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The Blanton Museum of Art Announces 2026 Exhibitions

*American Modernism, data-driven art, and the first mid-career survey
of the Haas Brothers anchor a dynamic program*

AUSTIN, TX — December 22, 2025 — The Blanton Museum of Art at The University of Texas at Austin announces its 2026 exhibition program spanning modern masters, innovative contemporary voices, historic works on paper, and immersive digital art.

Exhibitions include a major exhibition on **American Modernism** from the noted private collection of philanthropist **Charles Butt**; an exploration of contemporary technologies from 2002 onwards through data-driven and generative art, **Run the Code**, created in partnership with the **Thoma Foundation**; and the first **mid-career survey** of Austin-born artists and twin brothers the **Haas Brothers**. Additional highlights include the debut of a new body of works by multidisciplinary artist **Tammy Nguyen**, and presentations of the Blanton's collection of Latin American prints and WPA-era works.

The Blanton will present a three-year loan of fourteen remarkable works of Impressionism, Post-Impressionism, and European Modernism from the **Robertson Foundation and Robertson Family**, sharing with visitors and students extraordinary examples from the collection of Julian and Josie Robertson (UT BFA '65), who acquired late nineteenth and twentieth century art during their lifetimes. The artists to be featured at the Blanton—Henri Fantin-Latour, Paul Gauguin, Claude Monet, Camille Pissarro, Odilon Redon, Paul Signac, Pablo Picasso—are key figures who represent groundbreaking movements in painting. This presentation brings rare works of art to Austin and the campus community and will be displayed in the museum's upstairs collection galleries.

The Blanton is also pleased to announce a new addition to its grounds with the opening of a new cafe in partnership with legendary local French bistro, Justine's Brasserie, slated to open in the fall of 2026.

Exhibitions opening in 2026:



Contemporary Project 16: Tammy Nguyen

January 17–September 6, 2026

For the sixteenth edition of the Blanton Museum’s Contemporary Project—the museum’s series dedicated to showcasing new and recent works of contemporary art—curator Hannah Klemm selected multidisciplinary artist **Tammy Nguyen**. **The exhibition includes brand-new work, including paintings, prints, and a handmade artist book.**

Nguyen’s practice investigates the intersections between geopolitics, ecology, and history, using her unique visual language to intertwine disparate subjects and explore the moral gray areas that permeate global history. In this new body of work, Nguyen explores how ambition and belief shape the ways we understand the world and how the pursuit of progress balances precariously between aspiration and instability.

Alongside her own work, Nguyen is selecting objects from the Blanton’s collection to display in adjacent galleries. Spanning 18th-century engravings to mid-20th-century photography, these objects highlight connections across time and medium, revealing how artists have grappled with questions of power, progress, and the natural world in distinct yet resonant ways.



American Modernism from the Charles Butt Collection: From Edward Hopper to Alma Thomas

March 8–August 2, 2026

American Modernism from the Charles Butt Collection: From Edward Hopper to Alma Thomas is the first exhibition dedicated to the collection of businessman, philanthropist, and Texas native Charles Butt.

This exhibition presents over 80 rarely seen paintings and works on paper by icons of American modern art, including **Edward Hopper**, **Ellsworth Kelly**, **Jacob Lawrence**, **Joan Mitchell**, **Georgia O’Keeffe**, and **Alma Thomas**. The featured works span from the late 19th century through the 1970s. The Blanton Museum of Art is one of four exclusive venues in Texas to host this exhibition. Shared with the public for the first time, Butt’s collection reflects his vision of American creativity and his long-standing commitment to civic life and education. The exhibition is organized by the Amon Carter Museum of Art. The Blanton’s presentation is managed by Carter Foster, Deputy Director for Curatorial Affairs.

