunkenness and Wantonness*], from *Allegories of the Misfortunes of the World* series, after Marten de Vos, 1583
 Engraving
 8 1/8 x 10 1/2 in.
 Purchase through the generosity of the Still Water Foundation, 2020

TOMÁS SÁNCHEZ (born Aguada de Pasajeros, Cuba, 1948)
Nubes sobre la laguna [*Clouds over the Lagoon*], 1996
 Oil on canvas
 75 3/4 x 95 1/4 in.
 Gift of Judy S. and Charles W. Tate, 2019

MIRA SCHENDEL (Zurich, Switzerland, 1919 – São Paulo, Brazil, 1988)
 Sem título [Untitled], 1980s
 Collage of black handmade paper on paper with ink and gold metallic paint
 15 5/8 x 11 1/2 in.
 Gift of Judy S. and Charles W. Tate, 2019



MIRA SCHENDEL (Zurich, Switzerland, 1919 – São Paulo, Brazil, 1988)
Sem título, da serie Caderno [Untitled, from the *Notebook* series], 1970s
 Letraset ink on paper
 14 3/4 x 40 1/8 in.
 Gift of Judy S. and Charles W. Tate, 2019



DAVID SCHER (born St. Louis, Missouri, 1952)
 Untitled from the "*Way in Way Out*" portfolio, 1996
 Screenprint and watercolor
 12 x 9 in.
 Gift of the Gesso Foundation, 2020

CINDY SHERMAN (born Glen Ridge, New Jersey, 1954)
 Untitled (*in honor of Mark Morrisroe*), from the *1989 Estate Project for Artists with AIDS* portfolio, 2000
 Chromogenic print
 20 x 24 in.
 Gift of the Gesso Foundation, 2020

LAURIE SIMMONS (born Long Island, New York, 1949)
 Untitled (*in honor of Jimmy de Sana*), from the *1989 Estate Project for Artists with AIDS* portfolio, 2000
 Crystal archive-type chromogenic print
 24 x 20 in.
 Gift of the Gesso Foundation, 2020

LUCAS SIMÕES (born Cantanduva, Brazil, 1980)
White Lies 8, 2017
 Concrete, paper, and steel
 30 x 15 x 9 1/4 in.
 Gift of the artist, Lora Reynolds and Quincy Lee, 2019

LORNA SIMPSON (born Brooklyn, New York, 1960)
IS, from the *S.A.F.E.* portfolio, 1991
 Gelatin silver print
 23 15/16 x 19 15/16 in.
 Gift of the Gesso Foundation, 2020

DAVID ALFARO SIQUEIROS (Santa Rosalia, Mexico (now Ciudad Camargo), Chihuahua, Mexico, 1896 – Cuernavaca, Mexico 1974)
Tres mujeres [*Three Women*], circa 1968
 Acrylic on heavy cardboard mounted on wood
 13 3/8 x 9 15/16 in.
 Gift of Judy S. and Charles W. Tate, 2019

◀ **ELISABETTA SIRANI** (Bologna, Italy, 1638–1665)
Saint Mary Magdalene Venerating a Crucifix, recto and verso, circa 1660
 Pen and brown ink with wash and red chalk on paper
 7 1/16 x 5 1/8 in.
 Purchase through the generosity of the Still Water Foundation, 2020

HUNT SLONEM (born Kittery, Maine, 1951)
 Untitled, from the *S.A.F.E.* portfolio, 1991
 Etching
 23 15/16 x 24 1/4 in.
 Gift of the Gesso Foundation, 2020

▼ **CAULEEN SMITH** (born Riverside, California, 1967)
Light Up Your Life (*For Sandra Bland*), 2019
 Neon, Plexiglas, faceted hematite, and aluminum chain
 78 x 48 in.
 Commissioned and produced by Artpace San Antonio. Purchase through the generosity of an anonymous donor, 2020



EMILY MAE SMITH (born Austin, Texas, 1979)
Temptation Island, 2019
 Oil on linen
 38 x 30 in.
 Purchase through the generosity of Alana and Adiel Hoch, 2020

KIKI SMITH (born Nuremburg, Germany, 1954)
 Untitled (*in honor of David Wojnarowicz*), from the *1989 Estate Project for Artists with AIDS* portfolio, 2000
 Etching with aquatint, spitbite and sugarlift on Hahnemühle paper
 24 x 20 in.
 Gift of the Gesso Foundation, 2020



