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2020–2021

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Director's Message



As we have grappled with the challenges of the past two years, art has felt more vital than ever. It has continued to bring us together as a community, reminding us of how our lives are intertwined, and helping us find creative ways of thinking about and seeing the world around us. Our community at the Blanton is made up of you: our members, donors, friends, and visitors who support and love this museum. While the pandemic has changed the ways we live and interact, the value of art and the joy it inspires remain a welcome constant.

Adapting to our changing world, we have reshaped our program to make it more digitally accessible while also welcoming visitors back into the galleries. This *Blanton Bulletin* reflects on the remarkable and diverse exhibitions we shared with our audiences in the past year, as well as our robust online programs and dynamic educational resources. In the past year we have seen attendance returning to pre-pandemic levels. At the same time, the museum has a greater reach than ever before as a result of strengthening our digital content. This hybrid model of engagement, connecting both in person and online, will persist into the future, and we are determined to find ways to continue to be there for our community in both spheres.

Beyond the work that's visible in our galleries and online, we have continued to advance other important initiatives that will further define the future of the Blanton. For those who have visited recently, you know that construction on our new grounds initiative is well underway, with the project expected to be complete in 2023. The museum will remain open throughout construction, and we cannot wait to welcome visitors to our re-envisioned grounds next year. Another important museum-wide effort relates to our ongoing commitment to ensuring that the Blanton is a welcoming and accessible place for all. We've been engaged in a lot of work behind the scenes looking at how our community is reflected in our galleries and program, how to strengthen staff diversity through recruitment and hiring practices, and improving physical accessibility to the museum and supporting neurodiversity needs, in addition to other related efforts.

Art and artists have the distinct ability to reflect the world back to us—sometimes through sublime beauty and sometimes by making us look deeper or more critically. Thank you for believing in art—and for believing in the Blanton. Your steadfast support of the museum is essential, allowing us to continue our important work of feeding souls, building community, and elevating society.

I look forward to seeing you in the galleries soon.

Sincerely,

Simone Jamille Wicha
Director



I've always loved the Blanton. Love it even more in times such as these."

—MUSEUM VISITOR

Exhibitions

The Blanton organizes thought-provoking original exhibitions and partners with museums across the country to bring the best traveling exhibitions to Austin. Between September 2020 and August 2021, the Blanton hosted the following temporary exhibitions:



Expanding Abstraction: Pushing the Boundaries of Painting in the Americas, 1958–1983

October 4, 2020–January 10, 2021

Drawn from the Blanton’s permanent collection, which includes deep holdings of paintings made in the United States and Latin America in the 1960s and 1970s, this exhibition explored how painting was transformed during these decades. Dripping, pouring, staining, and even slinging paint, became common in this era, as did the use of non-traditional media such as acrylic and industrial paints. Artists also challenged the flat, rectangular format—long the standard in painting—to create texture and dimensionality, blurring the lines between painting and sculpture and foregrounding the object’s materiality.

Organized by Carter E. Foster, Deputy Director for Curatorial Affairs, Blanton Museum of Art

Generous funding for this exhibition was provided by Choongja (Maria) and Stephen Kahng, Peter Kahng, and Jeanne and Michael Klein; with additional support from Suzanne Deal Booth, the Robert Lehman Foundation, and the Carl & Marilyn Thoma Art Foundation.

▲ People in *Expanding Abstraction: Pushing the Boundaries of Painting in the Americas, 1958–1983*, Blanton Museum of Art, The University of Texas at Austin, October 4, 2020–January 10, 2021

After Michelangelo, Past Picasso: Leo Steinberg's Library of Prints

February 7–May 9, 2021

An investigation of the encyclopedic print collection of art historian and art critic Leo Steinberg, which was acquired by the Blanton in 2002, this exhibition examined the impact of Steinberg's collection on his scholarship and art criticism. Steinberg, a rare art historian who turned his inquisitive eye and captivating prose to both Renaissance and modern art, amassed a collection that comprehensively illustrates the history of European printmaking. Steinberg's prints formed a visual library that shaped his scholarship in fundamental ways. His wide-ranging scholarship addresses such artists as Michelangelo Buonarroti, Leonardo da Vinci, Peter Paul Rubens, Pablo Picasso, and Jasper Johns.

Organized by Holly Borham, Associate Curator, Prints, Drawings, and European Art, Blanton Museum of Art

Major funding for this exhibition and the accompanying catalogue was provided by the Getty Foundation through The Paper Project, with additional support from Leslie Shaunty and Robert Topp, the Scurlock Foundation Exhibition Endowment, and the IFPDA Foundation.

Getty
Foundation



▲ Visitor in *After Michelangelo, Past Picasso: Leo Steinberg's Library of Prints*, Blanton Museum of Art, The University of Texas at Austin, February 7–May 9, 2021



Black Is Beautiful: The Photography of Kwame Brathwaite

June 27–September 19, 2021

In the late 1950s and throughout the 1960s, Kwame Brathwaite used photography to popularize the political slogan “Black Is Beautiful.” This exhibition—the first ever dedicated to Brathwaite’s remarkable career—tells the story of a key figure of the second Harlem Renaissance. Inspired by the writings of activist and Black nationalist Marcus Garvey, Brathwaite, along with his older brother, Elombe Brath, co-founded the African Jazz Arts Society and Studios (AJASS) and the Grandassa Models. AJASS was a collective of artists, playwrights, designers, and dancers. Grandassa Models—the subject of much of this show’s contents—was a modeling collective for Black women, founded to challenge white beauty standards.

This exhibition was organized by Aperture, New York and Kwame S. Brathwaite. The Blanton’s presentation was organized by Claire Howard, Assistant Curator, Modern and Contemporary Art, Blanton Museum of Art.

The exhibition *Black Is Beautiful: The Photography of Kwame Brathwaite* and the accompanying Aperture publication were made possible, in part, by generous support from the National Endowment for the Arts and the Photographic Arts Council Los Angeles.

Generous support for this exhibition at the Blanton was provided by Michael Chesser, with additional support from Ellen and David Berman.

▲ Installation view of *Black Is Beautiful: The Photography of Kwame Brathwaite*, Blanton Museum of Art, The University of Texas at Austin, June 27–September 19, 2021

Suzanne Bocanegra: *Valley*

June 27–September 19, 2021

Suzanne Bocanegra's *Valley*, an immersive video installation, presents eight women artists reenacting Judy Garland's wardrobe test for the 1967 cult film *Valley of the Dolls*. Garland's casting as a lead in the story of three women undone by drugs and show business was brief, and the wardrobe test is the only footage of Garland from the film that survives. Bocanegra worked with the studio staff of the Fabric Workshop and Museum in Philadelphia to painstakingly reproduce Garland's *Valley of the Dolls* costumes for the eight performers in *Valley*, where synchronized projections show the costumed performers precisely recreating Garland's gestures and expressions from her wardrobe test.

Organized by Claire Howard, Assistant Curator, Modern and Contemporary Art, Blanton Museum of Art

Major funding for this exhibition was provided by Suzanne Deal Booth.



▲ Suzanne Bocanegra, *Valley*; stills, detail, 2018, eight-channel HD video with sound, 4:44 min. In collaboration with The Fabric Workshop and Museum (photo: Carlos Avendaño, courtesy of the artist)

The Contemporary Project

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



Contemporary Project 7

Diedrick Brackens: darling divined

October 17, 2020–May 16, 2021

The intricately woven textiles of Diedrick Brackens speak to the complexities of Black and queer identity in the United States. Interlacing diverse traditions, including West African weaving, European tapestries, and quilting from the American south, Brackens creates cosmographic abstractions and figurative narratives that lyrically merge lived experience, commemoration, and allegory. He uses both commercial dyes and unconventional colorants such as wine, tea, and bleach, and foregrounds the loaded symbolism of materials like cotton, with its links to the transatlantic slave trade.

Diedrick Brackens: darling divined was organized by the New Museum, New York. The exhibition was curated by Margot Norton, Curator, and Francesca Altamura, former Curatorial Assistant. The Blanton Museum of Art's presentation was organized by Veronica Roberts, Curator of Modern and Contemporary Art.

Funding for this exhibition at the Blanton was provided by Suzanne McFayden, Fredericka and David Middleton, Ellen and David Berman, and the Loraine O'Gorman Gonzales Creative Craft Fund.

▲ Installation view of *Diedrick Brackens: darling divined*, Blanton Museum of Art, The University of Texas at Austin, October 17, 2020–May 16, 2021



Contemporary Project 8

Sedrick Huckaby

May 29–December 5, 2021

Sedrick Huckaby explores psychology, community, and the human condition in his powerful portraits painted from life. The artist prefers to engage directly with his sitters, acknowledging the intensity that results from collaborating with live models and people with whom he has a close personal connection. Through his virtuoso facility with oil paint, Huckaby utilizes texture, dimensionality, and intensely saturated colors to extraordinary expressive effect. In Huckaby's words: "The art that I am most often occupied with is about the themes, people and places of my hometown. I found that I could address the issues of global importance through dealing with the same issues within my local community."

Organized by Carter E. Foster, Deputy Director for Curatorial Affairs, Blanton Museum of Art

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

▲ Sedrick Huckaby, *Sonadores (Three Pieces)*, 2018, oil on canvases, overall: 72 x 72 in. The Harlan R. Crow Family (photo: James Wilson)

Paper Vault

A suite of galleries dedicated to thematic exhibitions drawn from the Blanton's expansive collection of over 17,000 works on paper, as well as small-scale special exhibitions.



Off the Walls: Gifts from Professor John A. Robertson

November 8, 2020–March 14, 2021

Featuring a selection of prints, drawings, collages, and photographs acquired by renowned bioethics scholar and distinguished UT Law professor John A. Robertson and ultimately donated to the Blanton, this exhibition celebrated Robertson's generosity and legacy. With a focus on modern and contemporary works on paper, Robertson's collection is both international in scope and also focused on artists from Texas and those affiliated with UT, reflecting his longstanding relationship with the Blanton and his friendship with esteemed UT art historian Richard Shiff.