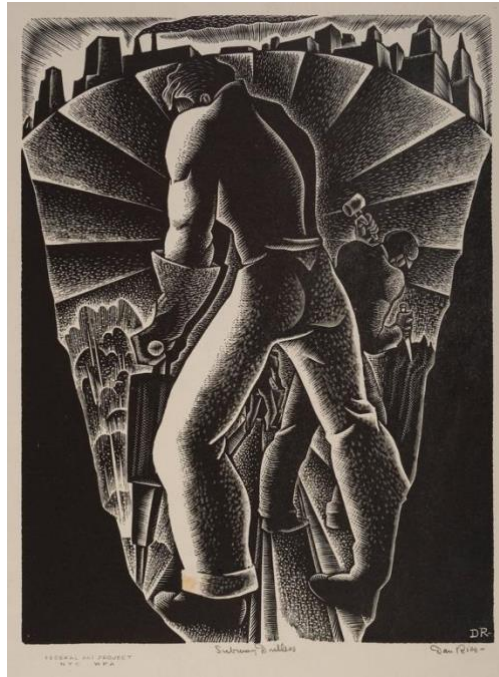


Run the Code: Data-Driven Art Decoded by Thoma Foundation X Blanton Museum of Art
March 8–August 2, 2026

In *Run the Code*, contemporary artists harness algorithms and generative AI models to create powerful, thought-provoking works that explore nature, art history, internet culture, and human behavior. Showcasing highlights from the Thoma Foundation’s Digital and Media Art Collection—one of the most comprehensive private holdings of digital and new-media art—this immersive exhibition transforms digital information into sensory works of art.

Included are some of the most important digital and generative artists working today: **Refik Anadol**, **Daniel Canogar**, **Jenny Holzer**, **Rafael Lozano-Hemmer**, **teamLab**, **Siebrren**

Versteeg, Leo Villareal, and Marina Zurkow, among others. Some create interactive systems that respond to movement, touch, or presence—inviting visitors to become part of the artwork. Others design custom software that generates ever-evolving images right in real time. Digital landscapes reflect on our relationship with the natural world, while other works remix historical paintings and cultural archives through machine processes. Together, these artworks demonstrate that algorithms are not only technical tools but also powerful creative media. The exhibition is organized by Hannah Klemm, Curator of Modern and Contemporary Art, Blanton Museum of Art with Kathleen Forde, Director and Curator of Media Arts, Thoma Foundation.



Art in Every Corner: The Works Progress Administration (1935–1943)
May 2–September 6, 2026

This exhibition celebrates the prints, drawings, and paintings the museum received from the Works Progress Administration (WPA) and its dynamic impact on artists who depicted every corner of American life.

In 1935, President Franklin D. Roosevelt established the WPA, a relief program that employed struggling Americans during the Great Depression. Over the course of eight years, the WPA funded nearly 10,000 artists to produce work for public buildings and traveling exhibitions, bringing art to people across the United States. Printmaking was a particularly popular media for artists during their WPA employment. Federally funded printmaking workshops both fostered the development of new printmaking techniques and advanced existing technologies, marking the 1930s as one of the most influential decades for the growth of American printmaking practices. In addition to supporting a flurry of creative output and innovation, the WPA encouraged artists to directly engage with the everyday experiences of Americans—from rural communities to urban centers. Following the WPA's closure in 1943, works of art created under federal sponsorship were allocated to institutions across the country, including what is today the Blanton Museum of Art. The exhibition is curated by Sarah Bane, Assistant Curator of Prints and Drawings, Blanton Museum of Art.



Haas Brothers: Uncanny Valley
September 26, 2026–January 17, 2027

Austin-born collaborators and twin brothers Nikolai and Simon Haas are known for fantastical sculptures that fuse art, design, and technology. **Their mid-career survey, touring nationally, presents selections from major bodies of work the artists have created over the past 15 years.** Their colorful, biomorphic artworks resemble creatures and plants from another world— intricately crafted in rich materials such as porcelain, bronze, wool, glass beads, fur, and more.