▲ **MICHAEL SMITH** (born Chicago, Illinois, 1951)
Sears Class Portraits (1999–ongoing), 1999–ongoing
 70 photographs
 Dimensions variable
 Purchase through the generosity of the Charina Endowment Fund, 2019

VALESKA SOARES (born Belo Horizonte, Minas Gerais, Brazil, 1957)
Horizontes III [Horizons III], 2010
 19 inlaid wooden boxes
 20 x 156 x 7 3/4 in.
 Gift of Sally and John Van Doren, 2019

MIRON SOKOLE (Odessa, Russia, 1901 – New York City, 1985)
EL PASO, TEXAS, circa 1939
 Gouache on black paper
 12 x 18 in.
 Gift of Joel Rosenkranz, NY, 2019

JESÚS RAFAEL SOTO (Ciudad Bolívar, Venezuela, 1923 – Paris, France, 2005)
Paralelas vibrantes (de la serie Síntesis) [Vibrant Parallels (from Synthesis Series)], 1979
 Plastic, silkscreen, and metal
 17 x 10 1/2 x 3 5/8 in.
 Gift of Judy S. and Charles W. Tate, 2019

LEO STEINBERG (Moscow, USSR, 1920 – New York City, 2011)
Caricature of a male head, circa 1950
 Graphite on wove paper
 5 15/16 x 4 in.
 Gift of Sheila Schwartz from the Estate of Leo Steinberg, 2020

LEO STEINBERG (Moscow, USSR, 1920 – New York City, 2011)
Deirdre Asleep, 1940
 Graphite on wove paper
 13 7/8 x 10 3/4 in.
 Gift of Sheila Schwartz from the Estate of Leo Steinberg, 2020

LEO STEINBERG (Moscow, USSR, 1920 – New York City, 2011)
Female nude standing (recto); Female nude seen from behind (verso), 1949
 Graphite on wove paper
 14 9/16 x 9 11/16 in.
 Gift of Sheila Schwartz from the Estate of Leo Steinberg, 2020

LEO STEINBERG (Moscow, USSR, 1920 – New York City, 2011)
Male bust, circa 1960
 Blue ink on contact book paper
 8 7/16 x 5 3/4 in.
 Gift of Sheila Schwartz from the Estate of Leo Steinberg, 2020

LEO STEINBERG (Moscow, USSR, 1920 – New York City, 2011)
Male head, circa 1950–1970
 Graphite on brown paper
 16 15/16 x 14 1/2 in.
 Gift of Sheila Schwartz from the Estate of Leo Steinberg, 2020

LEO STEINBERG (Moscow, USSR, 1920 – New York City, 2011)
Male head in oblique profile, circa 1960–1980
 Black ink on wove paper
 4 x 6 in.
 Gift of Sheila Schwartz from the Estate of Leo Steinberg, 2020

LEO STEINBERG (Moscow, USSR, 1920 – New York City, 2011)
Male head in three-quarter profile, circa 1950–1970
 Black ink on wove paper
 4 x 5 7/8 in.
 Gift of Sheila Schwartz from the Estate of Leo Steinberg, 2020

LEO STEINBERG (Moscow, USSR, 1920 – New York City, 2011)
Man leaning, circa 1965
 Blue ink on wove paper
 4 x 6 in.
 Gift of Sheila Schwartz from the Estate of Leo Steinberg, 2020

LEO STEINBERG (Moscow, USSR, 1920 – New York City, 2011)
Man sitting, circa 1965
 Black ink on wove paper
 4 x 6 in.
 Gift of Sheila Schwartz from the Estate of Leo Steinberg, 2020

LEO STEINBERG (Moscow, USSR, 1920 – New York City, 2011)
Profile, circa 1950–1970
 Black ink on wove paper
 8 x 4 15/16 in.
 Gift of Sheila Schwartz from the Estate of Leo Steinberg, 2020

RUFINO TAMAYO (Oaxaca, Mexico, 1899 – Mexico City, 1991)
Capítulo X del Apocalipsis de San Juan [Chapter X of the Apocalypse of Saint John], 1962
 Lithograph
 13 7/8 x 19 3/4 in.
 Gift of Judy S. and Charles W. Tate, 2019

► **DOROTHEA TANNING** (Galesburg, Illinois, 1910 – New York City, 2012)
 Untitled, 1965
 Crayon and watercolor on paper
 4 1/4 x 29 1/8 in.
 In honor of Francesca Consagra, gift of Douglas Cushing, 2019