Organized by Genevra Higginson, former Curatorial Assistant, Prints and Drawings, Blanton Museum of Art; and Claire Howard, Assistant Curator, Modern and Contemporary Art, Blanton Museum of Art

Generous funding was provided by the Bequest of John A. Robertson.

▲ Philip Guston, *Pile Up*, 1980, lithograph, 19 x 29 in. Blanton Museum of Art, The University of Texas at Austin, Bequest of John A. Robertson, 2018 (photo: © The Estate of Philip Guston, courtesy Hauser & Wirth)

Drawn: From the Collection of Jack Shear

March 27–August 22, 2021

A deeply curious collector with an interest in many types of art, Jack Shear has recently focused much of his attention on drawings. As an artist himself, Shear understands how this medium is often closest to the nascence of creativity: drawing generally records its maker's thoughts with unequivocal directness. Featuring highlights from Shear's collection of drawings and curated by the collector in an exploratory, free-flowing manner, the exhibition included works by Pablo Picasso, Alice Neel, David Hockney, Roy Lichtenstein, Edvard Munch, and Andy Warhol—to name a few. Jack Shear is a photographer, curator, and Executive Director of the Ellsworth Kelly Foundation. He was instrumental in bringing Kelly's *Austin* to the Blanton Museum of Art.

Organized by Jack Shear and Carter E. Foster, Deputy Director for Curatorial Affairs, Blanton Museum of Art



▲ Installation view of *Drawn: From the Collection of Jack Shear*, Blanton Museum of Art, The University of Texas at Austin, March 27–August 22, 2021

University and Community Engagement

Education is at the core of the museum's mission. Whether through formal partnerships with PK–12 educators and schoolchildren, students and faculty at the university level, or with visitors who gain new knowledge with every visit to the Blanton, the museum is a place to learn and find joy in the process.

The Blanton typically serves 13,000 PK–12 and 25,000 UT students each year. Due to the pandemic, there was no teaching in the galleries in 2020–2021. In-gallery teaching resumed again in the fall of 2021.



Digital Education Modules

To continue to provide educational support to its widespread audiences during the first year of the pandemic, the museum launched a series of digital education resources and continues to add new curriculum. These multimedia lessons incorporate engaging video content, discussion prompts and worksheets to aid teachers in the classroom, bringing these virtual courses to life. As with the museum's in-gallery experiences, these modules highlight works from the Blanton's collection. The Blanton's education team continued to provide professional development opportunities to PK–12 educators during this period of intensive online learning. The museum remains committed to serving as a key resource to educators and students in our community, whether online or in person.



[PK–12 Modules](#)

[Social-Emotional Learning \(SEL\)](#)

[Doing Social Justice](#)

[STEAM](#)

[#ArtWhereYouAre Studio](#)

[University Modules](#)

[Thinking through Art](#)

[Artists and Social Justice](#)

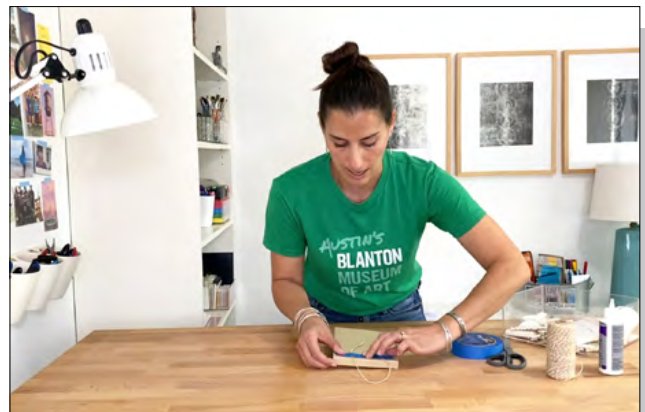
[Community and Well-Being](#)

These modules are all available on the museum's website, blantonmuseum.org, where you can also find virtual opportunities to step inside the galleries via 360-degree tours. These tours allow viewers to experience past exhibitions such as *Arte Sin Fronteras: Prints from the Self Help Graphics Studio* and *Charles White: Celebrating the Gordon Gift*, as well as the Blanton's art of the Spanish Americas and pre-1900 European painting and sculpture galleries.

By strengthening the museum's digital resources—free for anyone to access—the reach of the Blanton's impactful education program has grown even broader, enabling schools around the country and the world to access and learn from the Blanton and its collection.



This is a rich offering. You thoughtfully align the works of art and student reflection with the five competencies. Additionally, the depth of the SEL exploration here reflects trust in students and belief that they come with their own deep experiences to explore and mine.” – HEATHER SCHWARTZ, PK–12 EDUCATOR AND SEL SPECIALIST



Generous support for School Programs at the Blanton is provided by Art Bridges, the Buena Vista Foundation, the Burdine Johnson Foundation, the CFP Foundation, 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, and the Susan Mayer Art Enrichment Endowment.



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

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

Experiencing the Blanton through Zoom

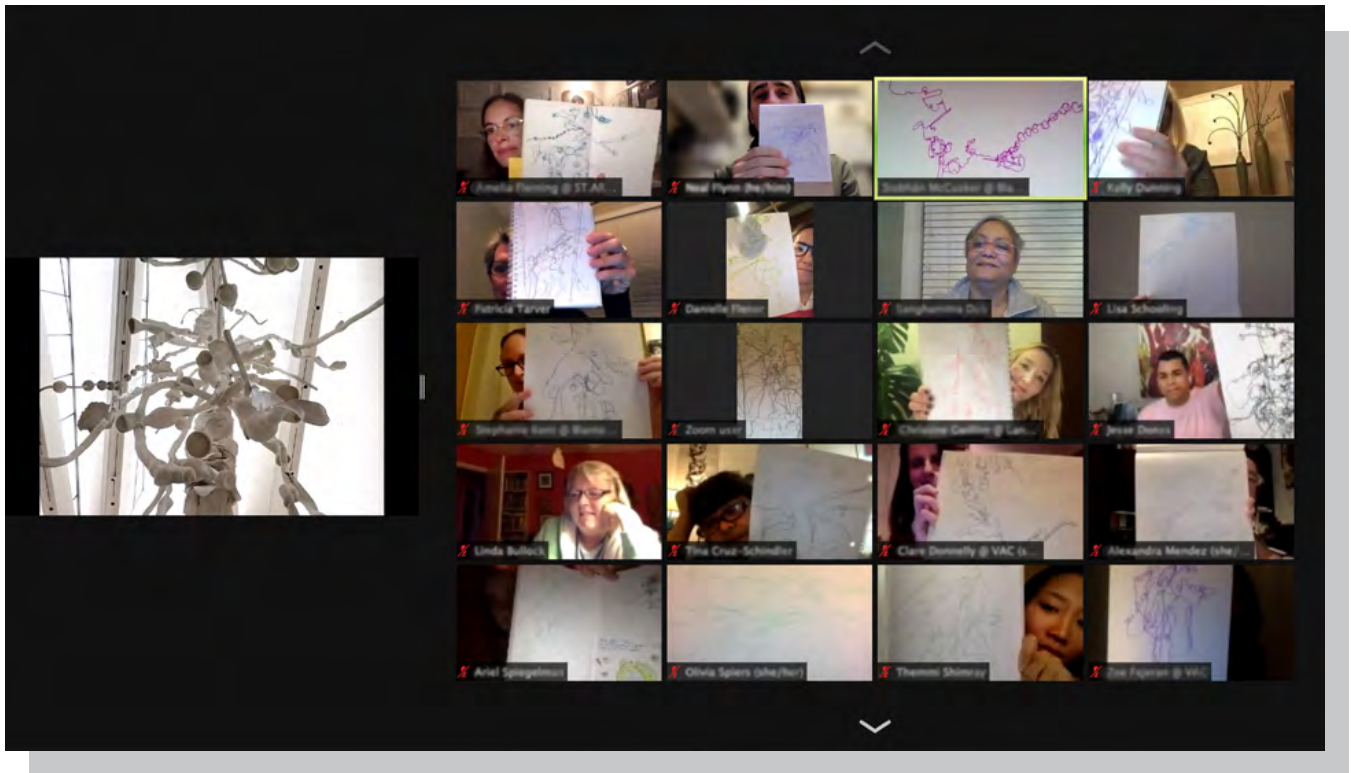
In lieu of in-person teaching in the galleries during the 2020–2021 academic year, the Blanton's education team facilitated educational experiences over the Zoom platform to continue to engage classes from across UT, from courses on cell biology and engineering to courses in the humanities. 2,500 UT Students participated in Zoom classes led by Blanton educators from March 2020–August 2021.