The Haas Brothers have said they are inspired by Austin’s culture and imagery they encountered during their childhood, from public art and the signage of local businesses to landmarks like the Treaty Oak and the moonlight towers. The exhibition is organized by Cranbrook Art Museum, Bloomfield Hills, Michigan; the Blanton’s presentation is organized by Carter Foster, Deputy Director for Curatorial Affairs.

Exhibitions closing in 2026:



Contemporary Project 15: Betsabeé Romero
Through January 4, 2026

For the museum’s fifteenth Contemporary Project, Mexican artist Betsabeé Romero transforms the gallery into a 21st-century Mesoamerican ritual ball court.

The goal hoops have been crafted from NASCAR racing tires incised with motifs drawn from the cultures of Indigenous peoples from across the Americas. Colorful, hand-embroidered shawls

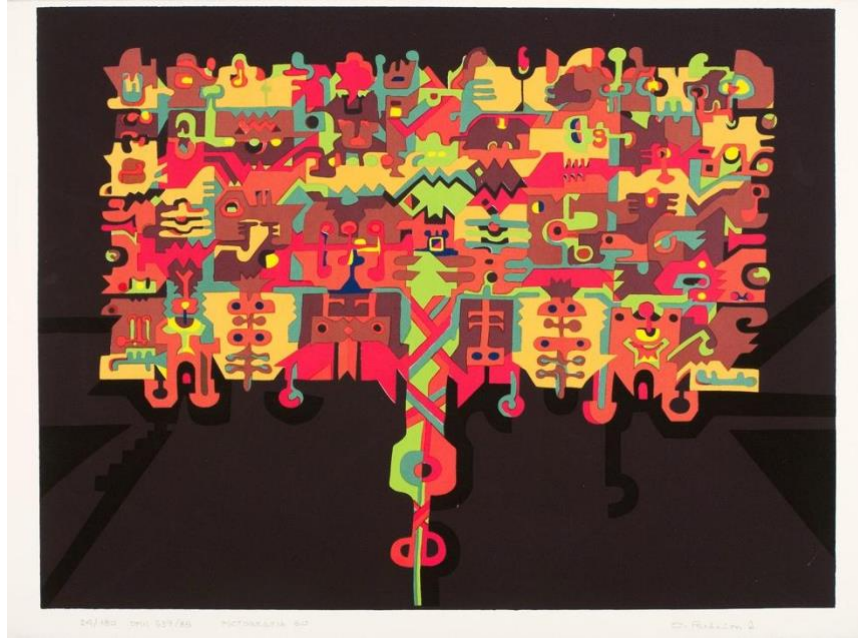
called *rebozos* line the tires' interiors. Visible through their patterned incisions, these *rebozos*' craftsmanship clashes with the exposed, rough rubber: a strategic contrast of traditional artistry with industrial fabrication. At each end, this sacramental court culminates in a monumental, glowing silver "oculus" created from engraved and enameled hubcaps and car parts, reminiscent of the stained-glass rosettes above cathedral altars. The exhibition is organized by Vanessa Davidson, Former Research Curator of Latin American Art, Blanton Museum of Art



***Spirit & Splendor: El Greco, Velázquez, and the Hispanic Baroque*
Through February 1, 2026**

Featuring selected highlights from the Hispanic Society Museum & Library's esteemed collection, *Spirit & Splendor* traces a 150-year history of Spanish painting that culminates with the Baroque, a style characterized by dramatic realism, opulence, and religious devotion.

Showcasing almost 60 works, the exhibition includes masterpieces by renowned artists like El Greco and Diego Velázquez, as well as works by José de Páez and Melchor Pérez Holguín, painters who reinterpreted the Baroque aesthetic in the Spanish Viceroyalties of New Spain (present-day Mexico) and Peru. The Blanton's presentation marks the final stop for these artworks. The presentation is organized by Holly Borham, Curator of Prints, Drawings and European Art and Rosario I. Granados, Marilyn Thoma Curator, Art of the Spanish Americas, Blanton Museum of Art.