TOM OTTERNESS (born Wichita, Kansas, 1952)
 Untitled from the *Way in Way Out* portfolio, 1996
 Screenprint and colored pencil
 12 x 9 in.
 Gift of the Gesso Foundation, 2020

LUIS TOMASELLO (La Plata, Argentina, 1915 – New York City, 2014)
Atmosphere Chromoplastique No. 210 [*Chromoplastic Atmosphere No. 210*], 1968
 Paint on wood
 45 3/16 x 45 5/8 x 2 1/2 in.
 Gift of Judy S. and Charles W. Tate, 2019

REGINA VATER (born Rio de Janeiro, Brazil, 1943)
Apartamento de Hélio Oiticica, da série *X-RANGE* [*Hélio Oiticica's Apartment*, from the series *X-RANGE*], 2017
 Photograph
 13 3/4 x 11 in.
 Gift of Linda Dalrymple Henderson in honor of Jacqueline Barnitz, 2020

REGINA VATER (born Rio de Janeiro, Brazil, 1943)
Apartamento de Hélio Oiticica, da série *X-RANGE* [*Hélio Oiticica's Apartment*, from the series *X-RANGE*], 2017
 Print
 13 3/4 x 11 in.
 Gift of Linda Dalrymple Henderson in honor of Jacqueline Barnitz, 2020

REGINA VATER (born Rio de Janeiro, Brazil, 1943)
Apartamento de John Cage, da série *X-RANGE* [*John Cage's Apartment*, from the series *X-RANGE*], 2017
 Photograph
 13 3/4 x 11 in.
 Gift of Linda Dalrymple Henderson in honor of Jacqueline Barnitz, 2020

REGINA VATER (born Rio de Janeiro, Brazil, 1943)
Apartamento de John Cage, da série *X-RANGE* [*John Cage's Apartment*, from the series *X-RANGE*], 2017
 Print
 13 3/4 x 11 in.
 Gift of Linda Dalrymple Henderson in honor of Jacqueline Barnitz, 2020



REGINA VATER (born Rio de Janeiro, Brazil, 1943)
Apartamento de Lygia Clark, *Fantasmagoria Do Corpo*, da série *X-RANGE* [*Lygia Clarke's Apartment*, *Fantasmagoria Do Corpo*, from the series *X-RANGE*], 2017
 Print
 13 3/4 x 11 in.
 Gift of Linda Dalrymple Henderson in honor of Jacqueline Barnitz, 2020

REGINA VATER (born Rio de Janeiro, Brazil, 1943)
Apartamento de Lygia Clark, *Fantasmagoria Do Corpo*, da série *X-RANGE* [*Lygia Clarke's Apartment*, *Fantasmagoria Do Corpo*, from the series *X-RANGE*], 2017
 Photograph
 13 3/4 x 11 in.
 Gift of Linda Dalrymple Henderson in honor of Jacqueline Barnitz, 2020

REGINA VATER (born Rio de Janeiro, Brazil, 1943)
Apartamento de Vito Acconci, da série *X-RANGE* [*Vito Acconci's Apartment*, from the series *X-RANGE*], 2017
 Photograph
 13 3/4 x 11 in.
 Gift of Linda Dalrymple Henderson in honor of Jacqueline Barnitz, 2020

REGINA VATER (born Rio de Janeiro, Brazil, 1943)
Vito Acconci's Apartment, from the series *X-RANGE*, 2017
 Print
 13 3/4 x 11 in.
 Gift of Linda Dalrymple Henderson in honor of Jacqueline Barnitz, 2020

KARL FRIEDRICH AUGUST VON KLOEBER (Breslau, Prussia (now Wrocław, Poland), 1793 – Berlin, Germany, 1864)
Rebecca and Eliezer at the Well, 1827
 Graphite on paper
 8 1/4 x 6 9/16 in.
 Purchase through the generosity of the Still Water Foundation, 2020

ROBERT WILSON (born Waco, Texas, 1941)
 Untitled (*in honor of Paul Thek*), from the *1989 Estate Project for Artists with AIDS* portfolio, 2000
 Iris print
 24 x 20 in.
 Gift of the Gesso Foundation, 2020

ROBIN WINTERS (born Benicia, California, 1950)

Temples & Mosques, Etc.: A New York Note, from the *S.A.F.E.*

portfolio, 1991

Lithograph

24 x 24 in.