It surprised me the amount of knowledge that can be gained by closely examining a work of art.” —INCOMING FIRST-YEAR STUDENT, IN RESPONSE TO BLANTON WELCOME SESSION AT UT'S NEW STUDENT ORIENTATION



The conversations we were able to have with the students attending these experiences were among the most memorable I've had in my many years of co-facilitating visits to the Blanton, and I feel very strongly that the students deeply appreciated this opportunity to have some time to connect with this material at the end of a long and challenging semester. As ever, I am humbled by the extraordinary work, energy and inspiration you bring to these courses.” —DR. STEVE LUNDY, UT DEPARTMENT OF CLASSICS





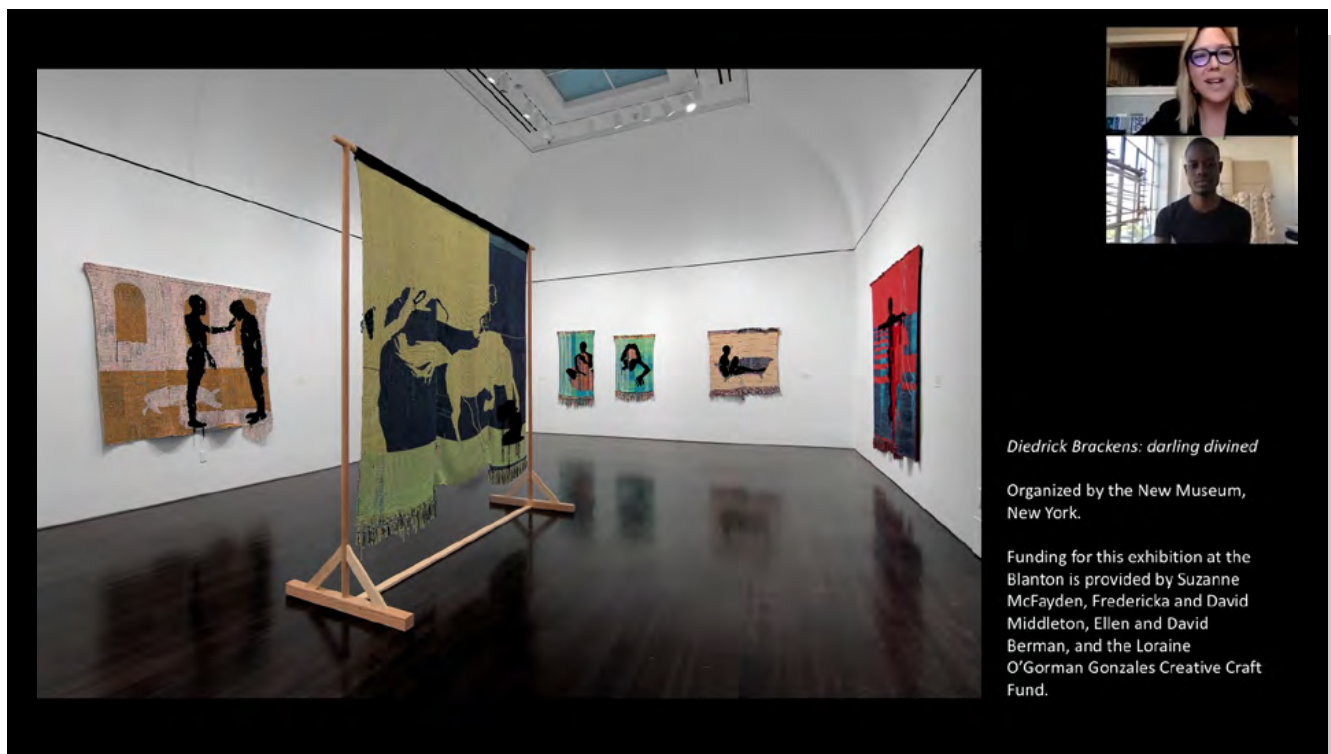
2020–21 Andrew W. Mellon Fellows

Since 2013 the Blanton has hosted a cohort of three art history graduate students every year to train and work with the museum's three primary curatorial departments: Prints, Drawings, and European Paintings, Latin American Art, and Modern and Contemporary Art. Funded by the Andrew W. Mellon Foundation, these fellowships provide opportunities for art historians from UT's Department of Art and Art History to work alongside the Blanton's curatorial team.

The Blanton was pleased to host the following three talented Mellon Fellows during the 2020–21 academic year: Jana La Brasca (Prints, Drawings, and European Art), who as part of her fellowship co-organized the exhibition *Without Limits: Helen Frankenthaler, Abstraction, and the Language of Print*; Jennifer Sales (Latin American Art) whose fellowship centered on researching the work of contemporary Brazilian artist Regina Vater and conducting an in-depth interview with the artist for *Curated Conversations*; and Francesca Balboni (Modern and Contemporary Art) who helped prepare to launch the Blanton's first ever podcast, which will accompany the forthcoming *Day Jobs* exhibition.

Curated Conversations

The Blanton's free virtual talks with curators, artists, and other insightful hosts, *Curated Conversations*, continues to connect audiences from around the world with the museum. Offering insights into the museum's exhibitions and collection, this monthly series covers a range of topics, from deeper dives into current exhibitions, to talks about the art of motherhood and print connoisseurship, to conversations with featured artists Diedrick Brackens and Suzanne Bocanegra.



This was such a bright moment in my week. Thank you for pivoting to web based events. Having something to look forward to at the end of the work day really helps my mood!”

—VIEWER OF VIRTUAL *CURATED CONVERSATIONS*



Distinguished Visiting Speakers in the Art of the Spanish Americas

The Blanton also continues to host the Distinguished Visiting Speakers in the Art of the Spanish Americas series. Bringing together experts in art of the period, in 2020–21 this series included talks on race in colonial Latin America, colonial Latin American foodies, and borderlines in the conquest of Mexico.

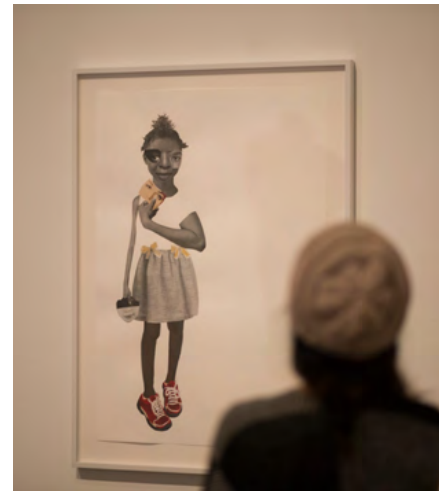
The Blanton's virtual programs are archived on the [museum's YouTube page](#).

▲ Plaque from an altar frontal. Perú, first half of the 18th century. Blanton Museum of Art. Photography courtesy of the Philadelphia Art Museum.

Race and Social Justice In Art

The Blanton has an ongoing commitment to social justice. In conversation with the country's much-needed dialogue about police brutality and structural racism and how it impacts Black and Brown communities, the museum hosts a growing list of digital resources that highlight the voices of artists, scholars, and community leaders who have addressed race, inequality, and justice through exhibitions and programs at the Blanton.

The Blanton's race and social justice resources include archived public programs, educational content, and virtual tours of past exhibitions, including: *Diedrick Brackens: darling divined* (2020–21), *Arte Sin Fronteras: Prints from the Self Help Graphics Studio* (2019–20), *Charles White: Celebrating the Gordon Gift* (2019), *Lily Cox-Richard: She-Wolf + Lower Figs.* (2019), *Kambui Olujimi: Zulu Time* (2019), *Joiri Minaya: Labadee* (2019), *Vincent Valdez: The City* (2018), and *Witness: Art and Civil Rights in the Sixties* (2015).



Diversity, Equity, Accessibility, and Inclusion

In addition to developing exhibitions and resources that facilitate conversations about social justice, the museum continues to advance work related to strengthening diversity, equity, accessibility, and inclusion across the Blanton's broader program. In 2020–21, the main focuses of this work were: evaluating the museum's programs across a wide range of metrics, working toward achieving greater staff diversity through recruitment and hiring practices, and enhancing information and resources about the museum to improve accessibility for visitors.

All three efforts have been led by cross-departmental museum teams that meet regularly to review findings and develop and implement new strategies. The DEAI assessment team produced a comprehensive report detailing its evaluation of the museum's program across areas ranging from collections and exhibitions to educational audiences to fundraising. The group of hiring managers focused on achieving greater diversity through recruitment and hiring launched a variety of new strategies, such as requiring trainings for hiring managers, investing in broadening the museum's recruitment strategies, and putting in place new standards for interviewing candidates. For their work, the accessibility team consulted with accessibility specialists from UT to the Smithsonian Institution and in the last year prioritized revising the museum website's accessibility page, adding alt-text captions to the website and digital contents when possible, and aligning the museum's virtual public programs with best practices.

Membership

The Blanton currently has almost 4,000 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 began hosting virtual "Member Salons" to allow members to gain first-hand perspectives on new exhibitions from the museum's curators. It also launched a weekly newsletter for members that teaches about the collection and invites close looking.



Building for the Future



The museum launched construction on its new grounds initiative in March of 2021 with a virtual groundbreaking ceremony and live program for the community that was attended by more than 700 viewers. The project is expected to be complete in late 2022. The new grounds initiative, designed by the acclaimed international design firm Snøhetta, was developed to unify and revitalize the Blanton campus. The museum is creating a unique outdoor experience for visitors that will feature the new Moody Patio, a dynamic patio space with two stages for live performance, and the Butler Sound Gallery, a long-term outdoor gallery dedicated to sound art, the first of its kind at a major museum.

The new grounds initiative will also include site-specific artworks commissioned from contemporary leading artists. The Butler Sound Gallery will open with a site-specific installation by sound art pioneer Bill Fontana that incorporates recordings of Central Texas wildlife and its distinct geological structures taken over the course of four seasons. Another exciting addition to the redesigned grounds is a site-specific mural by renowned Cuban-American abstract painter Carmen Herrera, her first major public mural commission.

Lead funding for the new grounds initiative is generously provided by The Moody Foundation. Major funding is also provided by Sarah and Ernest Butler, the Still Water Foundation, and the Estate of Ann Bower. Further support is thanks to the Kahng Foundation, Jack and Katie Blaha, the Lowe Foundation, Gwen White Kunz and Walter White, and other donors.

