# Table of Contents

5  Director’s Message

6  *Austin* by Ellsworth Kelly

8  Exhibitions

16  Public Programs

24  Community Engagement

26  Family Programs

28  Community Programs

34  School Programs

36  University Engagement

46  The Julia Matthews Wilkinson Center for Prints and Drawings

47  Publications

48  Acquisitions

100  Exhibition Loans

102  Finances

103  Donor Listing
Blanton National Leadership Board
2018-2019

Janet Allen, Chair

Janet and Wilson Allen
Leslie and Jack Blanton, Jr.
Suzanne Deal Booth
Sarah and Ernest Butler
Michael Chesser
Mary McDermott Cook
Alessandra Manning-Dolnier and Kurt Dolnier
Tamara and Charles Dorrance
Sally and Tom Dunning
Kelley and Pat Frost
Stephanie and David Goodman
Anthony Grant
Shannon and Mark Hart
Eric Herschmann
Stacy and Joel Hock
Sonja and Joe Holt
Kenny and Susie Jastrow
Marilyn D. Johnson
Jeannie and Michael Klein
Jenny and Trey Laird
Cornelia and Meredith Long
Clayton and Andrew Maebius
Suzanne McFayden
Fredericka and David Middleton
Elle Moody
Lora Reynolds and Quincy Lee
Richard Shiff
Eliza and Stuart W. Stedman
Judy and Charles Tate
Marilynn and Carl Thoma
Bridget and Patrick Wade
Jessica and Jimmy Younger
Director’s Message

It has been a historic year for the Blanton, and we are excited to share some of the major milestones with you.

As we continue to build a museum for our city and university—both of which are synonymous with creativity, excellence, and innovation—we strive to shape a program and collection that not only impacts our community locally, but also puts us on the international stage. Last year, we unveiled Austin by Ellsworth Kelly to the public—a monumental work of art that is now a cornerstone of our collection—and engaged the public with the groundbreaking exhibition Vincent Valdez: The City, and our growing program on art of the Spanish Americas. All three of these efforts, and many more, have made a national impact and helped cement the Blanton’s reputation as a world-class art museum.

Education is central to our mission. We serve as a vital resource for schoolchildren from Austin and surrounding regions, as well as for tens of thousands of UT students each year. This is one of the reasons why having an outstanding collection matters—so that we can best serve our visitors from across Austin and beyond. The Blanton is recognized for the strength of its holdings in American art, Latin American art, European art, prints and drawings, and contemporary art from around the world.

The past year was also a particularly robust one for acquisitions, and we are pleased to be able to share the remarkable new works in our collection with our audience. We are deeply grateful to the generous donors who have made this growth possible. You can see highlights from the Blanton’s expanding collection in engaging, ever-changing displays in the museum’s second-floor galleries, as well as in temporary exhibitions in our first-floor galleries and in the museum’s print study room.

Looking ahead, we are thrilled to be developing a new masterplan for the museum, led by the globally renowned architecture firm Snøhetta. The new masterplan will establish the museum as an even more iconic and welcoming destination, as Austin’s art museum, and as a gateway to this great university. Implementing the new masterplan will be among our next major milestones. I look forward to sharing the visionary concept once it has been finalized.

We are proud to be a cultural hub for our dynamic city and are also deeply committed to our role as the art museum for The University of Texas at Austin, serving as an educational resource and training ground for our future leaders. I am endlessly obliged to the talented team at the Blanton who makes this all possible. I am also deeply appreciative of you, our visitors, and our supporters, for embracing the Blanton as your museum. We hope to see you often in the year ahead.

Simone Jamille Wicha
Director
Bringing *Austin* to Austin

In February 2018, the Blanton opened *Austin*—Ellsworth Kelly’s final and most monumental masterpiece—on the grounds of the museum. *Austin* immediately became a destination for the community and visitors to the city, helping the Blanton reach new attendance records, and become an iconic global arts destination.

*Austin* had a long gestation in the artist’s mind before coming to the city for which it was ultimately named. The story of this work of art began in the late 1940s, when Kelly went to Paris on the GI Bill and explored Romanesque and Gothic churches and chapels. Many years later, in 1987, a patron in California asked Kelly to design a chapel for his vineyard, and Kelly conceptualized the work extensively through drawings and plans, though the work never came to fruition then. The present structure in *Austin* remains true to Kelly’s original vision. Although inspired in part by religious iconography and architecture, Kelly envisioned *Austin* as a work of art and space for contemplation.

In 2015, Kelly gifted the concept for *Austin* to the Blanton, and the museum then embarked on a two-year, in-depth collaboration with the artist to adapt the work of art to its ultimate home. This involved the architects working through different approaches to various design questions, and the Blanton sharing and evaluating these options with Kelly, who ultimately made every aesthetic decision. He passed away just weeks after signing off on his final selections and the groundbreaking for the building.

*Austin* is now a cornerstone of Kelly’s remarkable legacy. The Blanton has been fortunate to receive substantial gifts of Kelly’s work since opening *Austin*, adding to the museum’s holdings of the artist’s work. A record of these gifts can be found in the Acquisitions section of this bulletin.
Form Into Spirit: Ellsworth Kelly’s Austin

Scheduled to coincide with the opening of Austin, the Blanton presented the exhibition Form Into Spirit: Ellsworth Kelly’s Austin (February 18–April 29, 2018), organized by the museum’s deputy director for curatorial affairs Carter E. Foster. Form Into Spirit investigated Austin’s decades-long germination and conceptual origins, exploring four primary motifs featured in the building—Spectrum, Black and White, Color Grid, and Totem—that the artist grappled with throughout his career.

Major funding for Form into Spirit: Ellsworth Kelly’s Austin was provided by the Ford Foundation.

Generous funding also was provided by Jeanne and Michael Klein and the Scurlock Foundation Exhibition Endowment, with additional gifts from Suzanne Deal Booth, Heather James Fine Art, Jenny and Trey Laird, the Alice Kleberg Reynolds Foundation, Lora Reynolds and Quincy Lee, and donors who contributed to the 2017 Annual Fund.

Mayor of Austin Steve Adler, Blanton Director Simone J. Wicha, President of the Ellsworth Kelly Foundation Jack Shear, and President of The University of Texas at Austin Gregory L. Fenves at the grand opening of Austin by Ellsworth Kelly, Blanton Museum of Art, February 18, 2018.
Art from Around the World

As part of planning a diverse exhibition program, the Blanton not only produces original exhibitions that tour the globe, but also partners with peer institutions around the world to bring some of the best traveling exhibitions to Austin. In 2018, this included:

Ancestral Modern: Australian Aboriginal Art from the Kaplan and Levi Collection
June 3–September 9, 2018

Presented in partnership with the Seattle Art Museum, Ancestral Modern celebrated the renaissance that has occurred in Australia since the 1970s within the millennia-old traditions of indigenous Australian art. Remarkable examples from this rich tradition—including sculptures, large canvases, and intricately patterned bark strips and hollow logs—communicate the artists' beliefs and histories, laws and rituals, and profound connection to the land. The managing curator of the Blanton’s presentation was Claire Howard, assistant curator of modern and contemporary art.

Ancestral Modern: Australian Aboriginal Art from the Kaplan & Levi Collection was organized by the American Federation of Arts and the Seattle Art Museum.

It was made possible by the generosity of Mrs. Donald M. Cox, the Wolfensohn Family Foundation, and an anonymous donor.

Support for this exhibition at the Blanton was provided in part by Ellen and David Berman.
Making Africa: A Continent of Contemporary Design

October 14, 2018–January 6, 2019

Making Africa showcased the work of over 120 artists and designers, illustrating how African design accompanies and fuels economic, social, and political change in the continent. Organized by the Vitra Design Museum and the Guggenheim Museum Bilbao, this exhibition presented Africa as a hub of experimentation that generates innovative design approaches and solutions with worldwide relevance. Ranging from playful to provocative to political, the works in this exhibition also spanned a wide variety of genres, including sculpture, prints, fashion, furniture, film, photography, apps, maps, digital comics, and more. The managing curator of the Blanton’s presentation was Claire Howard, assistant curator of modern and contemporary art.

Making Africa: A Continent of Contemporary Design was organized by the Vitra Design Museum and the Guggenheim Museum Bilbao and funded by the German Federal Cultural Foundation and Art Mentor Foundation Lucerne.

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

• Claire Howard, assistant curator of modern and contemporary art, Blanton Museum of Art, giving a tour of Making Africa: A Continent of Contemporary Design, October 11, 2018
The Contemporary Project

Launched in 2017, the Contemporary Project exhibition series highlights recently made art by contemporary artists.

**Clarissa Tossin: Encontro das águas**  
**January 13–July 1, 2018**

The title of this recent body of work by Brazilian artist Clarissa Tossin is taken from the confluence of the Rio Negro and Amazon Rivers, where the two bodies of water converge but remain separate. This exhibition featured a large, woven tapestry that depicts the stretch of the Amazon River between the river’s mouth in the Atlantic Ocean and the city of Manaus—the exact stretch that cargo ships traverse to access the Free Trade Zone, as well as other sculptures by the artist that reflect on the economic and geographic history of the region. Organized by Beverly Adams, curator of Latin American art.

Major funding for the Contemporary Project was provided by Suzanne McFayden.

Additional support for Clarissa Tossin: Encontro das águas was provided by the Diane & Bruce Halle Foundation.
Vincent Valdez: The City
July 14–October 28, 2018

The City I by Texas-based, Latino artist Vincent Valdez is a large-scale, four-part canvas that portrays a group in Ku Klux Klan robes and hoods on a bluff overlooking a metropolis at night. Featured alongside The City II—depicting a pile of mattresses amid discarded trash and next to a smoking steel drum—the work evokes the KKK’s long history of violent acts and intimidation, and comment on the persistence of racism in contemporary American society. These works were acquired for the Blanton’s permanent collection in 2017. This presentation was organized by Veronica Roberts, curator of modern and contemporary art. In planning for Vincent Valdez: The City, the Blanton brought together over 100 leaders and thinkers from across UT’s campus and throughout the Austin community to enable faculty to integrate this exhibition into their teaching, and to help inform the interpretive materials that were developed to accompany the exhibition and provide a rich context for the works.

The City I and The City II were acquired for the Blanton’s permanent collection with support from Guillermo C. Nicolas and James C. Foster in honor of Jeanne and Michael Klein, with additional support from Jeanne and Michael Klein and Ellen Susman in honor of Jeanne and Michael Klein.
Works Featured in the Film & Video Gallery

The Film & Video Gallery exhibition series was launched in 2017 and features contemporary film and video, alongside related works of art displayed in the adjacent corridor.

**Lais Myrrha: Infinite Column**  
**December 9, 2017–February 25, 2018**  
The work of Brazilian artist Lais Myrrha addresses the failures of Brazil’s mid-century modernist project through a critique of architecture and its primary materials. Her video *Infinite Column* features cement bags being continuously stacked in a single, increasingly unstable column, questioning the role of monuments and their role in official state narratives.

Support for *Lais Myrrha: Infinite Column* was provided by the Diane & Bruce Halle Foundation.

**James Drake: Tongue-Cut Sparrows**  
**March 10–May 20, 2018**  
The work of James Drake, who was born in El Paso and grew up in Guatemala, often explores the borders and boundaries of gender and language and of those between countries and cultures, especially between the United States and Mexico. In creating *Tongue-Cut Sparrows*, the artist worked with the female partners of men imprisoned in an El Paso jail who had invented their own sign language for communicating with their loved ones from the street outside.

Funding for *James Drake: Tongue Cut Sparrows (Inside Outside)* was provided by Ellen and David Berman.
**Lenka Clayton: The Distance I Can Be From My Son**  
**June 2–September 2, 2018**

In 2013, Lenka Clayton attempted to objectively measure the furthest distance she could be from her toddler son in three environments: a city park, the alley behind their Pittsburgh home, and in the aisles of a local supermarket. The trio of videos humorously underlines the challenging judgment calls that parents make about how much autonomy to give their children.

Support for Lenka Clayton: The Distance I Can Be From My Son was provided by Fluent~Collaborative.

**Wangechi Mutu: The End of eating Everything**  
**September 15–November 25, 2018**

This animated video by Wangechi Mutu features the singer Santigold as a post-apocalyptic being hovering in a darkened sky, a monstrous creation that suggests the destructive—and ultimately self-imposed—nature of our drive to consume. The video was shown in conjunction with the exhibition *Making Africa: A Continent of Contemporary Design*.

**Liliana Porter: Drum Solo / Solo de Tambor**  
**December 8, 2018–February 24, 2019**

In the video *Drum Solo / Solo de Tambor* (2000), Liliana Porter brings to life a cast of recurrent toy-like characters that have appeared in her artworks over the years. Through straight-forward animation and accompanied by a music score by Sylvia Meyer, vintage figurines perform in humorous, absurd, and sometimes moving vignettes. Porter’s installation *Labor forzada / Forced Labor* (2005) was concurrently on view, featuring a tiny worker shoveling an impossibly large pile of mulch, a light-hearted but incisive comment about labor and social injustice.

Showcasing New Research in the Paper Vault

The Paper Vault exhibition series was launched in 2017 and features small-scale exhibitions drawn primarily from the Blanton’s extensive holdings of more than 15,000 prints, drawings, and photographs.