Gift of the Gesso Foundation, 2020

LYNNE YAMAMOTO (born Honolulu, Hawai'i, 1961)

Untitled (*SERV ICE*) from the "Way in Way Out" portfolio, 1996

Screenprint with hair

9 x 12 in.

Gift of the Gesso Foundation, 2020

FRANCISCO ZÚÑIGA (San José, Costa Rica, 1912 – Mexico City, 1998)

Desnudo en cuclillas [Crouching Nude], 1964

Charcoal and watercolor on paper

19 in. x 11 3/4 in.

Gift of Judy S. and Charles W. Tate, 2019

FRANCISCO ZÚÑIGA (San José, Costa Rica, 1912 – Mexico City, 1998)

El umbral, estudio no. IV [The Threshold, Study No. IV], 1970

Bronze with green brown patina

16 3/4 in. x 20 5/8 in. x 1 3/4 in.

Gift of Judy S. and Charles W. Tate, 2019

FRANCISCO ZÚÑIGA (San José, Costa Rica, 1912 - Mexico City, 1998)

Elena de pie [Elena Standing], 1975

Bronze with brown patina

25 1/4 in. x 8 1/4 in. x 9 in.

Gift of Judy S. and Charles W. Tate, 2019

FRANCISCO ZÚÑIGA (San José, Costa Rica, 1912 – Mexico City, 1998)

Madre en cuclillas [Crouching Mother], 1978

Bronze with dark green patina

15 1/2 in. x 13 in. x 14 in.

Gift of Judy S. and Charles W. Tate, 2019

The Blanton is a Place of Innovation

Race and Social Justice in Art

The Blanton has an ongoing commitment to social justice. Alongside our country's much-needed dialogue about police brutality and structural racism and how it impacts Black and Brown communities, the museum is sharing resources to highlight the voices of artists, scholars, and community leaders who have addressed race, inequality, and justice through exhibitions and programs at the Blanton. We hope this content and other core offerings at our museum—from the art we collect to the programs we host—will foster meaningful dialogue about race and inequity in the art world, in our local community in Austin, in Central Texas, and in this country. These are evolving resources and we hope to hear from our community to grow and expand this list—we welcome your suggestions and responses at curator@blantonmuseum.org.



[Facing Racism: Art and Action](#) (symposium highlights from 9/27/2018)

[Vincent Valdez & Maria Hinojosa](#) (public program, 7/17/2018)

[Curriculum: Doing Social Justice](#) (lesson plans and other teaching resources)

[Witness: Art and Civil Rights in the Sixties](#) (exhibition program highlights from 2015)

[Charles White](#) (resources from 2019 exhibition)

[Arte Sin Fronteras](#) (resources from 2019–20 exhibition)

[Lily Cox-Richard](#) (resources from 2019 exhibition)

[Kambui Olujimi](#) (resources from 2019 exhibition)

[Joiri Minaya](#) (resources from 2019 exhibition)

[Diedrick Brackens](#) (resources from 2020 exhibition)

[Additional Resources](#)

▲ Installation view of *Diedrick Brackens: darling divined*, on view at the Blanton October 17, 2020 – May 16, 2021.

Reinventing the Museum during Covid-19 Closure

Like museums across the world, the Blanton had to reinvent how to serve its mission and audiences during the Covid-19 pandemic. During the first weeks of the Blanton's closure, the museum's management team identified over 25 mission-centric projects that could be accomplished while the museum's employees worked from home. For more than one third of the Blanton's team—in particular those in visitor services and those who work as security assistants in the galleries—work was partially or fully diminished during the closure. Committed to retaining its full team and maintaining a sense of cohesion while the museum was closed, the museum assigned staff whose ordinary jobs could not be fulfilled to work on the newly identified cross-departmental projects. Highlights from these cross-departmental projects follow:

Collection Research & Database Updates

A total of 4,000 object records in the Blanton's collection database were reviewed and updated. In addition, the team updated approximately 1,500 artist bios and compiled dossiers on artists with deep holdings in the collection, improving the experience of scholars and researchers seeking information on the Blanton's collection. This also strengthens the foundation of the museum's curatorial work by supporting research efforts around future exhibition planning. (Team members: four gallery assistants, two members of the museum's installation team, two security supervisors, and one member of the events team)