Art Loans to Other Museums

The Blanton is committed to supporting the efforts of its peers through loaning requested objects to their exhibitions. The following objects were loaned to the noted exhibitions between September 1, 2020 and August 31, 2021:

EXHIBITION: *Nari Ward: We the People*

VENUES: New Museum of Contemporary Art, Manhattan, New York; Contemporary Arts Museum Houston; Museum of Contemporary Art Denver

ARTWORK: Nari Ward, *Spellbound*, 2015

EXHIBITION: *Agustín Fernández: Armaduras*

VENUE: Institute of Contemporary Art, Miami

ARTWORK: Agustín Fernández, *Armadura, serie no. 18* [Armor, series no. 18], 1973

EXHIBITION: *Jeffrey Gibson: When Fire Is Applied to a Stone It Cracks*

VENUE: Brooklyn Museum

ARTWORK: Jeffrey Gibson, *People Like Us*, 2018

EXHIBITION: *After Stonewall, 1969–1989*

VENUE: Columbus Museum of Art, Columbus, OH

ARTWORK: Alice Neel, *David Bourdon and Gregory Battcock*, 1970

EXHIBITION: *Cultural Encounters: Art of the Asian Diasporas in Latin America & the Caribbean from 1945–present*

ORGANIZER: International Arts & Artists and Art Museum of the Americas, Washington, DC

VENUES: Kalamazoo Institute of Arts, Kalamazoo, MI; exhibited as *No Ocean Between Us: Art of the Asian Diasporas in Latin America & the Caribbean from 1945–present*, San Antonio Museum of Art

ARTWORK: Kazuya Sakai, *Filles de Killimanjaro III (Miles Davis)*, 1975

EXHIBITION: *Texas Made Modern: The Art of Everett Spruce*

VENUE: Amon Carter Museum of American Art, Fort Worth

ARTWORK: Everett Spruce, *The Cliff*, 1957

EXHIBITION: *Feliciano Centurion: Abrigo*

VENUE: Americas Society, Manhattan, New York

ARTWORKS: Feliciano Centurion, *Cordero sacrificado* [Sacrificed Lamb], 1996; *Luz divina del alma* [Divine Light of the Soul], circa 1996; *Reposa* [Rest], *Soledad* [Solitude], circa 1996; and *Suena* [Dream], circa 1996

EXHIBITION: *Bright Golden Haze*

VENUE: Oklahoma Contemporary, Oklahoma City

ARTWORK: Tavares Strachan, *I Belong Here*, 2012

EXHIBITION: *Terry Adkins: Resounding*

VENUE: Pulitzer Arts Foundation, Saint Louis, MO

ARTWORK: Terry Adkins, *Single Bound*, 2000

EXHIBITION: *Robert Indiana: A Legacy of Love*

VENUE: McNay Art Museum, San Antonio

ARTWORKS: Glenn Ligon, *Untitled (Hands/Stranger in the Village)*, 1999; Tavares Strachan, *You Belong Here*, 2012

EXHIBITION: *History as Art*

VENUE: Loveland Museum, Loveland, CO

ARTWORK: Surabhi Saraf, *FOLD*, 2010

EXHIBITION: *Telling Stories: Resilience and Struggle in Contemporary Narrative Drawing*

VENUE: Toledo Museum of Art

ARTWORK: Robyn O'Neil, *Everything that stands will be at odds with its neighbor and everything that falls will perish without grace*, 2003

EXHIBITION: *Alice Neel: People Come First*

VENUES: Metropolitan Museum of Art, Manhattan, New York; Guggenheim Museum Bilbao; Fine Arts Museums of San Francisco, de Young Museum

ARTWORK: Alice Neel, *David Bourdon and Gregory Battcock*, 1970

EXHIBITION: *Sonya Clark: Tatter, Bristle, and Mend*

VENUE: National Museum of Women in the Arts, Washington DC

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

EXHIBITION: *Shahzia Sikander: Extraordinary Realities*

VENUES: Morgan Library & Museum, Manhattan, New York; RISD Museum, Providence, RI; Museum of Fine Arts, Houston

ARTWORKS: Shahzia Sikander, *Intimacy*, 2001, and *SpiNN (III)*, 2003

EXHIBITION: *Cauleen Smith: We Already Have What We Need*

VENUE: Contemporary Arts Museum Houston

ARTWORK: Cauleen Smith, *Light Up Your Life (For Sandra Bland)*, 2019

Acquisitions

The following works of art were acquired by the Blanton between September 1, 2020 and August 31, 2021.

JUAN CARLOS ALOM (Havana, Cuba, 1964 – present)
Carruaje (de la serie *Ablución para el Libro Oscuro*) [*Carriage* (From the series *Ablution for the Dark Book*)], 1995
Gelatin silver print
16 × 20 in.
Gift of Fran Magee, 2020

▼ **JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
Esta obra no tiene título (de la serie *Libro oscuro*) [*This Work Has No Title* (From the series *Dark Book*)], 1995
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020



JUAN CARLOS ALOM (Havana, Cuba, 1964 – present)
La mitad del mundo (de la serie *Libro oscuro*) [*The Half of the World* (From the series *Dark Book*)], 1996
Gelatin silver print
16 × 20 in.
Gift of Fran Magee, 2020

JUAN CARLOS ALOM (Havana, Cuba, 1964 – present)
Necrópolis (de la serie *Ablución para Libro oscuro*) [*Necropolis* (From the series *Ablution for Dark Book*)], 1996
Gelatin silver print
16 × 20 in.
Gift of Fran Magee, 2020



▲ **JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
Estudio anatómico para abandonar una isla [*Anato-Technical Study to Abandon an Island*], 1997
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020

JUAN CARLOS ALOM (Havana, Cuba, 1964 – present)
Instrumentario (de la serie *Libro oscuro*) [*Instrument* (From the series *Dark Book*)], 1997
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020

JUAN CARLOS ALOM (Havana, Cuba, 1964 – present)
La mansa (de la serie *Libro oscuro*) [*The Tame One* (From the series *Dark Book*)], 1997
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020

JUAN CARLOS ALOM (Havana, Cuba, 1964 – present)
La puerta (de la serie *Libro oscuro*) [*The Door* (from the series *Dark Book*)], 1997
Gelatin silver print
19 1/4 × 15 1/2 in.
Gift of Fran Magee, 2020

JUAN CARLOS ALOM (Havana, Cuba, 1964 – present)
Sin título (Solo voces) [*Untitled (Only Voices)*], 1997
Gelatin silver print
19 × 15 in.
Gift of Fran Magee, 2020

JUAN CARLOS ALOM (Havana, Cuba, 1964 – present)
Un libro abierto (de la serie *Libro oscuro*) [*An Open Book* (From the series *Dark Book*)], 1997
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020

► **JUAN CARLOS ALOM** (Havana, Cuba, 1964 – present)
La hija (de la serie *Libro oscuro*) [*The Daughter* (From the series *Dark Book*)], 1998
Gelatin silver print
20 × 16 in.
Gift of Fran Magee, 2020

WILLIAM A. BAZIOTES (Pittsburgh, Pennsylvania, 1912 – Manhattan, New York, 1963)

Untitled (White Forms), circa 1963

Watercolor with graphite

14 7/8 × 21 1/2 in.

Gift of the Ethel Baziotes Trust and Estate of William Baziotes, 2020

WILLIAM A. BAZIOTES (Pittsburgh, Pennsylvania, 1912 – Manhattan, New York, 1963)

Untitled (White Forms), circa 1963

Watercolor with graphite

21 3/8 × 14 7/8 in.

Gift of the Ethel Baziotes Trust and Estate of William Baziotes, 2020

WILLIAM A. BAZIOTES (Pittsburgh, Pennsylvania, 1912 – Manhattan, New York, 1963)

Untitled (White Forms), circa 1963

Watercolor with graphite

14 7/8 × 21 1/4 in.

Gift of the Ethel Baziotes Trust and Estate of William Baziotes, 2020

WILLIAM A. BAZIOTES (Pittsburgh, Pennsylvania, 1912 – Manhattan, New York, 1963)

Untitled (White Forms), circa 1963

Watercolor with graphite

14 7/8 × 21 3/8 in.

Gift of the Ethel Baziotes Trust and Estate of William Baziotes, 2020

DONALD BURG (born United States, 1937)

CENTRO DE ARTE Y COMUNICACIÓN (CAYC)

Donald Burgy en el Centro de Arte y Comunicación: Donald Burgy in the Center for Art and Communication, 1973

Bound publication with ring-bound wrappers, 42 pages

8 7/16 × 6 5/16 in.

In the collection of the Blanton Museum of Art, The University of Texas at Austin

INGRID CALAME (Bronx, New York, 1965 – Los Angeles, California, present)

#86 Working Drawing, 2001

Colored pencil on trace mylar

30 × 30 in.

Gift of David and Julie Moos, 2021

MARIANA CASTILLO DEBALL (Mexico City, 1975 – Berlin, Germany, present)

Tezacoalco Series, 2019

Watercolor on paper

13 3/4 × 13 3/4 in.

Gift of the artist, 2021



▲ NICOLA COSTANTINO (Rosario, Argentina, 1964 – Buenos Aires, Argentina, present)

Nicola y su doble. Taller [Nicola and Her Double. Workshop], 2010

Photograph

55 1/8 × 83 1/2 in.

Gift of Mary Ralph Lowe, 2021

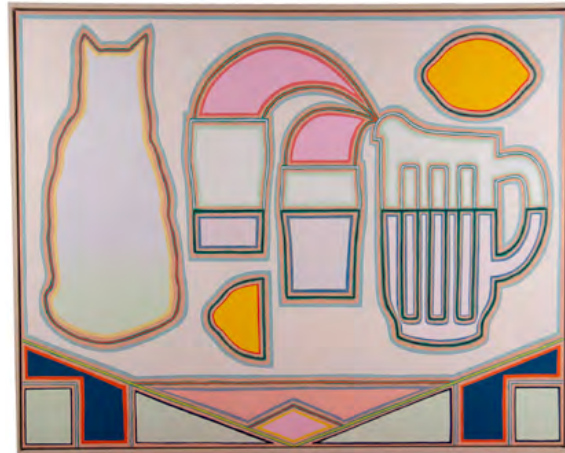
▼ HOLLY COULIS (Toronto, Canada 1968 – Athens, Georgia, present)

Cat and Mint Light, 2018

Oil on linen

40 × 50 in.