**Line Form Color**
December 9, 2017–March 4, 2018
Organized jointly by Christian Wurst, curatorial assistant to the deputy director for curatorial affairs, and Carter E. Foster, deputy director for curatorial affairs, this exhibition explored works from the museum’s collection that embody a basic formal vocabulary, stressing line, form, and color above all else. This presentation was scheduled to coincide with the opening of Ellsworth Kelly’s *Austin* in February 2018.

**Illusion and Imagination: Pictorial Decorations for Architectural Spaces, 1500–1800**
March 24–June 17, 2018
Organized by Jeongho Park, former assistant curator of European art, this rotation illuminated the important role of drawing as an intimate record of the creative process. The works in the exhibition illustrated how artists’ imaginations intermingled with actual architectural spaces in the development of monumental paintings meant to fill the ceilings and walls of churches and palaces in the Renaissance and Baroque periods.
**From the Page to the Street: Latin American Conceptualism**  
**June 30–August 26, 2018**

Organized by Julia Detchon, Andrew W. Mellon curatorial fellow in Latin American art, 2016–17 and 2017–18, this exhibition investigated the profound reorientation of art traditions in Latin America during the 1960s and 1970s, known loosely at the time as Conceptualism. This presentation featured an array of media, from photographs and video to mail art, poems, Xerox copies, and publications, looking at the range of forms these new practices adopted.

**Framing Eugène Atget: Photography and Print Culture in Nineteenth-Century Paris**  
**September 8–December 2, 2018**

Organized by Taylor Bradley, Andrew W. Mellon curatorial fellow in prints, drawings, and European paintings, 2017–18, this exhibition paired over thirty photographs by French artist Eugène Atget with etchings, engravings, and lithographs by other artists to highlight photography’s role as a new medium of illustration in popular print media, architectural documentation, and the reproduction of artworks.
Lectures, Conversations, and Symposia

The Blanton offers public tours of special exhibitions and various facets of the museum’s collection every Thursday, Saturday, and Sunday, for a total of over 160 tours per year, serving approximately 2,500 visitors. Additionally, on Third Thursdays, when the Blanton stays open until 9 p.m. with free admission, the museum offers Slow Looking conversations, intimate 30-minute discussions about a single work of art.

In addition, the following special guests were featured in public programs at the Blanton in 2018.

**WINTER/SPRING 2018**

- Artists **SHARON LOUDEN** and **LENKA CLAYTON** in conversation
- **CARTER E. FOSTER**, Blanton deputy director for curatorial affairs, on *Form Into Spirit* (see p. 7)
- Artist **LAIS MYRRHA** discussed her work *Infinite Column* (see p. 12)
- UT art history professor **NASSOS PAPALEXANDROU** on the Bonham Amphora from the Blanton’s collection
- UT art history professor **ADELE NELSON** on contemporary Latin American art
- Author **CLAUDIA RANKINE** on her award-winning book *Citizen: An American Lyric*
- Artist **CLARISSA TOSSIN** on her work *Encontro das águas* (see p. 10)
- UT art history professor **LOUIS WALDMAN**
- Author **COlson Whitehead** on his Pulitzer Prize-winning novel, *The Underground Railroad**
- **JEONGHO PARK**, former assistant curator of European art at the Blanton, on *Illusion and Imagination* (see p. 14)
- UT professors **JENNIFER GRABER**, **PAULINE STRONG**, and **JONATHAN JARVIS** on Kiowa Drawings from the Schild Collection
SUMMER/FALL 2018

▸ Artist VINCENT VALDEZ in conversation with journalist and host of NPR's Latino USA, MARIA HINOJOSA
▸ KUT's Views and Brews: "The City Within Our City," featuring RICH REDDICK, CHERISE SMITH, RABBI NEIL BLUMOF, and Blanton curator VERONICA ROBERTS, moderated by KUT host REBECCA MCINROY
▸ UT art history professor RICHARD SHIFF and artist and musician JOAN LEVY HEPBURN on the art of Willem de Kooning
▸ Ethnomusicologist ELIOT STONE on Ancestral Modern (see p. 8)
▸ ILONA KATZEW, department head and curator of Latin American art at the Los Angeles County Museum of Art (LACMA) on LACMA's collection of Spanish colonial art
▸ UT art history professor MICHAEL CHARLESWORTH on Eugène Atget (see p. 15)
▸ Andrew W. Mellon Curatorial Fellow TAYLOR BRADLEY on Eugène Atget (see p. 15)
▸ UT art history professor, artist, and curator MOYO OKEDIJI on Making Africa (see p. 9)
▸ KATHERINE ALLEN, assistant professor in art history at The University of Texas Rio Grande Valley, on art of the Spanish Americas
▸ UT design professor KATE CATTERALL on Making Africa (see p. 9)
▸ Artist and designer MUKHTARA YUSUF on Making Africa (see p. 9)
▸ Making Africa Artists Panel, featuring NOSARIEME GARRICK, WALÉ OYÉJIDÉ, ESQ., and MUKHTARA YUSUF, moderated by MOYO OKEDIJI
▸ Artists BETHELHEM MAKONNEN and TAMMIE RUBIN on Making Africa (see p. 9)

*Co-presented with Austin Community College’s Creative Writing Department and Office of Equity and Inclusion; UT’s Department of English, Warfield Center for African & American Studies, the Michener Center for Writers, the New Writers Project, and the Plan II Honors Program; and The Writers League of Texas.

**Co-presented with the Michener Center for Writers.

Ellsworth Kelly Lunchtime Lecture Series

▸ KELLY & THE STUDIO, March 2018, with JOE YETTO, from the Ellsworth Kelly Studio, and CARTER E. FOSTER, deputy director for curatorial affairs at the Blanton
▸ KELLY & THE COENTIES SLIP, April 2018, with MICHELLE WHITE, senior curator at The Menil Collection
▸ KELLY & BIRDS, May 2018, with VERONICA ROBERTS, curator of modern and contemporary art at the Blanton, and JILL TILLMAN of Travis Audubon Society
▸ KELLY & THE GHOST ARMY, June 2018, with ELIZABETH SAYLES, co-author of The Ghost Army of WWII
▸ KELLY & ROMANESQUE CHURCHES, September 2018, with UT art history professor JOAN HOLLADAY
▸ KELLY & CHANCE, November 2018, with UT PhD student in art history GILLES HENO-COE

Due to popularity, the Kelly Lunchtime Lecture Series continued into 2019 and is ongoing.

Due to popularity, the Kelly Lunchtime Lecture Series continued into 2019 and is ongoing.
Facing Racism Symposium

This full-day symposium brought together scholars from UT and Blanton staff with artists, curators, and scholars from across the country and attracted almost 300 attendees. The following topics and panelists were featured.

REPRESENTING RACE IN THE HISTORY OF ART
Moderated by CHERISE SMITH, Department of Black Studies, UT, with panelists JANET DEES, Block Museum of Art, Northwestern University, Evanston, IL; ASHLEY FARMER, Departments of History and African & African Diaspora Studies, UT; ROSE SALSEDA, Department of Art & Art History, Stanford University, CA

MUSEUM EXPERIENCE
Facilitated by LYNN MAPHIES, Blanton; ALLISON MYERS, Virginia Commonwealth University, Richmond, VA; SABRINA PHILLIPS, Blanton; VERONICA ROBERTS, Blanton; RAY WILLIAMS, Blanton

POETRY READING
ROGER REEVES, Department of English, UT

ARTISTS’ ROUNDTABLE: BODIES AND VISUALIZING RACISM
Moderated by MÓNICA A. JIMÉNEZ, Department of African and African Diaspora Studies, UT, with artists JENNIFER LING DATCHUK, San Antonio, TX; Paul Rucker, Richmond, VA; VINCENT VALDEZ, Houston, TX
SCREENING OF BLACK GHOST BLUES REDUX, 2008, BY CHARLES GAINES, FROM THE BLANTON COLLECTION
Introduction by CHARLES CARSON, Butler School of Music, UT

MUSEUMS, CURATORIAL PRACTICE, AND SOCIAL JUSTICE
Moderated by VERONICA ROBERTS, Blanton, with panelists VALERIE CASSEL OLIVER, Virginia Museum of Fine Arts, Richmond, VA; ASTRIA SUPARAK, Independent curator, Oakland, CA; LATANYA S. AUTRY, Independent curator and cultural organizer, Jackson, MS

RECLAIMING HISTORIES, RECLAIMING SPACES
Moderated by STEVEN HOELSCHER, Department of American Studies, and Faculty Curator of Photography, Harry Ransom Center, UT, with panelists CARY CORDOVA, Departments of American Studies and Mexican American and Latina/o Studies, UT; LEONARD N. MOORE, Vice President for Diversity and Community Engagement and professor of American History, UT; ERIC TANG, Department of African and African Diaspora Studies, and director of the Center for Asian American Studies, UT

MUSIC PERFORMANCE
Artists PAUL RUCKER (cello) and VINCENT VALDEZ (trumpet)

KEYNOTE ADDRESS BY ARUNA D’SOUZA: “HOW INSTITUTIONS LISTEN (AND WHAT HAPPENS WHEN THEY DON’T)"
Introduction by SIMONE JAMILLE WICHA, Director, Blanton Museum of Art

Support for Facing Racism: Art & Action was provided by David and Ellen Berman and the Carolyn Harris Hynson Centennial Endowment.

• Janet Dees, Steven and Lisa Munster Tananbaum curator of modern and contemporary art, Block Museum of Art, and Rose Salseda, assistant professor, Department of Art and Art History, Stanford University, participating in “Representing Race in the History of Art” panel, Facing Racism Symposium, September 27, 2018
• Artists Paul Rucker and Vincent Valdez performing during Facing Racism Symposium, Blanton Museum of Art, September 27, 2018
Community Conversations

This series of intimate conversations was designed to invite consideration of Vincent Valdez: The City through close looking, understanding of the artist’s process and intentions, and wide-ranging conversation about racism and society. Two facilitators—a Blanton staff member and community leader—framed each discussion and encouraged thoughtful conversation with visitors. The series included the following facilitators.

- **VERONICA ROBERTS**, curator of modern and contemporary art, Blanton, and community partner **LATREES COOKE**, executive director, MELJ Center (Minorities for Equality in Economy, Education, Liberty and Justice), Austin
- **RAY WILLIAMS**, director of education and academic affairs, Blanton, and community partner **NELSON LINDER**, president of the Austin Branch of the National Association for the Advancement of Colored People (NAACP)
- **RAY WILLIAMS**, director of education and academic affairs, Blanton, and community partner **ANGELA WARD**, M. Ed., Austin ISD Cultural Proficiency & Inclusiveness, Race & Equity, UT Cultural Studies Doctoral Candidate
- **VERONICA ROBERTS**, curator of modern and contemporary art, Blanton, and community partner **Marilyn D. JOHNSON**, founder of MarilynJspeaks.com and former CEO of the International Women’s Forum and former vice president at IBM Corporation
- **SIOBHAN MCCUSKER**, museum educator for university audiences, Blanton, and members from UT’s Multicultural Engagement Center
- **VERONICA ROBERTS**, curator of modern and contemporary art, Blanton, and community partner **LULU FLORES**, Chair of Austin Arts Commission
- **SABRINA PHILLIPS**, museum educator, Blanton, and community partner **JILLIAN BONTKE**, M. Ed., LPC, ADL Austin Education Director
The 2018 Lozano Long Conference

Create, Consume, Collect: Past and Modern Lives of Spanish American Artifacts

On February 21–22, 2018, the Blanton and UT's Lozano Long Institute of Latin American Studies (LLILAS) Benson Latin American Studies and Collections co-hosted the 2018 Lozano Long Conference, centered around Spanish American material culture. Scholars from Argentina, Chile, Ecuador, Mexico, Peru, Spain, Venezuela, and the United States came together to explore questions generated by interdisciplinary approaches to material culture, and reflect on the meanings and original contexts of objects created in Latin America during the Colonial period. The 2018 Lozano Long Conference is one outcome of a successful cross-campus initiative focused on the study of Spanish American art led by Rosario Granados-Salinas (Marilynn Thoma Associate Curator, Art of the Spanish Americas at the Blanton) and Susan Deans-Smith (Department of History, UT).

The 2018 conference theme was inspired by the long-term loan of the Carl & Marilynn Thoma collection of Andean Colonial art to the Blanton Museum of Art. It was co-sponsored by the Blanton, the College of Fine Arts, and the College of Liberal Arts.

- Rosario Granados-Salinas, the Marilynn Thoma associate curator, art of the Spanish Americas, teaching in the Blanton galleries
Music Programs at the Blanton

MIDDAY MUSIC SERIES
A collaboration between the UT Butler School of Music and the Blanton, this monthly series explores the relationship between visual art and music. Performances take place in the museum’s Rapoport Atrium on select Tuesdays at 12 noon.

THIRD THURSDAY MUSIC AT THE BLANTON
A monthly performance series that features live music inspired by visual art on view, this series takes place on Third Thursdays at 5:30 p.m. in the Blanton’s Rapoport Atrium. Guest musicians work in a variety of genres, from jazz to rock to classical, and discuss how their selected compositions connect to works of art on display.