Keyword Tagging: Enriching Online Search Functions

Approximately 4,000 collection objects were reviewed and had keywords added to help improve the searchability of the online collection database. General tags such as "landscape," "portrait," and "abstraction" were added to object records to facilitate searches across broader categories. In addition, search words consistent with industry best practices were added to aid with searches of the Latin American collection. (Team included: five gallery assistants)

Adding Website Alt Text

Alt text descriptions were added to approximately 3,000 images on the Blanton's website and around 1,400 Blanton Instagram posts. These simple descriptions are an integral component of accessible web design, aiding the visually impaired in engaging with the museum's digital resources. (Team included: eleven gallery assistants, one security supervisor, and the manager of the museum Shop)

Generating and Editing Video Content for Website

The museum ramped up its digital content development efforts while its doors were closed to continue actively engaging its audiences. Approximately fifty videos were created and shared during the museum's closure—see #MuseumFromHome. (Team included: one member of the installation team, who was fully reassigned to the marketing team during this period)

Transcription of Blanton YouTube videos

Over seventy-five videos on the Blanton's YouTube channel were transcribed to improve accessibility of these resources. Video transcription is an ongoing effort as new videos are created as part of Blanton programs. (Team included: fourteen gallery assistants, two security supervisors, and the manager of the museum Shop)

Photo Tagging

Approximately 22,000 images stored on the museum's internal photo archives were reviewed and tagged with a specified set of keywords. These images are used in a variety of ways, including in Blanton marketing materials, education brochures, and endowment reports for funders. (Team included: four gallery assistants, two members of the installation team, one security supervisor, and one staff person from the museum Shop)

Adding Installation Shots from Past Exhibitions to Website

Installation images for 144 exhibitions, dating back to 2009, were added to the website, allowing online visitors to engage with the museum's historical exhibition program in a deeper way. (Team included: one gallery assistant)

Engagement with Blanton Members During Closure

Maintaining connection with the museum's members during the Blanton's closure was a key priority addressed in a variety of ways by two distinct cross-departmental teams. The first wrote cards to museum members, major donors, and Blanton National Leadership Board members to thank them for their ongoing support of the museum. Another team called over 1,000 Blanton members during the closure to express appreciation for their support for the museum. (Teams included: three gallery assistants, a member of the visitor's services team, and the museum's facilities coordinator)

Business Continuity Plan

The Blanton developed an initial Blanton Business Continuity Plan in response to the pandemic and worked to refine it—and plan for future potential closures—as a cross-departmental team. The refined plan was developed in consultation with peers at other museums and covers other possible disasters and maintenance of critical functions. (Team included: the Blanton's deputy director for operations and two security supervisors)



Reports for Funders

Due to an ongoing hiring freeze initiated by the pandemic, the Blanton's development team sought support from peers in other departments to produce donor reports. A total of twenty-four reports were produced and shared with stakeholders who support the museum's endowments, lectureships, and key annual programs. (Team included: one member of the director's office and one member of the curatorial team)