Gift of Lindsay and Bart Fehr, 2020



ANTONIO DIAS (Campina Grande, Paraíba, Brazil, 1944 – Rio de Janeiro, Brazil, 2018)

CENTRO DE ARTE Y COMUNICACIÓN (CAYC)

La ilustración del arte: Arte [The Illustration of Art: Art], 1973

Bound publication, 20 pages

8 1/4 × 5 7/8 in.

In the collection of the Blanton Museum of Art, The University of Texas at Austin

ANTONIO DIAS (Campina Grande, Paraíba, Brazil, 1944 – Rio de Janeiro, Brazil, 2018)

CENTRO DE ARTE Y COMUNICACIÓN (CAYC)

La ilustración del arte: Sociedad [The Illustration of Art: Society], 1973

Bound publication, 20 pages

8 1/4 × 5 7/8 in.

In the collection of the Blanton Museum of Art, The University of Texas at Austin

MARYLYN DINTENFASS (Brooklyn, New York, 1943 – Manhattan, New York, present)
Duet Series: Chroma 8, 1999
 Oil on paper monoprint
 22 x 30 in.
 Gift of Charles and Jean Driscoll, in honor of Dr. John P. Driscoll, 2021

MARYLYN DINTENFASS (Brooklyn, New York, 1943 – Manhattan, New York, present)
Flux Series 7, 2000
 Oil on paper monotype
 20 1/2 x 29 1/2 in.
 Gift of Charles and Jean Driscoll, in honor of Dr. John P. Driscoll, 2021

▼ **LOUIS FRATINO** (Annapolis, Maryland, 1993 – Brooklyn, New York, present)
Among women only, 2020
 Oil on canvas
 80 1/4 x 65 x 1 3/4 in.
 Purchase through funds provided by the Green Family Art Foundation, Adam Green, Director, 2021



MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–1972
 Ink on paper
 15 1/2 x 15 1/2 in.
 Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
2 figuras bajo el efecto del hachis [2 Figures Under the Effects of Hashish], circa 1967–72
 Ink on paper
 18 7/8 x 13 1/4 in.
 Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Hombre [Man], circa 1967–72
 Ink on paper
 10 1/4 x 14 1/2 in.
 Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–72
 Ink on paper
 17 1/8 x 20 3/4 in.
 Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–72
 Ink on paper
 21 1/8 x 13 1/8 in.
 Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–72
 Ink on paper
 16 3/4 x 10 3/4 in.
 Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–72
 Ink on paper
 9 5/8 x 16 in.
 Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], circa 1967–72
 Ink on paper
 15 1/4 x 17 7/8 in.
 Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Hermanos [Brothers], 1969
 Ink on paper
 18 5/8 x 5 3/4 in.
 Gift of Jeffrey B. Gold, 2020

MELECIO GALVÁN (San Rafael, Mexico, 1945 – Chalco, Mexico, 1982)
Sin título [Untitled], 1969
 Ink on paper
 7 7/8 x 6 1/2 in.
 Gift of Jeffrey B. Gold, 2020

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
17 (green), 2020
 Woodblock and chine collé
 22 1/2 x 15 in.
 Gift of the artist and Planthouse Gallery, 2021

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
17 (red), 2020
 Woodblock and chine collé
 22 1/2 x 15 in.
 Gift of the artist and Planthouse Gallery, 2021

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
Clytemnestra, 2020
 Woodblock and chine collé
 22 1/2 x 15 in.
 Gift of the artist and Planthouse Gallery, 2021

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
Duo (1 & 3), 2020
 Woodblock and chine collé
 23 1/4 x 17 in.
 Gift of the artist and Planthouse Gallery, 2021

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
Ghostdance, 2020
 Woodblock and chine collé
 24 7/16 × 35 9/16 in.
 Gift of the artist and Planthouse Gallery, 2021

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
Solo, 2020
 Woodblock and chine collé
 22 1/2 × 15 in.
 Gift of the artist and Planthouse Gallery, 2021

MARGARET GARRETT (born Carlisle, Pennsylvania, 1965)
Trio, 2020
 Woodblock and chine collé
 23 1/16 × 35 7/8 in.
 Gift of the artist and Planthouse Gallery, 2021

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
A Penny Saved, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Art's Illusion, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
As if It Never Was, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Big Dumb Idiot, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Big Rip, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Blues, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Brown Eyes, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Constellation, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Cornered, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Fig Leaf, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Flaneur, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Gathered Together, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Give Up, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Gone West, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Hermes, Long-Lost, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Last Trace, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Lightening Rod, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Petrified Tree, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Requiem, 2014–17
 Digital pigment print on paper
 19 7/8 × 24 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Riddle of the Universe, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Saturns, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Separated by Time, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Sheltered from Sorrow, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Silence, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Sunday Dress, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
The Light Gleams an Instant, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
The Unknown, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Trophy Boy, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Vortex, 2014–17
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Eye of Eternity, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Gallop, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Him, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Immortality, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Masked Angel, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
No Exit, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Secrets, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Suspicion, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Time is Death, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Unicorn, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Vanishing Forest, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
Vanity, 2014–2017
Digital pigment print on paper
19 7/8 × 24 in.
Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
MOURNFUL SONG, EMPTY NEST, 2011
 Custom designed drop spine portfolio box covered with two contemporary cotton fabrics and a paper lined interior
 21 1/4 × 24 3/4 × 2 5/8 in.
 Gift of the artist, 2020

MARK GOODMAN (Boston, Massachusetts, 1946 – Austin, Texas, present)
At One Time, 2017
 Book with 36 reproductions from “Fifteen-frame Grid Photographs” series on paper
 13 × 11 in.
 Gift of the artist, 2020

ROBERT INDIANA (New Castle, Indiana, 1928 – Vinalhaven, Maine, 2018)
Hemisfair, San Antonio's World's Fair Poster, 1968
 Lithograph
 46 × 30 in.
 Gift of Laurence Miller, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
0 through 9, from *1st Etchings, 2nd State*, 1967–69
 Etching over photoengraving
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
1st Etchings, 2nd State, 1967–69
 Intaglios: thirteen copper plates on Augvergne paper
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Ale Cans (title page), from *1st Etchings, 2nd State*, 1967–69
 Etching and aquatint
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

► **JASPER JOHNS** (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Ale Cans, from *1st Etchings, 2nd State*, 1967–69
 Etching and aquatint
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Ale Cans, from *1st Etchings, 2nd State*, 1967–69
 Etching over photoengraving
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Flag, from *1st Etchings, 2nd State*, 1967–69
 Etching and open bite
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Flag, from *1st Etchings, 2nd State*, 1967–69
 Etching over photoengraving
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Flashlight I, from *1st Etchings, 2nd State*, 1967–69
 Etching over photoengraving
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Flashlight, from *1st Etchings, 2nd State*, 1967–69
 Etching and aquatint
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Light Bulb I, from *1st Etchings, 2nd State*, 1967–69
 Etching over photoengraving
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Light Bulb, from *1st Etchings, 2nd State*, 1967–69
 Etching and aquatint
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020



JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Numbers, from *1st Etchings, 2nd State*, 1967–69
 Etching and open bite
 25 3/4 × 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

▼ **JASPER JOHNS** (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Paint Brushes, from 1st Etchings, 2nd State, 1967–69
 Etching and aquatint
 25 3/4 x 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020



JASPER JOHNS (born Augusta, Georgia, 1930)
UNIVERSAL LIMITED ART EDITIONS
Painted Bronze, from 1st Etchings, 2nd State, 1967–69
 Etching over photoengraving
 25 3/4 x 19 1/4 in.
 Gift of Barbara Bertozzi Castelli, 2020

OTIS JONES (Galveston, Texas, 1946 – Dallas, Texas, present)
Black with Two Lines Removed, 2017
 Acrylic on canvas on wood
 24 x 24 x 3 in.
 Gift of James J. Gary, 2021

CILDO MEIRELES (born Rio de Janeiro, Brazil, 1948)
Mebis/Caraxia, 1971
 Two-sided vinyl disc
 7 1/16 x 7 1/16 in.
 Gift of the artist, 2021

CILDO MEIRELES (born Rio de Janeiro, Brazil, 1948)
Mebis/Caraxia, 1971
 Two-sided vinyl disc
 7 1/16 x 7 1/16 in.
 Gift of the artist, 2021

MANUEL MENDIVE (born Cuba, 1944)
Rostro [Face], 2005
 Paint on stone
 22 1/2 x 14 x 12 1/8 in.
 Gift of Mary Ralph Lowe and Charlie Flanders, 2021

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
 – Manhattan, New York, 2017)
 Untitled (Sandy's Hambone), printed circa 2009
 Chromogenic print
 6 x 4 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
 – Manhattan, New York, 2017)
Future great (?) artist Kenji with the costume of Chigo who serve for high rank monks. 7 years old, 1954, printed circa 2009
 Chromogenic print
 4 x 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
 – Manhattan, New York, 2017)
JUMP INTO NEW YEAR, 1967 (17 yrs.), printed 2009
 Chromogenic print
 4 x 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
 – Manhattan, New York, 2017)
JUMP INTO NEW YEAR, 1967 (17 yrs.), printed 2009
 Chromogenic print
 4 x 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
 – Manhattan, New York, 2017)
MOTHER AND CHILD / 母と子 1970; printed 2009
 Chromogenic print
 4 x 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
 – Manhattan, New York, 2017)
 Untitled (Peach-colored Square, Circle), 1970
 Colored pencil on paper
 4 1/16 x 7 1/8 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
 – Manhattan, New York, 2017)
 Untitled (With Two Reddish-Orange Frames), circa 1973
 Colored pencil on paper
 10 x 14 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
 – Manhattan, New York, 2017)
 Untitled ('74, May), 1974
 Colored pencil on paper
 10 x 14 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
 – Manhattan, New York, 2017)
An Enriched Life, circa 1977
 Color etching, aquatint, and drypoint on acetate
 11 3/8 x 7 1/2 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Confident Life, 1978
Oil on canvas
48 × 74 1/2 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Confident Life, 1978
Etching, aquatint, hand coloring on acetate
7 5/8 × 11 1/4 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Confident Life, 1978
Colored pencil on paper
10 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