2018 PARTICIPATING ARTISTS

Midday Music Series
- Alternative Improvisation Music Ensemble (AIME) conducted by Dr. John R Mills
- Sarah and Ernest Butler Opera Center
- Dance Repertory Theatre
- Density512
- Department of Theatre and Dance
- Invoke
- Jazz Composers at the Blanton

Third Thursday Music at the Blanton
- Austin Camerata
- Austin Chamber Music Center
- Austin Chamber Music Center—Invoke
- Austin Classical Guitar—Cecil Refik Kaya
- Bamako Airlines
- Catherine Davis
- Density512
- Nathan Felix
- Jennifer Hart
- Invincible Czars
- Invoke
- Charlie Magnone
- Moving Panoramas
- Riders Against the Storm
- Joshua Straub
- Panoramic Voices
**SOUNDSPACE**

*SOUNDSpace* is an acclaimed Blanton performance series that takes place at the museum three times per year. It features a themed series of interdisciplinary performances throughout the museum’s galleries that explore connections between visual art and music. Musician, artist, and curator Steve Parker was the 2018 guest artistic director for the series; Parker was the winner of the 2018 Tito’s Visual Art Prize.

*SOUNDSpace* was generously underwritten by Michael Chesser.

- Octopus Project, *SOUNDSpace*, Blanton Museum of Art, February 17, 2019
- Sarah and Ernest Butler Opera Center musicians performing excerpts from *La clemenza di Tito* [The Clemency of Titus] by Wolfgang Amadeus Mozart, Blanton Museum of Art, September 25, 2018

**2018 PARTICIPATING ARTISTS**

*SOUNDSpace*
AKIRASH
Brent Baldwin
Raquel Bell
Christie Blizard
Lisa Cameron
Jason Cella
Henna Chou
Gene Coleman
Concrete Jungle
duo Galectstasy
Verena Gaudy and Martin C. Rodríguez
Heloise Gold
Thomas Echols
Ensemble Pamplemouse
Monte Espina
Gamelan Lipi Awan
Michael Anthony Garcia
Invoke
O’Neill Kelle
Doug Laustsen
Chairy Marshall
Mark McCoin
Steve Parker
Alain Retamozo
Graham Reynolds
Saakred
Security Chorus at the Blanton Museum of Art
Strain to Shine
Travis Weller
Community Engagement

B SCENE

B scene is an after-hours party themed around the Blanton’s current exhibitions. This upbeat community event features live music, art-making activities, food and drinks available for purchase, and a private, members-only lounge. The museum’s 2018 B scene themes included Australian-inspired Summer Down Under, in tribute to the exhibition Ancestral Modern, and Afrobeats, celebrating Making Africa, in partnership with Club Bantu and local African designers and creatives.

- Chris Akinyemi and Mr. Lab performing at B scene: Afrobeats, October 26, 2018
BLANTON BLOCK PARTY
As Austin’s art museum, the Blanton is proud to serve as a creative hub for our community. For this festival-loving town, the Blanton created a special day-long event. Launched in 2017, the Blanton Block Party is a free twelve-hour community festival that features art, music, food, and fun. Some of Austin’s favorite bands and musical ensembles perform in the Block Party lineup, enlivening the courtyard and museum from morning through evening. Public tours are offered throughout the day, as well as hands-on art-making activities for visitors of all ages. This energetic event welcomes over 10,000 people every year and is one of the Blanton’s most vibrant celebrations.

MEMBERSHIP
Blanton members are at the core of the museum’s community. Members receive insider benefits, such as access to member-only preview days, special guided tours, and discounts at the Museum Shop throughout the year. Those who join at the Director’s Circle level and above are invited to elegant cocktail parties celebrating the openings of the Blanton’s exhibitions. All members receive complimentary admission to the museum as well as to B scene. The Blanton currently has over 4,100 membership households.
Family programs at the Blanton promote cross-generational relationships and encourage positive interaction between children and adults through active exploration of works of art and collaborative art-making activities. Guided and self-guided tours and studio experiences give families the opportunity to slow down, be curious, and create together. The majority of Blanton family programs take place in the summer; however, the museum offers resources and guides to family visitors throughout the year.

- WorkLAB studio, Blanton Museum of Art
- Monique Piñon O’Neil, museum educator for family and community audiences, leading a Deeper Dives tour, June 30, 2017
2018 Summer Family Programs

3FT DEEP
Designed for preschoolers (ages 3–5) and their caregivers, this program includes a half-hour gallery activity followed by an art-making activity in the WorkLAB studio. This program encourages social and emotional growth through imaginative thinking and creative processes.

DEEPER DIVES AND FREE-DIVING
These two programs are designed for children ages 8–14 and their families. Each week focuses on a different theme tied to works in the collection. Deeper Dives and Free-Diving promote adult and child interaction around close looking, guided conversation, and process-focused art projects in the WorkLAB studio.

ARTISTS AND AUTHORS
These thirty-minute tours for children ages 5–8 provide literary adventures through the galleries, making connections between children's books and works of art. The book selection and corresponding artwork changes weekly and is designed to foster curiosity, close-looking, and conversation between adults and children.

DROP-IN WORKLAB
The WorkLAB studio allows visitors to extend their museum experience through drop-in programming. Each week features an art-making activity related to a different work of art from the collection. Staff and volunteers encourage participants to make meaningful connections between what they create in the studio and what they see in the gallery through a focus on materials and process.
Community Programs

The Blanton is committed to serving the greater Austin community by welcoming diverse audiences from across the socio-economic spectrum. Thanks to The Moody Foundation, admission is free every Thursday, and on the third Thursday of each month, the Blanton remains open until 9 p.m. and hosts a variety of free programs, including pop-up exhibitions in the Julia Matthews Wilkinson Center for Prints and Drawings, Slow Looking tours, and live music.

The Blanton also collaborates with a range of community partners to offer tailored museum experiences for visiting groups. Community programming at the Blanton is designed to position the art museum as an accessible resource where all are encouraged to interact, learn, create, and enjoy. Experiential learning in the museum’s galleries is often followed by time in the Blanton’s WorkLAB studio.

*“Art of the Book” event with AISD students, Blanton Museum of Art, March 2, 2018*
The following is a selection of community partners who engaged in in-depth programs with the Blanton in 2018:

**ANDY RODDICK FOUNDATION**
The Blanton has collaborated for the past four years with the Andy Roddick Foundation, which offers summer programs for low-income communities to keep kids mentally and physically active year-round. Children are engaged in substantive and enriching learning experiences that help build self-confidence and develop critical-thinking skills. The group’s visits to the Blanton connect with the themes of their summer camps or programs, deepening what they are learning through guided experiences in the museum’s galleries.

**AGE OF CENTRAL TEXAS**
Working in collaboration with AGE of Central Texas, which provides support services to tackle the challenges of aging, the Blanton has created an interactive art experience for individuals with early-onset dementia and their care partners. AGE’s Memory Connections program seeks to give those with an early memory loss diagnosis a place where they can work proactively to engage their brain, find support, and build community together. Now in its second year, the program at the Blanton leads participants through a tailored gallery experience and group discussion that invites them to explore works deeply and to connect them to their personal experiences and memories.

**SETON TRAUMA GROUP**
2018 was the second year of an emerging partnership between the Blanton and Seton/Ascension medical group. As part of this program, the Blanton hosts a small group of adults participating in an intensive outpatient treatment program for trauma survivors, along with two or three mental health professionals. During the course of a six-week treatment program, groups come to the Blanton for two two-hour workshops. Cognitive Processing Therapy provides participants with a better understanding of how trauma has changed their instinctive response to stressors and teaches behaviors and skills to manage these responses. The museum visits are specifically designed to support the cognitive skills being developed in therapy. Participants are encouraged to note their first responses (and how they may change over time), look from different perspectives, generate and entertain multiple interpretive possibilities, and reflect on their responses to the museum environment.

**PABLOVE FOUNDATION**
In partnership with the Pablove Foundation’s Shutterbug Program, which teaches children living with cancer to develop their creative voices through the art of photography, the Blanton created a gallery and studio experience for participants from the organization. The gallery and studio experience focused on the use of photography concepts like light, shadow, and composition in works of art. Students were encouraged to use their digital cameras throughout the day to document their time at the museum. In the WorkLAB Studio, students explored the use of Polaroid cameras.

**CON MI MADRE/UNITED WAY ‘WHAT WILL IB?’ DAY**
The Blanton’s collaborations with Con Mi Madre and United Way’s ‘What Will IB?’ Day provide education and support services that increase preparedness, participation, and success in post-secondary education. Con Mi Madre is an area organization that provides services to Latinas and their mothers, and United Way’s ‘What Will IB?’ Day is a large-scale career day for students attending Hernandez Middle School in the Round Rock Independent School District, which offers student a first-hand glimpse of what local careers and educational opportunities are available to them. Both partnerships invite students to engage in custom-designed experiences at the Blanton, to increase awareness and inspire interest in careers in the museum field.

**ART FROM THE STREETS**
Now entering its sixth year, the Blanton’s collaboration with Art From the Streets provides meaningful gallery experiences at the museum, coupled with studio time in the WorkLAB. Art From the Streets is an organization that provides studio space, materials, support, and enrichment to individual artists at risk for, or dealing with, homelessness.

**THE GO PROJECT**
The Blanton offers custom-design experience to visitors with the GO Project, a community-based transition program for students with disabilities. The GO Project promotes adult living skills, participates in activities related to all areas of transition, and develops relationships with same age peers. The goal for the Blanton visit is not only to enjoy an experience at an art museum, but also to work on transition-related topics, appropriate museum etiquette, and to display/demonstrate appropriate behavior in public that may be challenging for students with disabilities.
COMMUNITY PARTNERSHIPS & COLLABORATIONS

Ongoing or one-time collaborations between the Blanton and community partners, tailored to each group’s particular needs.