Creating “Bank” of Kudos from Visitors, Press, and Social Media

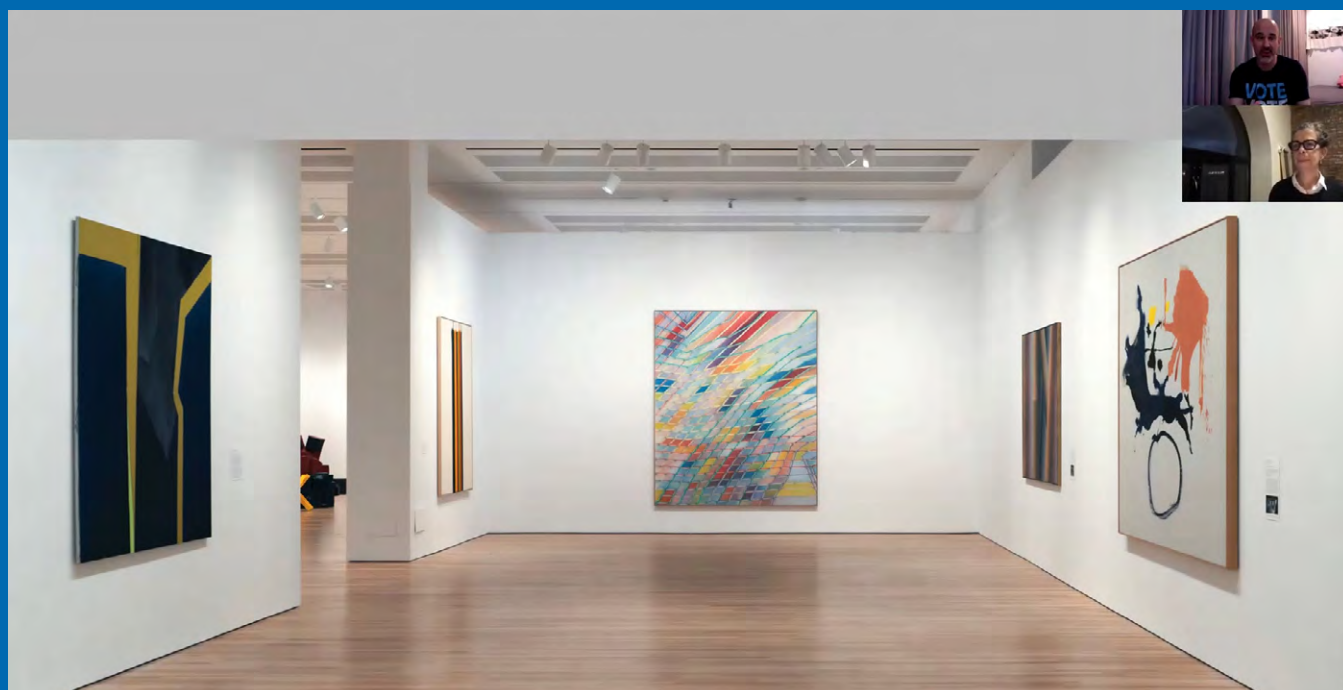
Feedback from the museum's visitors is an asset widely used by marketing, development, communications, and other museum departments. This team reviewed and compiled visitor feedback from comment cards, social media, and Blanton press coverage to find quotes that capture what the museum means to its various constituents. (Team included: two gallery assistants, two members of the education team, and one member of the director's office)

Develop Timeline of the Blanton's History

With the Blanton's 60th anniversary on the horizon in 2023, an effort was undertaken to develop a timeline of the museum's milestones that could be used for various purposes. (Team included: one member of the director's office)

#MuseumFromHome

Due to the Covid-19 pandemic, the Blanton was closed to the public between mid-March and mid-August 2020. In order to continue to engage its audiences during the closure, the museum launched a series of new digital programs, including virtual conversations with curators, educators, and other staff members, virtual tours of exhibitions, and a wide variety of digital teaching resources, in addition to other online offerings. The 20+ episodes of *Curated Conversations* the museum has produced to date have reached over 1,690 viewers in 14 different countries worldwide.



Curated Conversations

In April 2020 the Blanton launched a series of virtual conversations aimed at highlighting artworks in the museum's collection and other aspects of its program. Between April and August 2020, the museum hosted the following virtual conversations:

[Behind the Scenes of Ellsworth Kelly's Austin](#)

[A Woman's Place is in the Canon: Recent Acquisitions by Female Artists](#)

[Filling Gaps Finding Gems: Curator Q&A on Modern & Contemporary Acquisitions](#)

[Subverted, Sealed, Delivered: Mail Art in Latin America](#)

[The Mane Event: Horses in Art, a Curator Q&A](#)

[What Makes a Mother: Variations on the Maternal in Art](#)

[Flour Power: Art & Baking at the Blanton](#)

[Gods Behaving Badly: A Curator Q&A](#)

[Guardians of the Galleries](#)

[Madam C.J. Walker: Iconic Trailblazer](#)

[In the Company of Cats & Dogs: A Curator Q&A](#)

[Blanton Around the World: Tales of Traveling](#)

[One Nation: Unraveling the Symbolism of Flags](#)

[A Deep Dive into "Stacked Waters" and "Siphonophora"](#)

[Teaching, Tours, & Touching Tales: A Docent Q&A](#)

Virtual Exhibition Tours

The museum also launched [virtual tours](#) of the three temporary exhibitions that were on view at the time of the closure: *The Avant-garde Networks of Amauta: Argentina, Mexico, and Peru in the 1920s*, *Ed Ruscha: Drum Skins*, and *The Artist at Work*. Since the launch of these resources, additional virtual tours of past exhibitions, including *Charles White: Celebrating the Gordon Gift* and *Arte Sin Fronteras: Art from the Self Help Graphics Studio*, were also added. In addition, the Blanton featured a [livestream of the interior of Ellsworth Kelly's Austin](#).