▼ **KENJI NAKAHASHI** (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Frustration, 1978
Photoetching
15 × 19 1/2 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

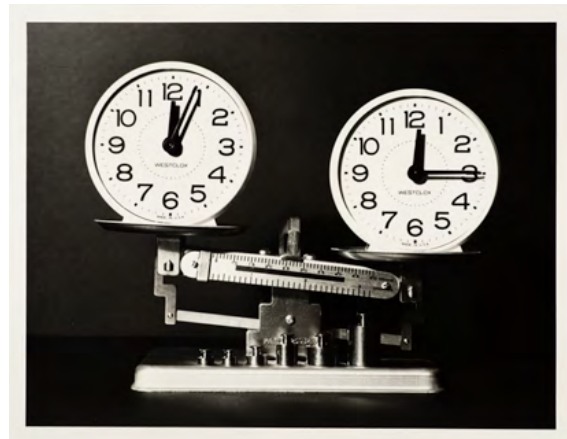


KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Life Full of Changes, 1978
Aquatint, etching, drypoint, and hand coloring on acetate
11 1/4 × 7 1/2 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Woman, 1978
Etching
11 1/4 × 14 7/8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Coney Island, 1979
Chromogenic print
12 × 20 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Going Insane, 1979
Photoetching
15 × 22 3/8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020



▲ **KENJI NAKAHASHI** (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Time – (B), 1980; printed 1985
Gelatin silver print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Creation, 1980
Gelatin silver print
14 × 18 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Cold Pigeons, after 1980
Gelatin silver print
4 × 8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
That or This Flower Loved This Pond, circa 1980
Colored pencil on paper
14 × 10 in.
Anonymous gift in memory of Kenji Nakahashi, 2020



▲ **KENJI NAKAHASHI** (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 Untitled (Gray, Blue Abstract Forms on Green Oval), circa 1980
 Colored pencil on paper
 10 × 14 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
I borned in 1947. The year of the boar. The family of pig and alas my face is like a pig so I made this signature. Pig: this signature for personal use., circa 1985
 Gelatin silver print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 Untitled, circa 1987
 Gelatin silver print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 Untitled, circa 1988
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 Untitled, after 1980
 Gelatin silver print
 4 × 8 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 Untitled, after 1980
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 Untitled, 1981
 Colored pencil and in
 10 × 14 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Japanese and Italian, 1983; printed 1992
 Chromogenic print
 10 × 16 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Cut Out Sky (New Street between Exchange Pl and Beaver St New York City # 2), 1984; printed 1992
 Chromogenic print
 11 × 14 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Autopsy, 1984
 Chromogenic print
 14 × 11 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
The White House, 1984
 Chromogenic print
 12 × 20 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 Untitled (Wedding Announcement), 1986
 Screenprint
 4 1/2 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Kansas, U.S.A., 1987; printed 1996
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Hippo New Year, 1987
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Mr. Lincoln, 1987
 Chromogenic print
 14 × 11 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
天体曼荼羅/ *CELESTIAL V7VQNYW*, 1988; printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Photographer, 1988
Gelatin silver print
4 1/4 × 5 5/8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Kansas City, MO 1989, 1989; printed 1993
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
キャンサス・腿れ黒虎 (猫?)・発見伝 *FOUND THE BLACK TIGER (CAT ?)*
Leawood, Kansas, USA 1989, 1989; printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
キャンサス・腿れ黒虎 (猫?)・発見伝 *FOUND THE BLACK TIGER (CAT ?)*
Leawood, Kansas, USA 1989, 1989; printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Spirit of New York, 1989; printed 2005
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
DOUBLE CROSS, 1990, St. Peter's Basilica, Vatican City, Rome, 1990;
printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Rome, Italy, 1990
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
At Fotorush Store, after 1990
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
CARD CASE: 柳の木のサギ Heron on Willow Tree, after 1990
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Sundown New York, after 1990
Chromogenic print
4 × 8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Untitled, after 1990
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Untitled, after 1990
Chromogenic print
6 × 4 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Untitled [Photograph of Adele Stadles, Austrian], after 1990
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
WINNING SPIRIT, 1991, Saratoga Springs, New York, 1991; printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Heavi (hebi=蛇=snake) ly Thirst, 1991; printed later
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Heavi (hebi=蛇=snake) ly Thirst, 1991
Chromogenic print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Antennae, 1993; printed 1998
Gelatin silver print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Safer Streets or Protections, 1994; printed 1995
Chromogenic print
11 × 14 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
SIDELINED [Kansas City Zoo, MO USA], 1995; printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Subway Napping, New York City, circa 2000; printed 2004
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Ice Pattern (taken inside airplane), 1997; printed 1997
 Chromogenic print
 6 1/2 × 4 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
"SHARING HOLIDAY FARE" 1998, Overland Park, KS USA, 1998; printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Empire on Mirror, 1998
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Dragon (龍・竜・辰) Fire Engine, 1999, Chinatown, New York City, 1999; printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Brooklyn, New York 1999, 1999
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
DRAGON LADY, 2000, Chinatown, New York City, 2000; printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
New York City, 2001, 2001; printed 2002
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Union Square, New York City, 2003, 2003
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Origami Tree (at The Museum of Natural History New York City in 2004), 2004; printed 2005
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Happy Leaves' Love, 2004; printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
SANDY WITH TIGER WOODS, 2005, Bronx Botanical Garden, New York City, 2005; printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
SANDY WITH TIGER WOODS, 2005, Bronx Botanical Garden, New York City, 2005; printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Kyoto, Japan 2006, 2006; printed 2006
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Sandy with Maiko-san Kyoto, Japan 2006, 2006; printed 2006
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
Cheerful Holidays, Nagoya, Japan 2006, 2006; printed 2007
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
From Us to You, 2006 (The Norman Rockwell Museum at Stockbridge, MA USA), 2006; printed 2007
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
New Year-First Bath-Nakahashi-Bath, Takayama, Gifu, Japan 2006, 2006;
printed 2007
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
New Year-First Bath-Nakahashi-Bath, Takayama, Gifu, Japan 2006, 2006;
printed 2007
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
“自らを身かち瑠してして凝視せよ、場合の己が柑バ出る” 2006 “YOU
CAN UNDERSTAND YOURSELF BETTER IF YOU STAND FROM THE
OTHER SIDE” Queens, New York [Reverse image of the Unisphere at the
World fair 1964–65, Flushing Corona-Park, New York City], 2006; printed
2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Empire State Lines, New York City, 2006, 2006
Chromogenic print
4 × 8 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Welcome 2007, year of Boar!, Kyoto, Japan 2006, 2006
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Auspice, 2007; printed 2008
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
BLOWN HORN, Manhattan, New York City, 2007; printed 2008
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
BLOWN HORN, Manhattan, New York City, 2007; printed 2008
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
*SNAKE LINES (Multiple Exposures in Manhattan: 35th St. & 1st Ave., 34th
St. & Madison Ave. and Times Square, 2007*; printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
*SNAKE LINES (Multiple Exposures in Manhattan: 35th St. & 1st Ave., 34th
St. & Madison Ave. and Times Square, 2007*; printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Myce Stop! Spring Sta., Lexington Line, NYC, 2007
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
LUV (Love) • NYC, 2008, Manhattan, New York City, 2008; printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
*USHI NO USHIRO NI USHI-DOSHI SANDY, Kameido Tenmangū, Tokyo,
Japan, 2008, 2008*
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
*USA • GI” (Usagi = 兎 = Rabbit • 卯) (GI = 米薩軍兵士) New York City,
2009, 2009*
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Untitled, circa 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Merry Christmas! Sandy, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
*Museum Splash, Philadelphia Museum of Art, Pennsylvania, USA, printed
2009*
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947
– Manhattan, New York, 2017)
Untitled, printed 2009
Chromogenic print
4 × 6 in.
Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 Untitled, printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 Untitled, printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 Untitled, printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 お腹冷え過ぎ要注意・暑中お見舞い申し上げます。サンディ・憲治, printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 暑中おうなぎ申し上げます。サンディ・憲治, printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 暑中おうなぎ申し上げます。サンディ・憲治, printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 暑中おうなぎ申し上げます。サンディ・憲治 *Good Luck in the Summer, Sandy Kenji*, printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

KENJI NAKAHASHI (Sakauchi, present-day Ibigawa, Japan, 1947 – Manhattan, New York, 2017)
 暑巾お見舞い申し上げます。サンディ・憲治, printed 2009
 Chromogenic print
 4 × 6 in.
 Anonymous gift in memory of Kenji Nakahashi, 2020

ARIE PETTWAY (Boykin, Alabama, 1905–1993)
Sixteen-block "Pine Burr" variation, circa 1980
 Cotton and cotton blend polyester double-knit
 83 × 71 in.
 Purchase through the generosity of an anonymous donor, and gift of the Souls Grown Deep Foundation, 2021



▲ SALLY MAE PETTWAY MIXON (born Boykin, Alabama, 1965)
Blocks and Strips, 2003
 Cotton and polyester
 79 × 59 in.
 Purchase through the generosity of an anonymous donor, and gift of the Souls Grown Deep Foundation, 2021

RONA PONDICK (Brooklyn, New York, 1952 – New York, New York, present)
Tilted Yellow, 2014–18
 Pigmented resin and acrylic
 8 × 22 1/8 × 22 1/8 in.
 Gift of the American Academy of Art and Letters, 2021

NOAH PURIFOY (Snow Hill, Alabama, 1917 – Joshua Tree, California, 2004)
Restoration, 2001
 Fabric, welded steel, paint, and wood
 68 × 41 × 4 1/2 in.
 Purchase through the generosity of an anonymous donor, 2021