<table>
<thead>
<tr>
<th>Organization or Program</th>
<th>Mission Statement</th>
<th>Contact Person</th>
<th>Self-Guided/ Guided/WorkLAB</th>
<th># of visits</th>
<th># of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>AGE of Central Texas - Connections at the Blanton Program</td>
<td>AGE’s Memory Connections program provides education, information, and support to people experiencing the symptoms of early-stage dementia, as well as their caregivers, in order that they may remain as independent as they can for as long as possible.</td>
<td>K.C. Lawrence, Memory Connections Program Director</td>
<td>Guided</td>
<td>7</td>
<td>73 adults</td>
</tr>
<tr>
<td>American Youth Build - Austin</td>
<td>Youth Build Austin is a holistic youth services program that combines academics with career training, leadership development, and customized support service at no cost to students.</td>
<td>Amy Cutter, Media Crew Leader</td>
<td>Guided/WorkLAB</td>
<td>2</td>
<td>24 youths, 6 adults</td>
</tr>
<tr>
<td>Andy Roddick Foundation</td>
<td>The Andy Roddick Foundation works with the Austin community to expand opportunities for young people to learn, thrive and succeed through high-quality afterschool activities developed in cooperation with AISD, as well as a six-week summer program.</td>
<td>Brigid Mejia, Senior Program Manager</td>
<td>Guided</td>
<td>2</td>
<td>180 youths, 22 adults</td>
</tr>
<tr>
<td>Art From The Streets</td>
<td>Art From The Streets is a volunteer-run program that provides a safe and encouraging environment where the positive spirit and creativity of homeless people are nurtured through artistic expression. Three times a week art classes at the Trinity Center at St. David’s church culminate in an annual, public art show where the participants exhibit and sell their work.</td>
<td>Kelley Worden, Executive Director</td>
<td>Guided/WorkLAB</td>
<td>5</td>
<td>64 adults</td>
</tr>
<tr>
<td>Ascension/Seton Trauma Survivor Group</td>
<td>Seton Hospital is dedicated to spiritually centered, holistic care that sustains and improves the health of individuals and communities.</td>
<td>Dr. Valerie Rosen, Medical Director for Intensive Outpatient Program in Psychiatry</td>
<td>Guided</td>
<td>10</td>
<td>76 adults</td>
</tr>
<tr>
<td>Awesome Activist Leadership Camp</td>
<td>The Awesome Activist Leadership Camp is a fun way for pre-teens and teens to become community-engaged leaders who make a difference in their community through targeted leadership training and service learning projects.</td>
<td>Treva Shoaf</td>
<td>Guided</td>
<td>1</td>
<td>22 youths, 9 adults</td>
</tr>
<tr>
<td>Blue Star Contemporary - MOSAIC Program</td>
<td>To inspire the creative genius in us all by nurturing artists through innovative contemporary art.</td>
<td>Alex Rubio</td>
<td>Self-Guided</td>
<td>1</td>
<td>12 youths, 7 adults</td>
</tr>
<tr>
<td>BossBabes Austin</td>
<td>BossBabes is a Texas-based nonprofit that amplifies and connects women and nonbinary creatives, entrepreneurs and organizers.</td>
<td></td>
<td>Guided</td>
<td>1</td>
<td>25 adults</td>
</tr>
<tr>
<td>Community Partners in Equity</td>
<td>Community Partners in Equity was designed as an opportunity for professionals to gather with like-minded educators and community partners serving the K–12 audience. The program’s goal is for participants to share what they do, see where their work overlaps, get excited about collaborating, and engage with the view to build a supportive community of professionals for equity.</td>
<td></td>
<td>Guided</td>
<td>1</td>
<td>18 adults</td>
</tr>
<tr>
<td>Con Mi Madre</td>
<td>Con Mi Madre is a two-generation organization that empowers young Latinas and their mothers through education and support services that increase preparedness, participation, and success in post-secondary education.</td>
<td>Priscella Maldonado-Moezzi, Program Director</td>
<td>Guided</td>
<td>1</td>
<td>5 youths, 1 adult</td>
</tr>
<tr>
<td>Dell Medical School</td>
<td>The medical school of The University of Texas at Austin.</td>
<td>Clarissa Johnston, Palliative Care Staff</td>
<td>Guided</td>
<td>1</td>
<td>13 adults</td>
</tr>
<tr>
<td>Program</td>
<td>Description</td>
<td>Guide</td>
<td>Mode</td>
<td>Participants</td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-------</td>
<td>------------</td>
<td>--------------</td>
<td></td>
</tr>
<tr>
<td>Dell Medical School</td>
<td>The medical school of The University of Texas at Austin.</td>
<td>Swati Avashia, Family Medicine Staff</td>
<td>Guided</td>
<td>2</td>
<td>32 adults</td>
</tr>
<tr>
<td>Dell Medical School</td>
<td>The medical school of The University of Texas at Austin.</td>
<td>Lucia Diaz, Dermatology</td>
<td>Guided</td>
<td>1</td>
<td>18 adults</td>
</tr>
<tr>
<td>GO Project</td>
<td>The GO Project is a community-based transition program for students with disabilities who are 18–22 years of age. The program enables students to move beyond the high school setting and finish their education in a college or work environment, while promoting adult living skills, activities related to all areas of transition and develops relationships with same age peers.</td>
<td>Tammy Smith, GO Project Coordinator</td>
<td>Guided</td>
<td>1</td>
<td>8 youths, 3 adults</td>
</tr>
<tr>
<td>Meet &amp; Make - Art From The Streets</td>
<td>Meet &amp; Make is a drop-in community program, designed in collaboration with one of the museum’s community partner organizations. The mission behind the program is to offer visitors, through social engagement and art making, the opportunity to experience what local organizations and the Blanton are doing together, to help and support those in our community that are in need.</td>
<td></td>
<td>WorkLAB</td>
<td>2</td>
<td>4 youths, 95 adults</td>
</tr>
<tr>
<td>The Pablove Foundation, Shutterbug Program</td>
<td>Pablove Shutterbugs teaches children living with cancer to develop their creative voice through the art of photography.</td>
<td>Raul Lorenzana, Pablove Shutterbugs Program Manager</td>
<td>Guided/WorkLAB</td>
<td>2</td>
<td>28 youths, 31 adults</td>
</tr>
<tr>
<td>Project Hope, Pflugerville ISD</td>
<td>As a grant-funded initiative, Project Hope supports students and families without a current permanent residence.</td>
<td>Janett Rodriguez, Project Hope Social Worker</td>
<td>Guided/WorkLAB</td>
<td>1</td>
<td>19 students, 3 adults</td>
</tr>
<tr>
<td>Speak Piece Poetry Project</td>
<td>Speak Piece Poetry Project helps develop language, comprehension, and presentation skills of youth in Central Texas as they engage with their community through competitive spoken word poetry.</td>
<td>Edwin Maldonado Jr, Executive Director</td>
<td>Self-Guided</td>
<td>1</td>
<td>30 youths</td>
</tr>
<tr>
<td>United Way of Williamson County – What Will I½? Day</td>
<td>This event provides students attending Hernandez Middle School, a Title I campus, an opportunity to experience and envision themselves in careers that are not part of their everyday environment. Instead of bringing professionals into the school to talk about their career or talk about what it takes to be successful, this event allows traditionally underserved or marginalized students to imagine themselves in that career.</td>
<td>Laurie Garza, Director of Communications &amp; Marketing</td>
<td>Guided/WorkLAB</td>
<td>1</td>
<td>10 youths, 1 adult</td>
</tr>
<tr>
<td>UT Department of Theater and Dance - Theater for the Very Young</td>
<td>A unique theatrical tour led by University of Texas graduate students in the School of Theatre and Dance. Designed specifically for younger visitors and their families, they are invited on an adventure through the museum, following friendly character guides with fun problem-solving and material-based activities through our permanent collection.</td>
<td>Katie Dawson</td>
<td>Guided</td>
<td>3</td>
<td>34 participants</td>
</tr>
<tr>
<td>UT Department of Theater and Dance - Gender, Performance and Art</td>
<td></td>
<td></td>
<td>Guided</td>
<td>1</td>
<td>15 adults</td>
</tr>
<tr>
<td>Williamson County Women Mental Health Providers</td>
<td>This group is designed for counselors, therapists, social workers, psychologists, psychiatrists, interns, etc. to make personal and professional connections. They host social, educational, networking and community events throughout the year.</td>
<td>Bethany Sweeden</td>
<td>Guided/WorkLAB</td>
<td>1</td>
<td>5 adults</td>
</tr>
</tbody>
</table>
### Educator-guided or self-guided tours of the Blanton

<table>
<thead>
<tr>
<th>Group Type</th>
<th>Organization or Program</th>
<th># of visits</th>
<th># of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMMUNITY YOUTH</td>
<td>American Heritage Girls Club</td>
<td>1</td>
<td>14 youths, 5 adults</td>
</tr>
<tr>
<td></td>
<td>Ants To Elephants Daycare</td>
<td>1</td>
<td>14 youths, 2 adults</td>
</tr>
<tr>
<td></td>
<td>The Art Garage</td>
<td>1</td>
<td>6 youths, 2 adults</td>
</tr>
<tr>
<td></td>
<td>ATX Kids Club</td>
<td>3</td>
<td>34 youths, 5 adults</td>
</tr>
<tr>
<td></td>
<td>Bluebonnet School of Cedar Park</td>
<td>1</td>
<td>22 youths, 6 adults</td>
</tr>
<tr>
<td></td>
<td>Bright Star Academy Schools</td>
<td>1</td>
<td>26 youths, 3 adults</td>
</tr>
<tr>
<td></td>
<td>Brownie Troops of Austin</td>
<td>1</td>
<td>8 youths, 2 adults</td>
</tr>
<tr>
<td></td>
<td>The Children’s Courtyard</td>
<td>2</td>
<td>45 youths, 8 adults</td>
</tr>
<tr>
<td></td>
<td>City of Austin Youth Advisory Committee</td>
<td>1</td>
<td>13 youths, 2 adults</td>
</tr>
<tr>
<td></td>
<td>Community Montessori School</td>
<td>1</td>
<td>14 youths, 2 adults</td>
</tr>
<tr>
<td></td>
<td>Cub Scouts of Austin</td>
<td>1</td>
<td>9 youths, 5 adults</td>
</tr>
<tr>
<td></td>
<td>Culture Club Homeschool</td>
<td>1</td>
<td>3 youths, 2 adults</td>
</tr>
<tr>
<td></td>
<td>David Chapel Missionary Baptist Church</td>
<td>1</td>
<td>26 youths, 10 adults</td>
</tr>
<tr>
<td></td>
<td>East Chambers High School</td>
<td>1</td>
<td>22 youths, 12 adults</td>
</tr>
<tr>
<td></td>
<td>Elgin HS Summer Camp</td>
<td>1</td>
<td>55 youths, 8 adults</td>
</tr>
<tr>
<td></td>
<td>Foundation Communities</td>
<td>1</td>
<td>37 youths, 9 adults</td>
</tr>
<tr>
<td></td>
<td>Girls Scouts of Central Texas</td>
<td>2</td>
<td>110 youths, 14 adults</td>
</tr>
<tr>
<td></td>
<td>Hill Elementary Summer Camp</td>
<td>2</td>
<td>41 youths, 4 adults</td>
</tr>
<tr>
<td></td>
<td>La Petite Academy</td>
<td>1</td>
<td>18 youths, 2 adults</td>
</tr>
<tr>
<td></td>
<td>Orpheus Academy of Music</td>
<td>1</td>
<td>5 youths, 5 adults</td>
</tr>
<tr>
<td></td>
<td>Primrose School of Lakeway</td>
<td>1</td>
<td>14 youths, 2 adults</td>
</tr>
<tr>
<td></td>
<td>Texas Spanish Academy</td>
<td>1</td>
<td>11 youths, 2 adults</td>
</tr>
<tr>
<td></td>
<td>Travis County Medical Society</td>
<td>1</td>
<td>7 youths, 6 adults</td>
</tr>
<tr>
<td></td>
<td>Tree House Kids</td>
<td>1</td>
<td>15 youths, 3 adults</td>
</tr>
<tr>
<td></td>
<td>UTeach</td>
<td>6</td>
<td>168 youths, 17 adults</td>
</tr>
<tr>
<td></td>
<td>University United Methodist Church</td>
<td>1</td>
<td>10 youths, 14 adults</td>
</tr>
<tr>
<td></td>
<td>Wayside: REAL Learning Academy</td>
<td>2</td>
<td>80 youths, 10 adults</td>
</tr>
<tr>
<td></td>
<td>Youth Arts Safari Summer Camp</td>
<td>2</td>
<td>17 youths, 7 adults</td>
</tr>
<tr>
<td>COMMUNITY ADULT</td>
<td>3 Day Startup</td>
<td>1</td>
<td>15 adults</td>
</tr>
<tr>
<td></td>
<td>AIA Latinos in Architecture Committee</td>
<td>1</td>
<td>10 adults</td>
</tr>
<tr>
<td></td>
<td>Art Club</td>
<td>1</td>
<td>25 adults</td>
</tr>
<tr>
<td></td>
<td>Austin Design Week--General Assembly</td>
<td>1</td>
<td>50 adults</td>
</tr>
<tr>
<td></td>
<td>Austin Detours</td>
<td>1</td>
<td>33 adults</td>
</tr>
<tr>
<td></td>
<td>Austin Downtown Founder Lions Club</td>
<td>1</td>
<td>26 adults</td>
</tr>
<tr>
<td></td>
<td>Austin ISD- Totally Texas</td>
<td>2</td>
<td>59 adults</td>
</tr>
<tr>
<td></td>
<td>Austin Newcomers Club</td>
<td>1</td>
<td>16 adults</td>
</tr>
<tr>
<td></td>
<td>Charles Moore Foundation</td>
<td>1</td>
<td>12 adults</td>
</tr>
<tr>
<td></td>
<td>City of Austin</td>
<td>2</td>
<td>58 adults</td>
</tr>
<tr>
<td></td>
<td>Danish Consulate</td>
<td>1</td>
<td>3 adults</td>
</tr>
<tr>
<td></td>
<td>Dianne Davidian (out-of-state docent group)</td>
<td>1</td>
<td>18 adults</td>
</tr>
<tr>
<td></td>
<td>Episcopal Church of the Good Shepherd</td>
<td>1</td>
<td>20 adults</td>
</tr>
<tr>
<td>COMMUNITY ADULT continued</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>----------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>Flavor Forays</td>
<td>1</td>
<td>25 adults</td>
<td></td>
</tr>
<tr>
<td>Foundation Center</td>
<td>1</td>
<td>25 adults</td>
<td></td>
</tr>
<tr>
<td>Foundation for Art and Preservation in Embassies</td>
<td>1</td>
<td>22 adults</td>
<td></td>
</tr>
<tr>
<td>Fred Jones Jr. Museum of Art</td>
<td>1</td>
<td>17 adults</td>
<td></td>
</tr>
<tr>
<td>Frog Design</td>
<td>1</td>
<td>20 adults</td>
<td></td>
</tr>
<tr>
<td>Frost Bank</td>
<td>2</td>
<td>20 adults</td>
<td></td>
</tr>
<tr>
<td>Ion Art</td>
<td>1</td>
<td>7 adults</td>
<td></td>
</tr>
<tr>
<td>L3</td>
<td>1</td>
<td>10 adults</td>
<td></td>
</tr>
<tr>
<td>Manos de Cristo</td>
<td>1</td>
<td>11 adults</td>
<td></td>
</tr>
<tr>
<td>Martin Randall Travel</td>
<td>1</td>
<td>23 adults</td>
<td></td>
</tr>
<tr>
<td>Mary Lee Foundation</td>
<td>1</td>
<td>15 adults</td>
<td></td>
</tr>
<tr>
<td>National Instruments Corporation</td>
<td>1</td>
<td>15 adults</td>
<td></td>
</tr>
<tr>
<td>North Austin Photographic Society</td>
<td>1</td>
<td>15 adults</td>
<td></td>
</tr>
<tr>
<td>Orlando Museum of Art</td>
<td>1</td>
<td>20 adults</td>
<td></td>
</tr>
<tr>
<td>Outdoor Voices</td>
<td>1</td>
<td>32 adults</td>
<td></td>
</tr>
<tr>
<td>Pentagram Design Inc.</td>
<td>1</td>
<td>8 adults</td>
<td></td>
</tr>
<tr>
<td>ProTravel International</td>
<td>1</td>
<td>22 adults</td>
<td></td>
</tr>
<tr>
<td>Rawson Saunders School</td>
<td>1</td>
<td>9 adults</td>
<td></td>
</tr>
<tr>
<td>Sun City—SCULPTIFEST</td>
<td>1</td>
<td>24 adults</td>
<td></td>
</tr>
<tr>
<td>Texas Club of Cardiologists</td>
<td>1</td>
<td>26 adults</td>
<td></td>
</tr>
<tr>
<td>Texas Department of Family and Protective Services</td>
<td>1</td>
<td>7 adults</td>
<td></td>
</tr>
<tr>
<td>Thinkery</td>
<td>1</td>
<td>14 adults</td>
<td></td>
</tr>
<tr>
<td>Travis County Medical Alliance</td>
<td>1</td>
<td>4 adults , 2 seniors</td>
<td></td>
</tr>
<tr>
<td>Twyla</td>
<td>1</td>
<td>12 adults</td>
<td></td>
</tr>
<tr>
<td>UT Chancellor's Council — Blanton Discovery Session</td>
<td>1</td>
<td>155 adults</td>
<td></td>
</tr>
<tr>
<td>Visual Arts Alliance</td>
<td>1</td>
<td>15 adults, 5 seniors</td>
<td></td>
</tr>
<tr>
<td>Watermark Insights</td>
<td>1</td>
<td>20 adults</td>
<td></td>
</tr>
<tr>
<td>Wellesley University</td>
<td>2</td>
<td>33 adults</td>
<td></td>
</tr>
<tr>
<td>The Zimmerman Agency</td>
<td>1</td>
<td>15 adults</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COMMUNITY SENIOR</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Atria at the Arboretum</td>
<td>1</td>
<td>1 adult, 12 seniors</td>
</tr>
<tr>
<td>Belmont Village</td>
<td>1</td>
<td>10 seniors</td>
</tr>
<tr>
<td>Brookdale Northwest Hills</td>
<td>1</td>
<td>13 seniors</td>
</tr>
<tr>
<td>The Harbor at Lakeway</td>
<td>1</td>
<td>4 seniors</td>
</tr>
<tr>
<td>Jewish Community Association of Austin</td>
<td>1</td>
<td>23 seniors</td>
</tr>
<tr>
<td>Lakeway Church</td>
<td>1</td>
<td>17 seniors</td>
</tr>
<tr>
<td>Querencia at Barton Creek</td>
<td>2</td>
<td>10 adults, 16 seniors</td>
</tr>
<tr>
<td>Rotary Club of Arkansas</td>
<td>1</td>
<td>52 seniors</td>
</tr>
<tr>
<td>Rotary Club of Austin</td>
<td>1</td>
<td>13 seniors</td>
</tr>
<tr>
<td>Silverado Retirement Community</td>
<td>2</td>
<td>4 adults, 8 seniors</td>
</tr>
<tr>
<td>Tuscan Village</td>
<td>1</td>
<td>14 seniors</td>
</tr>
<tr>
<td>Westminster</td>
<td>4</td>
<td>2 adults, 35 seniors</td>
</tr>
</tbody>
</table>
PK–12 Programs