#ArtWhereYouAre

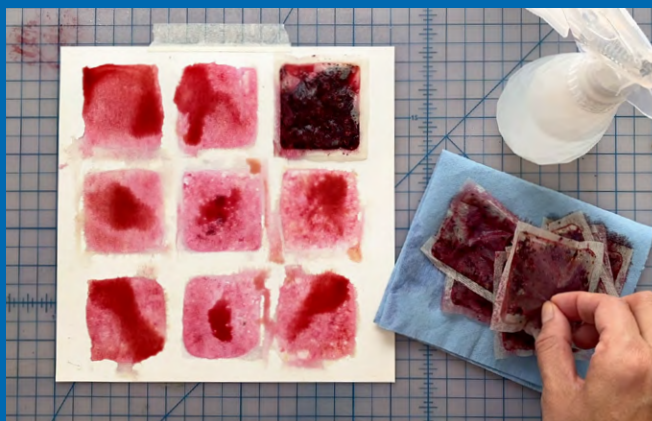
The Blanton's digital programs also include #ArtWhereYouAre video demonstrations of studio art activities, primarily to support caregivers and teachers by providing video-based lesson plans to foster online learning for students and younger children during this time of non-traditional teaching. The museum also produced a series of [#ColorTheBlanton art coloring pages](#) based on works from the collection.

[#ArtWhereYouAre Studio: Louise Nevelson Art-Making Activity](#)

[#ArtWhereYouAre Studio: Richard Long](#)

[#ArtWhereYouAre Studio: Joan Mitchell](#)

[#ArtWhereYouAre Studio: Tania Bruguera](#)



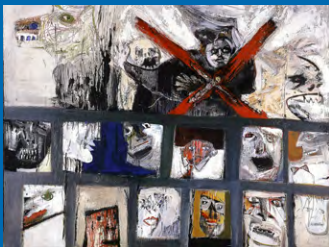
Digital Education Resources

The Blanton normally serves approximately 14,000 UT students and 12,000 PK–12 students in its galleries every year. The museum continued to serve its diverse student and teacher constituents with traditional gallery teaching until mid-March, when the pandemic forced the museum to close.

During the closure, the Blanton's education and communications teams partnered to develop digital teaching resources to continue to teach and engage its university and K–12 audiences. The Blanton worked with UT faculty, educators at AISD, and other community partners to identify which instructional modules would support the broadest spectrum of teaching needs.

University Digital Resources

For university audiences, the museum produced the following [multimedia teaching modules](#):



Thinking Through Art

The videos in this series employ a work of art in the Blanton collection to invite analytical and creative responses. Each includes a guided activity.

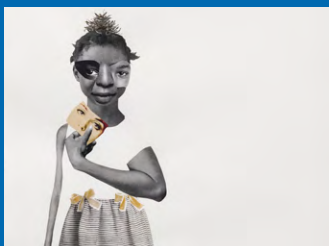
[Thinking Through Art: Introduction](#)

[Thinking Through Art: Lesson One – Observing through Drawing](#)

[Thinking Through Art: Lesson Two – Creativity as Resistance](#)

[Thinking Through Art: Lesson Three – Changing Our Thinking](#)

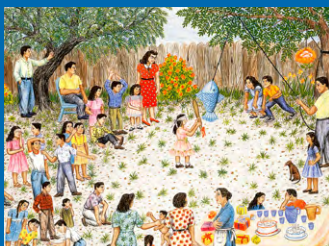
[Thinking Through Art: Lesson Four – Creativity Within Restraints](#)



Artists and Social Justice

[Artists and Social Justice Video](#)

[Artists and Social Justice Facilitator's Guide](#)



Community and Well-being

[Community and Well-being: Preparing Comfort – Feliciano Centurión](#)

[Community and Well-being: Revelations – Donald Moffett](#)

[Community and Well-being: Persistence – Lilliana Porter](#)

[Community and Well-being: Belonging – Tavares Strachan](#)

[Community and Well-being: Gathering – Carmen Lomas Garza](#)

PK–12 Digital Resources

For pre-K through 12th grade audiences, the museum produced the following [multimedia teaching modules](#):

Social-Emotional Learning (SEL) [Grades 4–7]

[Social & Emotional Learning Through Art Series Overview](#)

[Social & Emotional Learning: Trying Something New](#)

[Social & Emotional Learning: Strength & Hope](#)

[Social & Emotional Learning: Caring for Ourselves & Others](#)