NATHANIEL MARY QUINN (born Chicago, Illinois, 1977)
Small, 2019
 Black charcoal, gouache, soft pastel, and acrylic gold leaf on paper
 12 1/4 × 9 in.
 Gift of Lorena Junco Margain, 2020

DEBORAH ROBERTS (Austin, Texas, 1962 – present)
That's not ladylike no. 1, 2019
 Mixed media collage on canvas
 65 × 45 in.
 Purchase through the generosity of an anonymous donor, 2021

GUNARS STRAZDINS (Vilaka, Latvia, 1944 – Columbia, South Carolina, 2021)
Red-Green Rollerupper, 1971
 Watercolor on paper
 21 × 28 1/2 in.
 In honor of Selma Leaf Parrill, Gift of Forrest Novy and Kit Belgum, 2021

▼**MASAMI TERAOKA** (born Onomichi, Hiroshima, Japan, 1936)
AIDS Series/Geisha in Bath, 2008
 Woodblock print in 46 colors from 34 blocks of carved, laminated cherry wood
 20 3/8 × 13 13/16 in.
 Gift of the artist and Catharine Clark Gallery in honor of Veronica Roberts, 2021

RUTH THORNE-THOMSEN (New York, New York, 1943 — Philadelphia, Pennsylvania, present)
 Untitled (*Airplane*), circa 1976
 Toned gelatin silver print
 4 3/16 × 5 1/4 in.
 Gift of Nancy Deffebach, 2021



RUTH THORNE-THOMSEN (New York, New York, 1943 – Philadelphia, Pennsylvania, present)
 Untitled (*Self-Portrait*), circa 1975–85
 Toned gelatin silver print
 4 1/4 × 5 1/4 in.
 Gift of Nancy Deffebach, 2021

RUTH THORNE-THOMSEN (New York, New York, 1943 – Philadelphia, Pennsylvania, present)
Horses, Illinois, 1976
 Toned gelatin silver print
 4 1/4 × 5 3/16 in.
 Gift of Nancy Deffebach, 2021

RUTH THORNE-THOMSEN (New York, New York, 1943 – Philadelphia, Pennsylvania, present)
Face at Tulum, 1978
 Toned gelatin silver print
 4 1/2 × 5 1/2 in.
 Gift of Nancy Deffebach, 2021

RUTH THORNE-THOMSEN (New York, New York, 1943 – Philadelphia, Pennsylvania, present)
Ozymandias, Illinois, 1978
 Toned gelatin silver print
 3 13/16 × 4 15/16 in.
 Gift of Nancy Deffebach, 2021

JAN TICHY (Prague, Czech Republic, 1974 – Chicago, Illinois, present)
Installation no. 3, 2007
 Digital video projection; white paper object
 9.00 minutes; 18 x 10 x 12 in.
 Gift of Nancy M. Berman and Alan J. Bloch, 2020

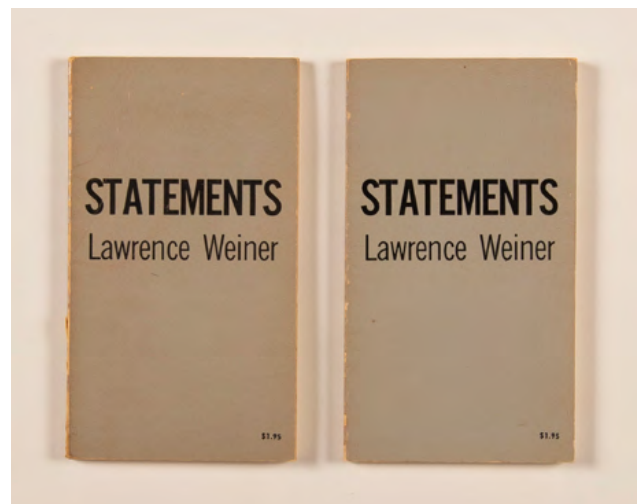
VLM (Houston, Texas, 1986 – Austin, Texas, present)
Pony Cocoon, 2019
 Digital video with sound
 5.05 minutes
 Purchase with funds from Beverly Dale, 2020

JULIA WACHTEL (New York, New York, 1956 – present)
Tree, 2016
 Oil and acrylic on canvas, two panels
 36 × 94 × 1 1/2 in.
 Gift of Kathleen Irvin Loughlin, 2021

STELLA WAITZKIN (Brooklyn, New York, 1920 – Manhattan, New York, 2003)
 Untitled, circa 1975
 Polyester resin, book, mixed media
 10 × 30 × 8 in.
 Gift of Stella Waitzkin Memorial Library Trust and Kohler Foundation, Inc., 2020

STELLA WAITZKIN (Brooklyn, New York, 1920 – Manhattan, New York, 2003)
30,000 References, circa 1977
 Polyester resin, tin, and sandstone
 4 3/4 × 6 7/8 × 3 in.
 Gift of Stella Waitzkin Memorial Library Trust and Kohler Foundation, Inc., 2020

▼**LAWRENCE WEINER** (Manhattan, New York, 1942–2021)
Statements, 1968
 Artist's book
 6 15/16 × 4 × 3/8 in.
 Gift of The Laurence Miller Family, 2020



LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Lawrence Weiner/An Exhibition/Eine Ausstellung, 1970
 Exhibition catalogue
 7 7/8 × 8 1/4 × 1/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Tracce/Traces, 1970
 Artist's book
 6 5/8 × 4 1/2 × 1/2 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
10 Works, 1971
 Artist's book
 6 11/16 × 4 5/16 × 1/4 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Causality Affected and/or Effected, 1971
 Artist's book
 6 5/8 × 4 1/2 × 1/4 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Flowed, 1971
 Artist's book
 6 11/16 × 4 5/16 × 3/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
CENTRO DE ARTE Y COMUNICACIÓN (CAYC)
L. Weiner: 10 Obras = 10 Works, 1971
 Bound publication, 94 pages
 6 7/16 × 4 1/4 × 5/16 in.
 Blanton Museum of Art, The University of Texas at Austin, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
A Primer, 1972
 Artist's book
 5 11/16 × 4 1/8 × 1/4 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Green as Well as Blue as Well as Red, 1972
 Artist's book
 6 11/16 × 4 13/16 × 1/4 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Having Been Done At/Having Been Done To, 1972
 Artist's book
 6 5/8 × 4 1/2 × 3/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Art & Project/Bulletin 72/Lawrence Weiner, 1973
 Exhibition catalogue, broadside
 6 11/16 × 4 5/16 × 1/4 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
having from time to time a relation to:/van tijd tot tijd In een relatie staan tot, 1973
 Artist's book
 7 7/8 × 3 7/8 × 1/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Lawrence Weiner/Jahresgabe 1972, 1973
 Exhibition catalogue
 8 11/16 × 6 9/16 × 3/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Once Upon a Time/C'era una Volta, 1973
 Artist's book
 6 11/16 × 4 3/4 × 1/4 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Within Forward Motion, 1973
 Artist's book
 6 3/4 × 4 7/16 × 1/4 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Relative to Hanging, 1975
 Artist's book
 6 5/8 × 4 5/16 × 1/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Towards a Reasonable End, 1975
 Artist's book
 6 9/16 × 4 3/8 × 1/4 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
On the Rocks/ Some Questions + 5 Answers Relative to Moved Pictures, 1976
 Artist's book
 5 1/4 × 3 15/16 × 3/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Various Manners with Various Things, 1976
 Artist's book
 6 × 4 13/16 × 3/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Coming and Going/Venant et Partant, 1977
 Artist's book
 5 7/8 × 4 3/4 × 3/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Pertaining to a Structure/A Structure of Lawrence Weiner, 1977
 Artist's book
 7 1/16 × 4 15/16 × 1/4 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Works, 1977
 Catalogue raisonné
 8 × 5 9/16 × 15/16 in.
 Gift of The Laurence Miller Family, 2020

► **LAWRENCE WEINER** (Manhattan, New York, 1942–2021)*Hard Light*, 1978

Artist's book

6 15/16 × 5 1/16 × 5/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*In Relation to Probable Use...*, 1978

Exhibition catalogue

8 1/16 × 7 15/16 × 1/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Regarding Inscriptions (Of a Sort)/Hinsichtlich Inschriften (Einer Art)*, 1978

Artist's book

7 1/16 × 5 1/2 × 3/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*With a Touch of Pink*, 1978

Artist's book

6 11/16 × 4 7/16 × 3/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Art & Project/Bulletin 113*, 1979

Exhibition catalogue, broadside

23 1/4 × 16 9/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Albert Mertz/Lawrence Weiner-Red/As Well As Green/As Well As Yellow/**As Well As Blue*, 1983

Exhibition catalogue

15 3/4 × 11 3/16 × 1/8 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Works & Reconstructions: Kunsthalle Bern*, 1983

Exhibition catalogue

9 7/16 × 8 1/2 × 1/4 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Mounds + Smooth Cairns*, 1984

Exhibition catalogue

7 15/16 × 8 × 1/8 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Above Beyond Below*, 1986

Exhibition catalogue

6 7/8 × 5 1/2 × 1/8 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Posters/November 1965-April 1986/Lawrence Weiner. The Lawrence**Weiner Poster Archive of The Nova Scotia College of Art and Design*, 1986

Catalogue raisonné

11 13/16 × 9 13/16 × 7/8 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*5 Figures of Structure*, 1987

Exhibition catalogue

10 1/16 × 8 7/16 × 1/8 in.