The Blanton provides gallery lessons for PK–12 students that address different styles of learning through engaging conversation, collaborative investigation, and thoughtfully planned gallery activities. Guided visits invite students to draw connections between art, their lives, and the world around them so they can become more empathetic citizens. Students are encouraged to use evidential reasoning to construct interpretations about objects of art and develop critical thinking skills. Lessons are designed to support Texas Essential Knowledge and Skills (TEKS) and English language learners. They reinforce classroom objectives and promote arts integration across the curriculum.

A typical gallery lesson will feature four to six works of art and include some longer interpretive conversations, group activities, and choice-based learning opportunities. The Blanton’s gallery teaching team customizes lesson plans according to teacher and student needs and interests, as every group is unique. The Blanton serves as a training ground for graduate students from UT. These graduate teaching fellows help craft and lead customized gallery lessons for PK–12 visitors.

The Blanton is committed to removing financial barriers for schools that demonstrate financial need by offering free buses and free admission. Last year, 60% of the museum’s 12,500 PK-12 visitors were from Title I schools.
BILINGUAL EDUCATION AT THE BLANTON
The Blanton collaborates with UT’s Department of Curriculum and Instruction and AISD’s Bilingual Cluster Specialists to deliver bilingual gallery lessons in both Spanish and English for dual-language classrooms. Bilingual gallery lessons support dual-language development for students who are learning English and Spanish. Looking ahead, the museum is working with its partners to integrate a STEAM focus for each visit and track students’ development across multiple grade levels.

SINGLE- AND MULTI-VISIT PROGRAMS
The Blanton offers both single-visit and multiple-visit programs for PK–12 visitors. Single-visit programs support a range of students, from Tales and Trails/Cunetos y Caminos, which is geared toward pre-K through first grade students to support social and emotional learning and literacy skills, to UT Bridge, which engages high school juniors and seniors in customized experiences to help bridge life and learning between high school and college.

Multi-visit programs are offered to grades 2–12 and each program consists of three sequential gallery lessons and complimentary pre- and post-visit lessons to complete in class. All lessons support TEKS objectives and English Language Proficiency Standards. As with single-visit programs, there is a variety of curricula for teachers to choose from.

DOING SOCIAL JUSTICE
Doing Social Justice was developed by the Blanton in collaboration with the Austin chapter of the Anti-Defamation League (ADL). The curriculum encourages students to critically examine their points of view and to empathetically take on the perspectives of others. Students develop visual literacy strategies as they analyze current events and stereotypes presented through the lenses of artists from the Blanton’s collection. The Blanton and ADL co-authored six in-class lessons for teachers that provide inspiration for doing school- and community-wide social justice beyond their museum visits. Doing Social Justice also features a speaker series produced in collaboration with AISD’s Social and Emotional Learning (SEL) team.

Soon after being developed, Doing Social Justice was adopted by AISD as part of its district-wide 7th grade social studies curriculum. As a result, the Blanton has seen a marked increase in visits from 7–12th graders. The Anti-Defamation League’s national chapter also shared a lesson plan featuring works from the Blanton’s collection on its website, which is broadly available for download as a teaching resource. The museum’s Doing Social Justice program has recently grown to include teacher workshops, staff retreats, and a collaboration with the national organization Facing History.

• Sabrina Mooroojen-Phillips, museum educator for schools, leading a teacher training for educators from Matthews Elementary, October 5, 2018
University Engagement

The Blanton is a vital resource for faculty and students across UT Austin’s campus. The museum works with faculty from every college and school at UT to provide custom-designed gallery experiences that support classroom learning. An average of 12,000 UT students take part in these unique learning experiences at the Blanton. Overall, around 25,000 students from campus visit the museum every year, whether as part of a classroom experience or on their own.

The museum produces an annual University Report that looks closely at the Blanton’s outreach and engagement with UT’s community, which can be found at: https://blantonmuseum.org/university-programs/

The following are a few highlights of the Blanton’s engagement with UT:

**UT SIGNATURE COURSES**
The Blanton is one of the most utilized resources on campus for faculty who teach Signature Courses—classes for first-year students that are designed to support interdisciplinary learning. Approximately one-third of all Signature Courses taught across campus participate in custom-designed, curriculum-based gallery experiences at the Blanton. Gallery activities invite deep engagement and personal reflection, while encouraging students to examine different ways of looking and understanding the world. Through practicing close looking in a class experience at the Blanton, students develop visual literacy skills, synthesize course material by making meaningful connections to their own lives, and cultivate their empathetic imaginations.
COLLABORATION WITH DELL MEDICAL SCHOOL
In partnership with UT’s Dell Medical School, the Blanton offers a multi-visit program to support doctors-in-training. This collaboration launched when UT opened its new medical school. In 2017, the Blanton welcomed the school’s inaugural cohort and has continued to develop and offer this program in subsequent years. Ray Williams, the Blanton’s director of education and academic affairs, has long been interested in exploring how art education can support medical training and is considered a leader in the field. The multi-visit program at the Blanton is designed to support key skills that relate to clinical practice: build observation techniques, learn to translate visual information into words, and develop mechanisms for avoiding burnout.

GRADUATE FELLOWSHIPS AT THE BLANTON
The Blanton offers a range of fellowships to UT graduate students to provide hands-on learning opportunities and other pre-professional experiences to students who are interested in the museum field. This is in addition to the museum’s extensive volunteer program, which is open to both undergraduate and graduate students from UT, as well as others from the community who have a special interest in volunteering at the museum. Since 2013, The Andrew W. Mellon Foundation has funded a curatorial fellowship program at the Blanton, enabling three graduate students per year from UT’s Department of Art and Art History to train with Blanton curators in the museum’s three primary collecting areas: European art and prints and drawings, Latin American art, and modern and contemporary art. Additionally, the Blanton offers several graduate teaching fellowships every year to educators-in-training who work with the museum’s education team to craft customized gallery lessons for the museum’s PK–12 visitors.

Support for University Programs at the Blanton was provided by The Andrew W. Mellon Foundation and the Graham Williford Foundation. Additional support was provided by Jeanne and Michael Klein.

Siobhan McCusker, museum educator for university audiences, leading a class from the Dell Medical School, UT Austin, August 23, 2017
<table>
<thead>
<tr>
<th>University Course Visits to the Blanton, September 1, 2017–December 31, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cockrell School of Engineering</strong></td>
</tr>
<tr>
<td>Department of Engineering</td>
</tr>
<tr>
<td><strong>Cockrell School of Engineering</strong></td>
</tr>
<tr>
<td>Department of Engineering</td>
</tr>
<tr>
<td><strong>Cockrell School of Engineering</strong></td>
</tr>
<tr>
<td>Ramshorn Scholars</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>College of Education</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>College of Education</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>Counseling Psychology Program</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>Department of Curriculum and Instruction</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>Department of Curriculum and Instruction</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>Department of Curriculum and Instruction</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>Department of Curriculum and Instruction</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>Department of Curriculum and Instruction</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>Department of Educational Psychology</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>Department of Educational Psychology</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>Department of Kinesiology and Health Education</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>Higher Education Leadership &amp; Policy Student Professional Association (HELPSA)</td>
</tr>
<tr>
<td><strong>College of Education</strong></td>
</tr>
<tr>
<td>UTeach</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Butler School of Music</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td><strong>College of Fine Arts</strong></td>
</tr>
<tr>
<td>Department of Art and Art History</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>---------------------</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Fine Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Liberal Arts</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>-----------------------------</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Natural Sciences</td>
</tr>
<tr>
<td>College of Pharmacy</td>
</tr>
<tr>
<td>College of Pharmacy</td>
</tr>
<tr>
<td>Counseling and Mental Health Center</td>
</tr>
<tr>
<td>Counseling and Mental Health Center</td>
</tr>
<tr>
<td>Dell Medical School</td>
</tr>
<tr>
<td>Dell Medical School</td>
</tr>
<tr>
<td>Dell Medical School</td>
</tr>
<tr>
<td>Dell Medical School</td>
</tr>
<tr>
<td>Dell Medical School</td>
</tr>
<tr>
<td>Dell Medical School</td>
</tr>
<tr>
<td>---------------------</td>
</tr>
<tr>
<td>Dell Medical School</td>
</tr>
<tr>
<td>Dell Medical School/Seton Healthcare Family</td>
</tr>
<tr>
<td>Dell Medical School/Seton Healthcare Family</td>
</tr>
<tr>
<td>Dell Medical School/Seton Healthcare Family</td>
</tr>
<tr>
<td>Dell Medical School/Seton Healthcare Family</td>
</tr>
<tr>
<td>Dell Medical School/Seton Healthcare Family</td>
</tr>
<tr>
<td>Dell Medical School/Seton Healthcare Family</td>
</tr>
<tr>
<td>Dell Medical School/Seton Healthcare Family</td>
</tr>
<tr>
<td>Dell Medical School/Seton Healthcare Family</td>
</tr>
<tr>
<td>Division of Housing and Food Service</td>
</tr>
<tr>
<td>Human Resources</td>
</tr>
<tr>
<td>Human Resources</td>
</tr>
<tr>
<td>Human Resources</td>
</tr>
<tr>
<td>International Office</td>
</tr>
<tr>
<td>International Office</td>
</tr>
<tr>
<td>International Office</td>
</tr>
<tr>
<td>International Office</td>
</tr>
<tr>
<td>International Office</td>
</tr>
<tr>
<td>International Office</td>
</tr>
<tr>
<td>International Office</td>
</tr>
<tr>
<td>LBJ School of Public Affairs</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>McCombs School of Business</td>
</tr>
<tr>
<td>Moody College of Communications</td>
</tr>
<tr>
<td>Moody College of Communications</td>
</tr>
<tr>
<td>Moody College of Communications</td>
</tr>
<tr>
<td>Department</td>
</tr>
<tr>
<td>------------------------------------------------</td>
</tr>
<tr>
<td>Moody College of Communications</td>
</tr>
<tr>
<td>Moody College of Communications</td>
</tr>
<tr>
<td>Moody College of Communications</td>
</tr>
<tr>
<td>Moody College of Communications</td>
</tr>
<tr>
<td>Moody College of Communications</td>
</tr>
<tr>
<td>Office of the Dean of Students</td>
</tr>
<tr>
<td>Office of the Dean of Students</td>
</tr>
<tr>
<td>Office of the Dean of Students</td>
</tr>
<tr>
<td>Office of the Dean of Students</td>
</tr>
<tr>
<td>Office of the Dean of Students</td>
</tr>
<tr>
<td>Office of the Dean of Students</td>
</tr>
<tr>
<td>Office of the Dean of Students</td>
</tr>
<tr>
<td>Office of the Dean of Students</td>
</tr>
<tr>
<td>Office of the Dean of Students</td>
</tr>
<tr>
<td>Office of the Dean of Students</td>
</tr>
<tr>
<td>School of Architecture</td>
</tr>
<tr>
<td>School of Architecture</td>
</tr>
<tr>
<td>School of Architecture</td>
</tr>
<tr>
<td>School of Architecture</td>
</tr>
<tr>
<td>School of Architecture</td>
</tr>
<tr>
<td>School of Architecture</td>
</tr>
<tr>
<td>School of Law</td>
</tr>
<tr>
<td>School of Law</td>
</tr>
<tr>
<td>School of Nursing</td>
</tr>
<tr>
<td>School of Nursing</td>
</tr>
<tr>
<td>School of Social Work</td>
</tr>
<tr>
<td>School of Social Work</td>
</tr>
<tr>
<td>School of Social Work</td>
</tr>
<tr>
<td>School of Social Work</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
<tr>
<td>School of Undergraduate Studies</td>
</tr>
</tbody>
</table>
### School of Undergraduate Studies