[Social & Emotional Learning: Action & Reflection](#)

[Social & Emotional Learning: Finding Joy](#)

Doing Social Justice [Grades 3–5, 6–8, 9–12]

Inspiration to Act: Building Community

[Elementary School: Thomas Glassford](#)

[Middle School: Ben Shahn](#)

[High School: Ramiro Gomez](#)

Free to Be Me: Exploring Identity

[Elementary School: Byron Kim](#)

[Middle School: Tavares Strachan](#)

[High School: Deborah Roberts](#)

Using Your Voice

[Elementary School: Mequitta Ahuja](#)

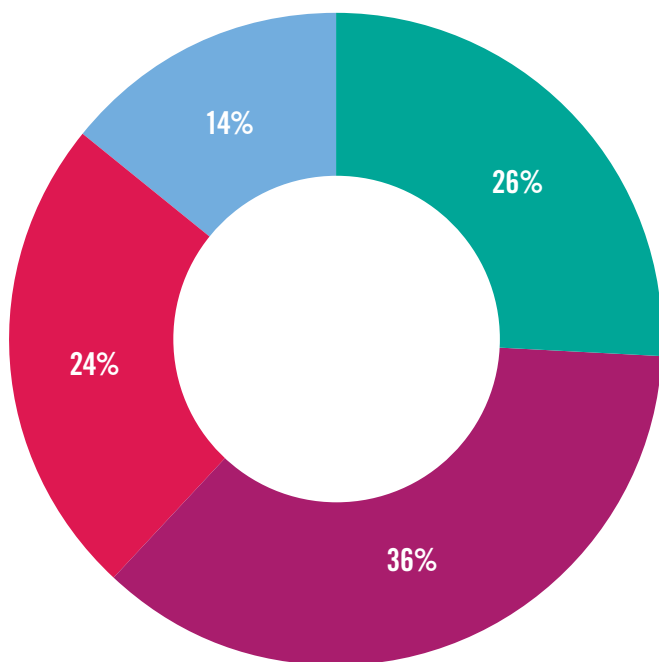
[Middle School: Luca Cambiaso](#)

[High School: Vincent Valdez](#)

Finances

FY2020 Blanton Operating Budget: **\$6,338,804**

When the museum closed in March 2020 due to the pandemic, it was projected there would be a significant loss of income for the remainder of the fiscal year. The budget was reduced by making adjustments to the exhibition schedule and budgets along with temporary reductions to programs, with the priority being to retain staff while closed to the public.



► **University's State Support:**
allocation of state funds through UT

► **Museum Endowments:**
income from operating and program endowments

► **Contributions:**
general operating contributions and gifts to support programs

► **Earned Income:**
proceeds from admissions, memberships, facility rentals, and museum shop sales

Thank You, Blanton Supporters!

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

Visionary Circle

\$1,000,000+

The Moody Foundation
Still Water Foundation
Judy S. and Charles W. Tate

\$500,000–\$999,999

The Andrew W. Mellon Foundation
Carl & Marilyn Thoma Art Foundation

\$100,000–\$249,999

The Getty Foundation
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Anonymous

Chairman's Circle

\$50,000–\$99,999

Suzanne Deal Booth
Suzanne McFayden
Scurlock Foundation
Elizabeth and Peter Wareing
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\$25,000–\$49,999

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Burdine Johnson Foundation
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Margaret McCarthy and Michael Potter
Meinig Family Foundation
The Powell Foundation
Lora Reynolds and Quincy Lee
Marilynn and Carl Thoma
Vista

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\$10,000–\$24,999

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Other Support

\$5,000–\$9,999

Rita and Bipin Avashia
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Eliza and Stuart W. Stedman
David R. Stevenson
TEGNA Foundation
Jessica and Jimmy Younger

Gifts of Art

Thank you to our donors who have gifted works of art to the Blanton's permanent collection. Gifts recognized below were received or promised between September 1, 2019 and August 31, 2020.

Suzanne Deal Booth
Sarah Cain
Gilberto Cárdenas
Michael Chesser
Patricia Phelps de Cisneros
Bequest of Francesca Consagra
Douglas Cushing
Dr. Nancy Deffebach
Julian and Hope Edison
Helen Frankenthaler Foundation
Gesso Foundation

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Leandro Katz
Jeanne and Michael Klein
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Bequest of Margaret McDermott
Manuel Neri Trust
Lora Reynolds and Quincy Lee
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