Gift of The Laurence Miller Family, 2020

**LAWRENCE WEINER** (Manhattan, New York, 1942–2021)*Altered to Suit/Passend Gemacht*, 1988

Exhibition catalogue

8 1/4 × 6 1/2 × 1/4 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Lawrence Weiner/Works from the Beginning of the Sixties Towards the End of the Eighties*, 1988

Exhibition catalogue

11 × 9 7/16 × 5/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*On Top of the Trees*, 1988

Exhibition catalogue

11 × 8 1/4 × 3/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Lawrence Weiner/Books 1969-1989/Catalogue Raisonné*, 1989

Catalogue raisonné

11 1/4 × 8 9/16 × 13/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Plovmans Lunch Comix*, 1989

Artist's book

11 × 8 1/4 × 3/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Skulpturen für Krefeld I*, 1989

Exhibition catalogue

12 3/16 × 9 7/16 × 1/4 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*La Marelle ou Pie in the Sky*, 1990

Artist's book

7 7/8 × 7 7/8 × 3/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Licht=(Licht)/Ale Yevonim Hobn Eyn Ponim, 1990
 Exhibition catalogue
 6 11/16 × 6 7/8 × 3/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Displacement, 1991
 Exhibition catalogue
 9 3/4 × 9 13/16 × 5/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Lawrence Weiner/Künstler/Kritisches Lexikon der Gegenwartskunst/Ausgabe 15, 1991
 Monograph
 11 11/16 × 8 1/4 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Public Freehold/Offentlich, 1992
 Exhibition catalogue
 7 7/8 × 5 7/8 × 3/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Quelques Choses.../Lawrence Weiner, 1992
 Exhibition catalogue, broadside
 11 × 8 11/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Show (&) Tell/The Films & Videos of Lawrence Weiner/A Catalogue Raisonné, 1992
 Catalogue raisonné
 11 1/4 × 8 7/16 × 5/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Twixt One (&) the Other, 1992
 Artist's book with four metal tokens
 6 1/8 × 5 1/8 × 3/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
& Or & Oder & O, 1993
 Artist's book
 11 5/8 × 14 3/16 × 3/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
A Parable, 1993
 Artist's book
 12 × 9 7/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Lawrence Weiner: Specific and General Works, 1993
 Catalogue raisonné
 9 7/16 × 6 3/4 × 1 7/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Moi + Toi & Nous, 1993
 Artist's book
 12 × 9 13/16 × 1/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Rites of Passage/Riten des Übergangs, 1993
 Exhibition catalogue
 9 1/16 × 9 1/16 × 1/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Steel Pennies, 1993
 Exhibition catalogue
 11 11/16 × 9 15/16 × 7/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Nau Em I Art Bilong Yumi, 1994
 Artist's book
 6 9/16 × 4 1/2 × 3/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Oder Ohne Rücksicht/ Or Regard, 1994
 Exhibition catalogue
 10 11/16 × 8 1/2 × 3/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Up & All About Eve 1993/Fly by Night with the Wind -The Voyage of the Bremen 1989, 1994
 Exhibition catalogue
 8 1/4 × 5 13/16 × 3/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
From Point to Point/Von Punkt zu Punkt, 1995
 Exhibition catalogue
 9 15/16 × 9 15/16 × 9/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Kopfbahnhof/Terminal, 1995
 Artist's book in a box
 9 5/8 × 5 5/16 × 1 3/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Lawrence Weiner/In the Stream, 1995
 Exhibition catalogue
 8 11/16 × 8 11/16 × 5/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Learn To Read Art, 1995
 Exhibition poster
 22 1/16 × 15 7/8 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
A Tale of a Maiden or Two, 1996
 Artist's book
 6 11/16 × 4 11/16 × 3/16 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
I Met a Stranger, 1996
 Artist's book
 11 15/16 × 8 7/8 × 1/2 in.
 Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*A Fripon Fripon & Demi*, 1997

Artist's book

12 5/8 × 9 3/8 × 3/8 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Towards Motion*, 1997

Exhibition catalogue

9 5/8 × 6 1/2 × 1/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Lawrence Weiner*, 1998

Monograph

11 7/16 × 10 1/16 × 13/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Kirsten Ortwed Lawrence Weiner Barry Le Va*, 1999

Group exhibition catalogue

10 1/16 × 7 7/8 × 13/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Lawrence Weiner: 5 Elements 2 Times*, 1999

Exhibition catalogue

11 11/16 × 8 3/8 × 3/8 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Tatsächlich/Skulpturen und Bücher von Lawrence Weiner*, 1999

Exhibition catalogue

9 11/16 × 10 13/16 × 3/8 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Bronx, New York, 1942 – New York, New York, 2021) with **JOHN BALDESSARI** (National City, California, 1931 – Los Angeles, California, 2020)*The Metaphor Problem/Again*, 1999

Artist's book

7 3/16 × 5 3/8 × 7/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Bent and Broken Shafts of Light*, 2000

Exhibition catalogue

12 3/4 × 8 1/8 × 3/8 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*How to Touch What*, 2000

Artist's book

6 5/16 × 7 5/16 × 11/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Nach Alles/After All*, 2000

Exhibition catalogue

10 1/16 × 10 1/16 × 9/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*The Society Architect Ponders The Golden Gate Bridge*, 2000

Artist's book

9 1/2 × 6 5/8 × 1/2 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*A Basic Assumption*, 2001

Exhibition catalogue

12 × 9 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*A Natural Water Course Diverted Reduced or Displaced*, 2001

Artist's book

6 13/16 × 4 7/16 × 1/4 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Blue Moon Over*, 2001

Artist's book

9 1/16 × 6 15/16 × 3/8 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*NYC Manhole Covers/Public Art Fund in Collaboration with Con Edison & Roman Stone*, 2001

Artist's book

8 9/16 × 5 1/2 × 1/4 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Out from Under*, 2001

Artist's book

10 5/8 × 8 3/4 × 1/4 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Por Si Mismo*, 2001

Exhibition catalogue

9 7/16 × 9 1/2 × 9/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Por Si Mismo*, 2001

Exhibition poster

26 3/8 × 18 11/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Any Given Time/Irgendwann*, 2002

Exhibition catalogue

8 1/4 × 8 1/4 × 3/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Recontres 7: Lawrence Weiner, Frank Perrin*, 2002

Monograph

9 7/16 × 6 3/4 × 3/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Towards the End of the Beginning/Em Direccao ao fim do Principio*, 2002

Exhibition catalogue

10 1/4 × 8 1/8 × 5/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)*Until It Is*, 2002

Exhibition catalogue

14 × 6 15/16 × 1 3/16 in.

Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Wild Blue Yonder, 2002
Artist's book
7 3/16 × 6 7/8 × 7/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
A Day in the Life, 2003
Artist's book
5 3/4 × 4 5/16 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Cleared from Wall to Wall, 2003
Exhibition catalogue
7 7/8 × 7 7/8 × 1/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Deep Blue Sky/Light Blue Sky, 2003
Artist's book
8 7/8 × 5 9/16 × 1/2 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Primary Secondary Tertiary, 2003
Exhibition catalogue
8 1/4 × 5 7/8 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Tiré à Quatre Epingles, 2003
Artist's book
7 1/16 × 7 1/16 × 1/2 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Covered by Clouds/ Cubietro por Nubes, 2004
Exhibition catalogue
9 13/16 × 7 15/16 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Having Been Said: Writings & Interviews of Lawrence Weiner 1968-2003,
2004
Catalogue raisonné
9 7/16 × 10 11/16 × 1 5/16 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Give & Get/Have & Take, 2005
Two brass stencils in a box
10 7/8 × 9 1/4 × 2 3/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Screenplay & Movie, 2005
Artist's book
6 1/2 × 9 1/16 × 1/4 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Quid Pro Quo, 2008
Artist's book
8 7/16 × 8 9/16 × 3/8 in.
Gift of The Laurence Miller Family, 2020

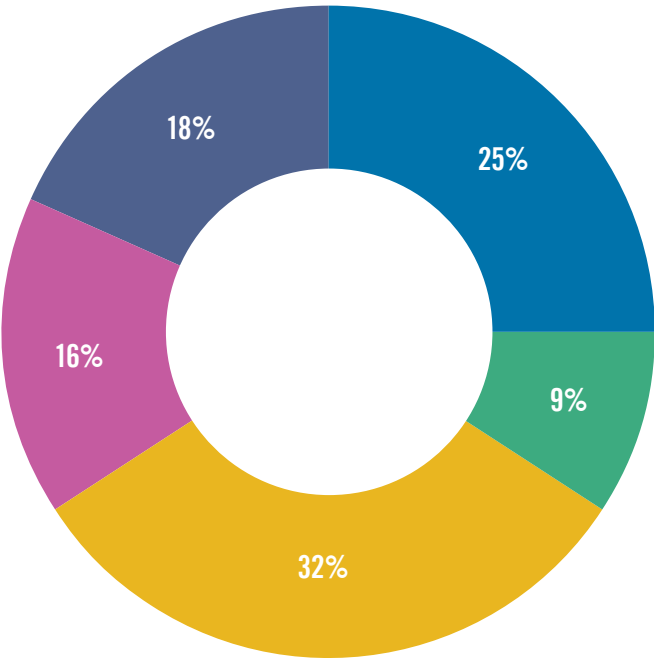
LAWRENCE WEINER (Manhattan, New York, 1942–2021)
The Other Side of a Cul-de-Sac 4 -March 2009, 2009
Artist's book
8 15/16 × 7 3/8 × 1/2 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
Nach Bildende Kunst, 2012
Artist's book
9 7/16 × 6 1/2 × 7/8 in.
Gift of The Laurence Miller Family, 2020

LAWRENCE WEINER (Manhattan, New York, 1942–2021)
The Grace of a Gesture, 2013
Artist's book
10 1/16 × 9 13/16 × 9/16 in.
Gift of The Laurence Miller Family, 2020

Finances

FY2021 Blanton Operating Budget: **\$6,336,237**



University's State Support: \$1,596,911
▶ allocation of state funds through UT

Additional Support from UT: \$575,772
▶ allocation of funds to the museum from the University Provost

Museum Endowments: \$2,011,376
▶ income from operating and program endowments

Contributions: \$1,000,000
▶ general operating contributions and gifts to support programs

Earned Income: \$1,152,178
▶ proceeds from admissions, memberships, facility rentals, and museum shop sales

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