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Title</th>
<th>Workshop Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cali Gitlin</td>
<td>First-Year Interest Group Student Workshop</td>
<td></td>
</tr>
<tr>
<td>Daniela Briones</td>
<td>First-Year Interest Group Student Workshop</td>
<td></td>
</tr>
<tr>
<td>Dorie Kaye</td>
<td>First-Year Interest Group Student Workshop</td>
<td></td>
</tr>
<tr>
<td>Ivanna English</td>
<td>First-Year Interest Group Student Workshop</td>
<td></td>
</tr>
<tr>
<td>John Wiggers</td>
<td>First-Year Interest Group Student Workshop</td>
<td></td>
</tr>
<tr>
<td>Kate Diller</td>
<td>First-Year Interest Group Student Workshop</td>
<td></td>
</tr>
<tr>
<td>Noelle Apolinaro</td>
<td>First-Year Interest Group Student Workshop</td>
<td></td>
</tr>
<tr>
<td>Patty Moran Micks</td>
<td>Signature Course Faculty BeVocal Workshop</td>
<td></td>
</tr>
<tr>
<td>Samantha Rabinowitz</td>
<td>First-Year Interest Group Student Workshop</td>
<td></td>
</tr>
<tr>
<td>Sonya Sehgal</td>
<td>First-Year Interest Group Student Workshop</td>
<td></td>
</tr>
<tr>
<td>Tony Lu</td>
<td>First-Year Interest Group Student Workshop</td>
<td></td>
</tr>
<tr>
<td>Patty Micks</td>
<td>BeVocal Bystander Intervention Faculty Pilot Workshop</td>
<td></td>
</tr>
<tr>
<td>Sarah Chestnut</td>
<td>Originality in the Arts and Sciences (Honors)</td>
<td></td>
</tr>
<tr>
<td>Mikayla Mutscher</td>
<td>Student Workshop</td>
<td></td>
</tr>
<tr>
<td>Olivia Cardenas</td>
<td>Staff Tour</td>
<td></td>
</tr>
<tr>
<td>Morgane Le Marchand</td>
<td>UT Parents Tour</td>
<td></td>
</tr>
<tr>
<td>Sarah McBee</td>
<td>Staff Retreat</td>
<td></td>
</tr>
<tr>
<td>Ryan LaDue</td>
<td>Staff and Faculty Retreat Workshop</td>
<td></td>
</tr>
<tr>
<td>Mariann Trottner</td>
<td>Feminist Action Project &amp; Queer and Trans Student Alliance Conference Workshop</td>
<td></td>
</tr>
</tbody>
</table>

### OTHER UNIVERSITIES AND PROGRAMS

<table>
<thead>
<tr>
<th>Program Name</th>
<th>Instructor</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little Tiger Chinese Immersion Program</td>
<td>Meggie Chou</td>
<td>University Student Tour</td>
</tr>
<tr>
<td>Austin ISD Internship Program</td>
<td>Allison Miller</td>
<td>Intro to Art History</td>
</tr>
<tr>
<td>Southwestern University</td>
<td>Fumiko Futamura</td>
<td>Art and Math</td>
</tr>
<tr>
<td>Southwestern University</td>
<td>Kimberly Smith</td>
<td>University Student Tour: Form into Spirit</td>
</tr>
<tr>
<td>Southwestern University</td>
<td>Laura Senio Blair</td>
<td>University Student Tour</td>
</tr>
<tr>
<td>Southwestern University</td>
<td>Rebecca North</td>
<td>Lifespan Development</td>
</tr>
<tr>
<td>Southwestern University</td>
<td>Seth Daulton</td>
<td>Representational Painting</td>
</tr>
<tr>
<td>St. Edward’s University</td>
<td>Katie Peterson</td>
<td>University Student Tour</td>
</tr>
<tr>
<td>St. Edward’s University</td>
<td>Katie Peterson</td>
<td>University Student Tour: Visual Analysis</td>
</tr>
<tr>
<td>Stephen F. Austin State University</td>
<td>Jill Carrington</td>
<td>Art History</td>
</tr>
<tr>
<td>Texas State University</td>
<td>Ana Carabajal</td>
<td>Photography Club</td>
</tr>
<tr>
<td>Texas State University</td>
<td>Esteban Hinojosa</td>
<td>University Student Tour: Self-guided</td>
</tr>
<tr>
<td>Texas State University</td>
<td>Gina Taver</td>
<td>Latin American Art</td>
</tr>
<tr>
<td>Texas State University</td>
<td>Sharon O’Neal</td>
<td>Children’s and Young Adult Literature</td>
</tr>
<tr>
<td>Texas State University</td>
<td>Teri Evans-Palmer</td>
<td>Pedagogy for Art Criticism, History, and Aesthetics.</td>
</tr>
<tr>
<td>The Art Institute of Austin</td>
<td>Dean Turner</td>
<td>Art History</td>
</tr>
<tr>
<td>The Art Institute of Austin</td>
<td>Dean Turner</td>
<td>Art History I: Greek and Roman</td>
</tr>
<tr>
<td>The Art Institute of Austin</td>
<td>Dean Turner</td>
<td>Art History II: Renaissance and Baroque</td>
</tr>
<tr>
<td>The Art Institute of Austin</td>
<td>Dean Turner</td>
<td>University Student Tour: Battle Casts</td>
</tr>
<tr>
<td>Trinity University</td>
<td>Douglas Brine</td>
<td>University Student Tour</td>
</tr>
</tbody>
</table>
Julia Matthews Wilkinson Center for Prints and Drawings

The Julia Matthews Wilkinson Center for Prints and Drawings offers students, scholars, and other visitors access to the Blanton’s collection of works on paper, which comprises more than 80% of the museum’s holdings. The H-E-B Study Room, located within the Wilkinson Center for Prints and Drawings, is one of the most active print study rooms in the country, welcoming nearly 2,500 visitors per year. The print study room provides a venue for close examination of works on paper, providing a vital resource for scholars at UT and beyond.

VISITORS TO H-E-B STUDY ROOM IN 2018, GROUPED BY CATEGORY

- UT Art History 759
- UT Studio Art/Design 124
- UT School of Architecture 17
- UT Other Humanities 282
- UT College of Natural Science 69
- Non-UT University Students 161
- Museum and Gallery Peers 21
- General Visitors 685
- PK–12 Students 46
- PK–12 Teacher Training 332

2018 Total 2,496

To schedule a visit in the H-E-B Study Room, contact assistant curator for prints and drawings Holly Borham at (512) 471-9208 or prints@blantonmuseum.org. Due to the capacity of the print study room, visits are limited to twenty people at a time. Appointments to the study room are in high demand; we advise at least one week's notice to secure your booking.
Blanton Staff 2018 Publications

BEVERLY ADAMS, CURATOR OF LATIN AMERICAN ART
- "Thomas Glassford: Osculum." Exhibition Brochure. Houston: Sicardi Gallery, 2018
- “Towards Total Art: Luis Camnitzer as Educator/Artist” in Octavio Zaya, ed. Luis Camnitzer: Hospice of Failed Utopias. Exh. Cat. Madrid: Centro de Arte Reina Sofia

HOLLY BORHAM, ASSISTANT CURATOR OF PRINTS AND DRAWINGS

FLORENCIA BAZZANO, ASSISTANT CURATOR OF LATIN AMERICAN ART

EDUCATION TEAM

CARTER E. FOSTER, DEPUTY DIRECTOR FOR CURATORIAL AFFAIRS AND CURATOR OF PRINTS AND DRAWINGS
- “Huma Bhabha: Drawing Raw,” Huma Bhabha: They Live, Institute of Contemporary Art, Boston, 2019

VERONICA ROBERTS, CURATOR OF MODERN AND CONTEMPORARY ART
- “From a Shared Love of Paris to a Month’s Rent in Manhattan,” Alexander Calder & Ellsworth Kelly, Levy Gorvy Gallery, New York, November 2018
- Sarah Cain, Donald Moffett, and Jack Whitten essays, Vitamin P3, London: Phaidon, 2017
Acquisitions—Ellsworth Kelly

Ellsworth Kelly gifted the concept for Austin to the Blanton in 2015, and once the building was realized in 2018, it was officially accessioned into the museum’s collection. Building on Kelly’s generosity, and that of the donors who supported Austin’s realization, the Blanton has actively worked to build on its Kelly holdings to serve as a center for the study of Kelly’s work now and in the future. Thank you to the donors who have helped deepen and transform this aspect of the collection through remarkable gifts in the past year.


Red, Green, Blue, 1964
Oil on paper
29 3/4 x 22 1/4 in.
Promised gift of Jeanne and Michael Klein in honor of Francesca Consagra, 2018


Cabernet Sauvignon, 1982
Graphite on paper
22 x 15 in.
Gift of Douglas S. Cramer, 2017

Austin, 2015 (interior view, south facade)
Artist-designed building with installation of colored glass windows, marble panels, and redwood totem
60 x 73 x 26 ft. 4 in.
Blanton Museum of Art, The University of Texas at Austin, Gift of the artist and Jack Shear, with funding generously provided by Jeanne and Michael Klein, Judy and Charles Tate, the Scurlock Foundation, Suzanne Deal Booth and David G. Booth, and the Longhorn Network. Additional funding provided by The Brown Foundation, Inc. of Houston, Leslie and Peter Wareing, Sally and Tom Dunning, the Lowe Foundation, The Eugene McDermott Foundation, Stedman West Foundation, and the Walton Family Foundation, with further support provided by Sarah and Ernest Butler, Buena Vista Foundation, The Ronald and Jo Carole Lauder Foundation, Emily Rauh Pulitzer, Janet and Wilson Allen, Judy and David Beck, Kelli and Eddy S. Blanton, Charles Butt, Mrs. Donald G. Fisher, Amanda and Glenn Fuhrman, Glenstone/Emily and Mitch Rales, Stephanie and David Goodman, Agnes Gund, Stacy and Joel Hock, Lora Reynolds and Quincy Lee, Helen and Chuck Schwab, Ellen and Steve Susman, and other donors
Johannisburg Riesling, 1982
Graphite on paper
22 x 15 in.
Gift of Douglas S. Cramer, 2017

Sauvignon Blanc, 1982
Graphite on paper
22 x 15 in.
Gift of Douglas S. Cramer, 2017

Chardonnay, 1982
Graphite on paper
22 x 15 in.
Gift of Douglas S. Cramer, 2017

Dark Red-Violet Panel, 1982
Painted aluminum
30 x 31 3/8 x 3/16 in.
Gift of Jan and Howard Hendler, 2018

Gray Panel, 1982
Painted aluminum
30 1/4 x 33 1/8 x 3/16 in.
Gift of Jan and Howard Hendler, 2018

Untitled, 1997–98
Bronze
13 3/4 x 216 x 1 1/4 in.
Promised gift of Jeanne and Michael Klein in honor of Jack Shear, 2018

GIFTS OF ELLSWORTH KELLY AND JACK SHEAR

Drawings from Romanesque Sculpture, 1948
Graphite on paper
7 3/4 x 5 in.
Gift of the artist, 2018

Drawings from Romanesque Sculpture, 1948
Graphite on paper
7 3/4 x 5 in.
Gift of the artist, 2018

Drawings from Romanesque Sculpture, 1948
Graphite on paper
7 3/4 x 5 in.
Gift of the artist, 2018

Drawings from 12th Century Manuscripts, 1948
Graphite on paper
7 3/4 x 10 in.
Gift of the artist, 2018

Drawings from 12th Century Manuscripts, 1948
Graphite on paper
7 3/4 x 10 in.
Gift of the artist, 2018

Drawings from 12th Century Manuscripts, 1948
Graphite on paper
7 3/4 x 10 in.
Gift of the artist, 2018

A Romanesque Sculptured Head, 1949
Graphite on paper
7 5/8 x 5 1/4 in.
Gift of the artist, 2018

A Romanesque Sculptured Head, 1949
Graphite on paper
7 5/8 x 5 1/4 in.
Gift of the artist, 2018


Monstrance, 1949
Ink and graphite on paper
16 1/2 x 12 in.
Gift of the artist, 2018

Monstrance, 1949
Oil on plywood
24 x 19 3/4 in.
Gift of the artist, 2018

Mother and Child, 1949
Oil on linen
29 x 17 in.
Gift of the artist, 2018

Romanesque Head, 1949
Gouache on paper
16 1/2 x 12 1/8 in.
Gift of the artist, 2018