Paper Trails: Latin American Art in Print (1950–1995)
Through April 19, 2026

Paper Trails: Latin American Art in Print (1950-1995) showcases prominent portfolios of modern and contemporary Latin American printmaking in the Blanton's collection.

During the 1960s, as interest in Latin American art increased internationally, curated print sets emerged as portable exhibitions showcasing the art of the region to audiences abroad. This show explores prominent portfolios produced in the context of a regional printmaking boom that was bolstered by a network of international biennials, key printmaking studios, and the support of transnational corporations. It will feature print sets produced in influential workshops in Mexico and Puerto Rico, while also featuring print sets from other countries, including Bolivia and Paraguay, whose art is seldom exhibited in the United States. The exhibition is organized by Florencia Bazzano, Assistant Curator of Latin American Art, Blanton Museum of Art.

American Modernism from the Charles Butt Collection: From Edward Hopper to Alma Thomas is organized by the Amon Carter Museum of Art.

Run The Code: Data-Driven Art is organized by the Blanton Museum of Art in collaboration with the Carl and Marilynn Thoma Foundation.

Haas Brothers: Uncanny Valley is organized by Cranbrook Art Museum, Bloomfield Hills, Michigan, and curated by Laura Mott, Chief Curator, with assistance from Katy Kim, the Jeanne and Ralph Graham Curatorial Fellow.

Betstabeé Romero: Al reverso de la pista [On the Other Side of the Track] is organized by the Blanton Museum of Art. Support for this exhibition at the Blanton is provided in part by David and Ellen Berman.

Spirit & Splendor: El Greco, Velázquez, and the Hispanic Baroque is organized by the Hispanic Society Museum & Library, with support from The Museum Box. Major support for this exhibition at the Blanton is provided by The Moody Foundation.

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About the Blanton Museum of Art:

Founded in 1963, the Blanton Museum of Art holds the largest public collection in Central Texas with more than 22,000 objects. Recognized as the home of Ellsworth Kelly's *Austin*, its major collecting areas are modern and contemporary U.S. and Latin American art, Italian Renaissance and Baroque paintings, and prints and drawings. The Blanton offers thought-provoking, visually arresting, and personally moving encounters with art.

Image Captions:

Tammy Nguyen, *Madness Helps*, 2025. Watercolor, vinyl paint, pastel, silkscreen printing, rubber stamping, hot stamping, glitter and metal leaf on paper stretched over wood and gator board panel. 35 x 30 inches / 88.9 x 76.2 cm. Courtesy the artist and Lehmann Maupin, New York, Seoul, and London. Photo by Studio Kukla.

Charles Sheeler, *On a Shaker Theme*, 1956, oil on canvas, Collection of Charles Butt

teamLab, *The World of Irreversible Change* (detail), 2022, six-channel interactive digital work, endless, Collection of the Carl & Marilynn Thoma Foundation © teamLab

Haas Brothers, mixed *Accretions*, Hand thrown and accreted porcelain, gold luster, and brass plate. Photography by Joe Kramm, courtesy of Haas Brothers.

Donato Rico, *Subway Drillers*, c. 1937, wood engraving, Blanton Museum of Art, The University of Texas at Austin, Deposit from the Works Progress Administration, United States Government

Installation view of *Betsabeé Romero: Al reverso de la pista / On the Other Side of the Track*, 2025, at the Blanton Museum of Art, The University of Texas at Austin, June 14, 2025–January 4, 2026

Visitors in *Spirit & Splendor: El Greco, Velázquez, and the Hispanic Baroque*, at the Blanton Museum of Art, The University of Texas at Austin, August 24, 2025–February 1, 2026

Gustavo Medeiros Anaya, *Pictografía 60*, from *I Portfolio de arte boliviano* (detail), 1988, twelve-color screenprint, 22 1/16 × 33 7/8 in., Blanton Museum of Art, The University of Texas at Austin, Gift of Barbara Duncan, 1994