Stations of the Cross, from Sketchbook #8 - Belle-Île, Paris & Brittany, 1949
Graphite on paper
5 1/4 x 8 1/4 in.
Gift of the artist, 2018

Stonework, St. Germain l’Auxerrois; and Walls, Quai des Tuileries, 1949
Graphite on paper
13 3/8 x 10 1/2 in.
Gift of the artist, 2018

Study for Monstrance, 1949
Ink and gouache on paper
14 x 8 1/2 in.
Gift of the artist, 2018

Angers, from Romanesque Series, 1973–76
Lithograph with debossing
34 x 41 in.
Gift of the artist, 2018

Brioude, from Romanesque Series, 1973–76
Lithograph with debossing and embossing
41 x 34 in.
Gift of the artist, 2018

Caen, from Romanesque Series, 1973–76
Lithograph with debossing
41 x 34 in.
Gift of the artist, 2018

Canigou, from Romanesque Series, 1973–76
Lithograph with debossing
34 x 41 in.
Gift of the artist, 2018

Chauvigny, from Romanesque Series, 1973–76
Lithograph with embossing
34 x 41 in.
Gift of the artist, 2018

Cluny, from Romanesque Series, 1973–76
Lithograph with debossing
41 x 34 in.
Gift of the artist, 2018

Conques, from Romanesque Series, 1973–76
Lithograph with embossing
41 x 34 in.
Gift of the artist, 2018

Cornellia, from Romanesque Series, 1973–76
Lithograph with embossing
34 x 41 in.
Gift of the artist, 2018

Cuxa, from Romanesque Series, 1973–76
Lithograph with embossing
34 x 41 in.
Gift of the artist, 2018

Fontenay, from Romanesque Series, 1973–76
Lithograph with debossing
34 x 41 in.
Gift of the artist, 2018

Fontevraud, from Romanesque Series, 1973–76
Lithograph with debossing and embossing
34 x 41 in.
Gift of the artist, 2018


Germigny, from Romanesque Series, 1973–76
Lithograph with debossing
34 x 41 in.
Gift of the artist, 2018

Moissac, from Romanesque Series, 1973–76
Lithograph with debossing and embossing
41 x 34 in.
Gift of the artist, 2018

Montmorillon, from Romanesque Series, 1973–76
Lithograph with debossing and embossing
34 x 41 in.
Gift of the artist, 2018

Poitiers, from Romanesque Series, 1973–76
Lithograph with debossing and embossing
41 x 34 in.
Gift of the artist, 2018

Saint-Savin, from Romanesque Series, 1973–76
Lithograph with debossing
34 x 41 in.
Gift of the artist, 2018

Senanque, from Romanesque Series, 1973–76
Lithograph with debossing
34 x 41 in.
Gift of the artist, 2018

Serrabone, from Romanesque Series, 1973–76
Lithograph with embossing
34 x 41 in.
Gift of the artist, 2018

Souillac, from Romanesque Series, 1973–76
Lithograph with debossing and embossing
34 x 41 in.
Gift of the artist, 2018

Talmont, from Romanesque Series, 1973–76
Lithograph with embossing
34 x 41 in.
Gift of the artist, 2018

Thoronet, from Romanesque Series, 1973–76
Lithograph with debossing
41 x 34 in.
Gift of the artist, 2018

**Tournus**

*from Romanesque Series, 1973–76*

Lithograph with debossing
34 x 41 in.
Gift of the artist, 2018

**Vic**

*from Romanesque Series, 1973–76*

Lithograph with debossing and embossing
34 x 41 in.
Gift of the artist, 2018

**Model for Chapel**, 1986

Mixed media
14 1/2 x 36 1/4 x 40 in.
Gift of the artist and Jack Shear, 2018

**Floor Plan of Chapel**, 1987

Graphite on paper
18 3/4 x 17 1/8 in.
Gift of the artist and Jack Shear, 2018

**Preliminary Study for North Wall of Chapel**, 1987

Graphite on paper
12 1/4 x 19 1/4 in.
Gift of the artist and Jack Shear, 2018

**Preliminary Study for South Wall of Chapel**, 1987

Graphite on paper
12 1/4 x 19 1/4 in.
Gift of the artist and Jack Shear, 2018

**Study for a Chapel (1st Study)**, 1987

Graphite on paper
22 1/4 x 13 3/4 in.
Gift of the artist and Jack Shear, 2018

**Model for Chapel**

Graphite on paper
13 1/8 x 12 in.
Gift of the artist and Jack Shear, 2018

**Study for Chapel Arched Roof**, 1987

Graphite on paper
18 3/4 x 19 3/8 in.
Gift of the artist and Jack Shear, 2018

**Study for Chapel Painting**, 1987

Graphite on paper
11 5/8 x 17 1/2 in.
Gift of the artist and Jack Shear, 2018

**Study for Chapel Wall Sculpture**, 1987

Graphite on paper
11 5/8 x 15 1/4 in.
Gift of the artist and Jack Shear, 2018

**Study for Chapel’s East Wall**, 1987

Graphite on paper
9 x 16 7/8 in.
Gift of the artist and Jack Shear, 2018

**Study for Chapel’s North Wall**, 1987

Graphite on paper
9 5/8 x 18 3/4 in.
Gift of the artist and Jack Shear, 2018

**Study for Chapel’s West Wall**, 1987

Graphite on paper
9 1/8 x 20 3/8 in.
Gift of the artist and Jack Shear, 2018
Study for Stained Glass Window, North Wall, Chapel, 1987
Graphite on paper
16 5/8 x 12 3/8 in.
Gift of the artist and Jack Shear, 2018

Study for Stained Glass Window, North Wall, Chapel, 1987
Graphite on paper
13 1/8 x 12 1/8 in.
Gift of the artist and Jack Shear, 2018

Study for Stained Glass Window, North Wall, Chapel, with dimensions, 1987
Graphite on paper
14 x 8 1/2 in.
Gift of the artist and Jack Shear, 2018

Study for Stained Glass Window, North Wall, Exterior, 1987
Graphite on paper
14 x 8 1/2 in.
Gift of the artist and Jack Shear, 2018

Study for Stained Glass Window, South Wall, Chapel, 1987
Graphite on paper
16 5/8 x 12 3/8 in.
Gift of the artist and Jack Shear, 2018

Study for Stained Glass Window, South Wall, Chapel, 1987
Graphite on paper
13 1/8 x 12 in.
Gift of the artist and Jack Shear, 2018

Study for Stained Glass Window, South Wall, Chapel, Exterior, 1987
Graphite and Xerox on paper
14 x 8 1/2 in.
Gift of the artist and Jack Shear, 2018

Study for Stained Glass Window, South Wall, Chapel, with dimensions, 1987
Graphite and Xerox on paper
14 x 8 1/2 in.
Gift of the artist and Jack Shear, 2018

Study for Stained Glass Window, West Wall, Chapel, 1987
Graphite on paper
16 5/8 x 12 3/8 in.
Gift of the artist and Jack Shear, 2018

Study for Stained Glass Window, West Wall, Chapel, with dimensions, 1987
Graphite and Xerox on paper
14 x 8 1/2 in.
Gift of the artist and Jack Shear, 2018

Study for Stained Glass Window, West Wall, Chapel, with dimensions, 1987
Graphite and Xerox on paper
14 x 8 1/2 in.
Gift of the artist and Jack Shear, 2018

Study for Stations of the Cross, 1987
Ink and graphite on paper
12 1/2 x 19 in.
Gift of the artist and Jack Shear, 2018

Tracing of Stained Glass Window, North Wall, Chapel, 1987
Graphite on paper
16 1/2 x 14 in.
Gift of the artist and Jack Shear, 2018

Tracing of Stained Glass Window, South Wall, Chapel, 1987
Graphite on paper
21 x 14 in.
Gift of the artist and Jack Shear, 2018

Tracing of Stained Glass Window, West Wall, Chapel, 1987
Graphite on paper
19 1/2 x 14 1/2 in.
Gift of the artist and Jack Shear, 2018

View from Above, Placement of Bronze Altar, East Apse, 1987
Graphite and Xerox on paper
11 x 6 3/4 in.
Gift of the artist and Jack Shear, 2018

View from Above, Placement of Bronze Altar, East Apse, 1987
Graphite on paper
12 x 8 3/4 in.
Gift of the artist and Jack Shear, 2018
Acquisitions—Museum Wide

The following works of art were acquired by the Blanton in 2018 (or their acquisition was completed in that year). Gifts that include more than 25 objects are grouped together following the general acquisitions. (Where caption information is missing, research is ongoing.)

**JOSÉ ALICEA** (born Ponce, Puerto Rico, 1928)
*Timbero* [Bongo Player], circa 1960s
7 x 3 1/2 inches
Bequest of Jacqueline Barnitz, 2018

**JULIÁN ALTHABE** (Buenos Aires, Argentina, 1911–1975)
*Monje budista* [Buddhist Monk], 1957
Wire and nylon
89 3/4 x 23 5/8 x 22 1/16 in.
Promised gift of Jeanne and Michael Klein, 2017

**ANTONIO HENRIQUE AMARAL** (São Paulo, Brazil, 1935–2015)
*Sin título* [Untitled], date unknown
Bequest of Jacqueline Barnitz, 2018

**CARLOS AMORALES** (born Mexico City, 1970)
Patrones tipográficos para reproducción masiva ([Typographical Patterns for Mass Reproduction]), 2013
Oil on canvas
70 7/8 x 70 7/8 in.
Gift of Diane and Bruce Halle, 2018

**MARCELO BONEVARDI** (Buenos Aires, 1929–Córdoba, Argentina, 1994)
*Objeto talismánico* [Talismanic Object], 1972
Conte crayon and charcoal on paper
21 3/4 x 17 1/2 in.
Gift of Ann A. Dessylas in honor of Barbara and John Duncan, 2017

**ALESSANDRO BALTEO-YAZBECK** (born Venezuela, 1972)
*Último barril de petróleo, fecha pospuesta* [Last Oil Barrel, date postponed], 2009
Ink and paper on wood
1 3/8 x 1 x 1 in.
Promised gift of Patricia Phelps de Cisneros, 2018

**JAMES BROOKS** (St. Louis, Missouri, 1906–New York City, 1992)
*Barn Roofs*, 1931
Lithograph
11 x 17 1/2 in.
Gift of the James and Charlotte Brooks Foundation, 2018

*Bantam* (Banter?), 1970
Lithograph
16 3/4 x 13 7/8 in.
Gift of the James and Charlotte Brooks Foundation, 2018

*Eastern*, 1982
Lithograph
22 x 30 1/4 in.
Gift of the James and Charlotte Brooks Foundation, 2018

*Vernal* (black), 1982
Lithograph
17 7/8 x 23 3/4 in.
Gift of the James and Charlotte Brooks Foundation, 2018
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Gift Note</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>James Brooks</strong></td>
<td><em>Vernal [green]</em></td>
<td>Lithograph</td>
<td>17 7/8 x 23 3/4 in.</td>
<td>Gift of the James and Charlotte Brooks Foundation, 2018</td>
</tr>
<tr>
<td></td>
<td><em>Interlude</em></td>
<td>Lithograph</td>
<td>16 x 11 in.</td>
<td>Gift of the James and Charlotte Brooks Foundation, 2018</td>
</tr>
<tr>
<td><strong>Paulo Bruscky</strong></td>
<td><em>Audio Arte [Audio Art]</em></td>
<td>Cassette tape</td>
<td></td>
<td>Gift of Antonio C. La Pastina and Dale A. Rice, 2017</td>
</tr>
<tr>
<td><strong>Wendell Castle</strong></td>
<td><em>Tail Coat on a French Chair</em></td>
<td></td>
<td></td>
<td>Gift of Jan and Howard Hendler, 2018</td>
</tr>
<tr>
<td><strong>Vija Celmins</strong></td>
<td><em>Web #2</em></td>
<td>Charcoal on paper</td>
<td>51 x 34 in.</td>
<td>Promised Gift of Jeanne and Michael Klein, 2018</td>
</tr>
<tr>
<td><strong>Lenka Clayton</strong></td>
<td><em>The Distance I Can Be From My Son</em></td>
<td>Single channel video</td>
<td></td>
<td>Gift of Lora Reynolds and Quincy Lee, 2018</td>
</tr>
<tr>
<td><strong>Chuck Close</strong></td>
<td><em>John</em></td>
<td>Color screenprint</td>
<td>57 x 48 in.</td>
<td>Gift of Cindy and Armond Schwartz, 2018</td>
</tr>
<tr>
<td><strong>Bruce Conner</strong></td>
<td><em>John</em></td>
<td>Color screenprint</td>
<td>57 x 48 in.</td>
<td>Gift of the Conner Family Trust, San Francisco, 2017</td>
</tr>
<tr>
<td></td>
<td><em>Interlude</em></td>
<td>Lithograph</td>
<td>16 x 11 in.</td>
<td>Gift of the James and Charlotte Brooks Foundation, 2018</td>
</tr>
<tr>
<td></td>
<td><em>Audio Arte [Audio Art]</em></td>
<td>Cassette tape</td>
<td></td>
<td>Gift of Antonio C. La Pastina and Dale A. Rice, 2017</td>
</tr>
<tr>
<td></td>
<td><em>Tail Coat on a French Chair</em></td>
<td></td>
<td></td>
<td>Gift of Jan and Howard Hendler, 2018</td>
</tr>
<tr>
<td></td>
<td><em>Web #2</em></td>
<td>Charcoal on paper</td>
<td>51 x 34 in.</td>
<td>Promised Gift of Jeanne and Michael Klein, 2018</td>
</tr>
<tr>
<td></td>
<td><em>The Distance I Can Be From My Son</em></td>
<td>Single channel video</td>
<td></td>
<td>Gift of Lora Reynolds and Quincy Lee, 2018</td>
</tr>
<tr>
<td></td>
<td><em>John</em></td>
<td>Color screenprint</td>
<td>57 x 48 in.</td>
<td>Gift of Cindy and Armond Schwartz, 2018</td>
</tr>
</tbody>
</table>
LAWRENCE FERLINGHETTI (born Bronxville, New York, 1919)
*The Birds*, 1958
Oil on canvas
38 x 30 in.
Gift of the Lawrence Ferlinghetti Art Trust, 2018

*Adrift Series (Adrift AP)*, 1992
Etching
4 1/2 x 6 in.
Gift of the Lawrence Ferlinghetti Art Trust, 2018

*Adrift Series (Boat No. 1 and No. 2)*, 1992
Etching
10 1/2 x 11 1/4 in.
Gift of the Lawrence Ferlinghetti Art Trust, 2018

*Crown Point Press Etching I (State I)*, 1993
Etching
10 x 11 1/4 in.
Gift of the Lawrence Ferlinghetti Art Trust, 2018

*Crown Point Press Etching I (State II)*, 1993
Etching
10 x 11 1/4 in.
Gift of the Lawrence Ferlinghetti Art Trust, 2018

*Crown Point Press Etching II (API)*, 1993
Etching, printed chine collé
10 x 10 7/8 in.
Gift of the Lawrence Ferlinghetti Art Trust, 2018

*The Dawnships Clouted Aground (AP)*, 1993
Etching, printed chine collé
10 x 11 1/4 in.
Gift of the Lawrence Ferlinghetti Art Trust, 2018

JAMES DRAKE (born Lubbock, Texas, 1946)
*Tongue Cut Sparrows*, 1995
Waterless lithographic book on Arches watercolor paper and Mulberry tissue with case
Gift of Jeanne and Michael Klein, 2018

JOHN FRASER (born Chicago, IL, 1952)
*The Grey Inside*, 2011
Graphite, collaged paper, and acrylic
13 1/2 x 12 3/4 in.
Gift of the artist, 2017

*Composition in Grey & Green (Hafnarfjodur)*, 2015
Archival pigment print
10 1/2 x 16 in.
Gift of the artist, 2017

*Composition in Grey & Tan (Reykjavic)*, 2015
Archival pigment print
10 1/2 x 16 in.
Gift of the artist, 2017

*Construction (Reykjavic)*, 2015
Archival pigment print
10 1/2 x 16 in.
Gift of the artist, 2017

*Stepped Rectangles (Hafnarfjordur)*, 2015
Archival pigment print
10 1/2 x 16 in.
Gift of the artist, 2017

*Vertical Form (Hafnarfjordur)*, 2015
Archival pigment print
10 1/2 x 16 in.
Gift of the artist, 2017
JOHN FRASER (born Chicago, IL, 1952)
White Portal (Reykjavic), 2015
Archival pigment print
10 1/2 x 16 in.
Gift of the artist, 2017

GEGO (Hamburg, Germany, 1912–Caracas, Venezuela, 1994)
Líneas [Lines], 1966
18 pages with 13 lithographs on Japanese paper, bound in hardcover book
7 3/4 x 15 9/16 in.
Purchase through the generosity of Cecily Horton, 2018

MARK GOODMAN (born Boston, Massachusetts, 1946)
TRYST TRACE TRIBE, 2009
Portfolio of 45 color Crystal prints and 7 pigment prints, unbound, edition of 3; crystal prints published by LaserLight, CA; pigment prints published by AgavePrint, Austin; box by Jace Graf, Cloverleaf Studio, Austin
22 x 18 x 1 3/8 in.
Gift of the artist, 2018

OLIVER LEE JACKSON (born St. Louis, Missouri, 1935)
Painting I, 1977
Oil-based enamel with metal, cloth, and beads on canvas
108 x 180 in.
Gift of Susan and Joseph Wheelwright, 2018

YISHAI JUSIDMAN (born Mexico City, 1963)
Narciso Morandim, 2000
Electrostatic pigment print and acrylic paint on synthetic canvas over acrylic back
86 1/2 x 58 in.
Gift of Michael Krichman and Carmen Cuenca, 2017

GÜNTHER GERZSO (Mexico City, 1915–2000)
Amarillo, azul, blanco, rojo [Yellow, Blue, White, Red], 1972
Silkscreen
13 x 17 1/2 in.
Gift of Ann A. Dessylas in honor of Barbara and John Duncan, 2017

Abstracción Geométrica [Geometric Abstraction], 1974
Lithograph
19 x 24 in.
Gift of Ann A. Dessylas in honor of Barbara and John Duncan, 2017

MATHIAS GOERITZ (Danzig (Gdansk), Germany [now in Poland], 1915–Mexico City, 1990)
Xyz, 1966
Typestract blue on opaque paper, folded four times
7 5/8 x 3 5/8 in.
Purchase through the generosity of the Susman Collection, 2018
REUBEN KADISH (Chicago, Illinois, 1913–New York City, 1992)
*Untitled (Mural Study)*, 1930s
Graphite and gouache on paper
Purchase through the generosity of the Still Water Foundation
and the Amon G. Carter Art Acquisition Fund, 2018

NINA KATCHADOURIAN (born Stanford, California, 1968)
*Lavatory Self-Portrait in the Flemish Style #11*, 2011
C-print
13 1/4 x 10 1/2 in.
Purchase through the generosity of Beverly Dale, 2018

LEANDRO KATZ (born Buenos Aires, Argentina, 1938)
*The Castle (Chichén Itzá) [El Castillo (Chichén Itzá)]*, 1985
Gelatin silver print
20 x 16 in.
Purchase through the generosity of the Charina Endowment Fund, 2017

BYRON KIM (born La Jolla, California, 1961)
*Sunday Painting 11/14/16*, 2016
Acrylic and pencil on canvas on panel
14 x 14 in.
Promised gift of Veronica Roberts, 2018

ALFRED LESLIE (born New York City, 1927)
*Richard Bellamy*, 1974
Lithograph
40 x 30 in.
Purchase with the Amon G. Carter Art Acquisition Fund, 2017
ROY LICHTENSTEIN (New York City, 1923–1997)

*Bull Head I*, 1973
Lithograph and line cut on Arjomari paper
24 15/16 x 33 in.
Gift of Dorothy Lichtenstein, 2018

*Bull Head II*, 1973
Lithograph, screenprint, and line cut on Arjomari paper
24 15/16 x 32 15/16 in.
Gift of Dorothy Lichtenstein, 2018

*Bull Head III*, 1973
Lithograph, screenprint, and line cut on Arjomari paper
25 x 33 in.
Gift of Dorothy Lichtenstein, 2018

LIONEL MAUNZ (born Washington D.C., 1974)

*Vertical Chamber*, 2016
Graphite on paper
53 x 21 3/4 in.
Purchase through the generosity of Jeanne and Michael Klein, 2017
**ANA MENDIETA** (Havana, Cuba, 1948–New York City, 1985)

*Untitled*, 1981
Black and white photograph from suite of 6 photographs documenting earth/body work executed in Iowa
20 x 16 in.
Purchase through the generosity of the Charina Endowment Fund, 2017

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

*Easter Basket*, 1986
Oil on canvas on board
26 x 20 in.
Gift of the Gesso Foundation, 2018

*Merboy*, 1986
Oil on canvas on board
26 x 20 in.
Gift of the Gesso Foundation, 2018

*Study for Double Helix Carpet*, 1995
Gouache, ink, and graphite on paper
22 1/2 x 30 in.
Gift of the Gesso Foundation, 2018

*The Art Dealers*, 1995
Oil on canvas on board
60 1/4 x 40 5/8 in.
Gift of the Gesso Foundation, 2018

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

*Patient*, 1997–98
Oil on canvas over wood panel in artist’s red pine frame
49 1/2 x 65 1/2 x 3 1/2 in.
Gift of the Gesso Foundation, 2018

*For John Muir*, 1999
Woodcut and photoengraving
13 x 18 in.
Gift of the Gesso Foundation, 2018

*Oily Rainbow*, 1999
Woodcut on commercially screenprinted paper
13 x 18 in.
Gift of the Gesso Foundation, 2018

*Primer*, 2001
Woodcut
15 5/8 x 12 3/8 in.
Gift of the Gesso Foundation, 2018

*Morphing Swallow*, 2002
Oil on canvas on feather board panel
20 x 21 x 1 1/8 in.
Gift of the Gesso Foundation, 2018

**THOMAS MORAN** (Lancashire, England, 1837–Santa Barbara, California, 1926)

*Study of a Tree and Shrubs*, 1864
Graphite on paper
13 1/8 x 9 5/8 in.
Gift of Leslie and Jack Blanton, Jr., 2018

**ZANELE MUHOLI** (born Umlazi, South Africa, 1972)

*Phaphama at Cassilhaus, North Carolina*, 2016
Gelatin silver print
43 5/16 x 31 5/16 in.
Purchase through the generosity of the Charina Endowment Fund, 2018
SHIRIN NESHAT (born Qazvin, Iran, 1957)
Ghada, 2013
Digital chromogenic print
26 x 17 1/2 in.
Gift of the Robert Rauschenburg Foundation, 2018

SHIRIN NESHAT (born Qazvin, Iran, 1957)
Sayed, 2013
Digital chromogenic print
26 x 17 1/2 in.
Gift of the Robert Rauschenburg Foundation, 2018

GUILLERMO NÚÑEZ (born Santiago de Chile, 1930)
¿Qué hay en el fondo de tus ojos? [What is There in the Back of Your Eyes?], 1980s
Screenprint
Found in collection, 2017; gift of the artist, 1990s

GUILLERMO NÚÑEZ (born Santiago de Chile, 1930)
Untitled, 1965
Printed matter with gouache and crayon or ink
Found in collection, 2017; gift of the artist, 1990s

JAMES STERLING PITT (born Warwick, New York, 1977)
Untitled (February 4 – March 5, 2013), 2013
Graphite and watercolor on paper
30 x 22 in.
Gift of Ross Moody, 2018

CLAES THURE OLDENBURG (born Sweden, 1929)
Typewriter Eraser as Tornado
Lithograph
29 x 20 in.
Gift of Ann A. Dessylas in honor of Barbara and John Duncan, 2017
DEBORAH ROBERTS (born Austin, Texas, 1962)
All Eyes on Me, 2017
Collage, acrylic, gouache, pastel, and graphite on paper
44 x 32 in.
Promised gift of Jeanne and Michael Klein, 2017

KAY ROSEN (born Corpus Christi, Texas, 1943)
She-Man (Proxy), 1996/2016
Flashe vinyl paint on board
12 x 16 in.
Promised gift of Kathleen Irvin Loughlin and Chris Loughlin, 2018

GABRIEL DE SAINT-AUBIN (Paris, France, 1724–1780)
Studies relating to the interior of the Hôtel de Voyer d'Argenson, circa 1770
Pen and brown ink and gray wash on paper
9 3/16 x 13 1/8 in.
Purchase through the generosity of the Still Water Foundation, 2018

EMILIO SÁNCHEZ (Camagüey, Cuba, 1921–1999)
Toldo [Awning], 1973
27 3/4 x 36 in.
Gift of Ann A. Dessylas in honor of Barbara and John Duncan, 2017

FRED SANDBACK (Bronxville, New York, 1943–New York City, 2003)
Untitled, 1990
Pastel and graphite on paper
22 1/2 x 30 in.
Gift of Rosina Lee Yue in honor of Jeanne and Michael Klein, 2017

SOFÍA TÁBOAS (born Mexico City, 1968)
Inicio floral en tiempo circular 2 [Floral Beginning in Circular Time 2], 2015
Ceramic
Gift of Lora Reynolds and Quincy Lee, 2018

REGINA VATER (born Rio de Janeiro, 1943)
John Cage’s Apartment, from the series X-RANGES (o Raio X do raio de ação) [X-Ranges (or X-Ray of Range of Action)], 1974–79
Gift of Linda Dalrymple Henderson, 2018

DARIO ROBLETO (born San Antonio, Texas, 1972)
I Won’t Let You Say Goodbye This Time, 2001–03
7 digital Chromogenic photographs
12 x 9 in.
Purchase through the generosity of Bridget and Patrick Wade, 2018

RY ROCKLEN (born Los Angeles, California, 1978)
Extruded Cage, 2010
Birdcage, dowels, and acrylic
24 x 24 x 24 in.
Gift of Marc Jancou Contemporary with partial purchase through the generosity of the Amon G. Carter Art Acquisition Fund, 2017
**BEQUEST OF JOHN A. ROBERTSON**

**TERRY ALLEN** (born Wichita, Kansas, 1943)
*Hitter*, 1996
Soft ground etching and aquatint, printed chine collé
6 x 8 inches
Bequest of John A. Robertson, 2018

**SARAH CANRIGHT** (born Chicago, Illinois, 1941)
Watercolor on paper
10 x 14 in.
Oil on canvas
Bequest of John A. Robertson, 2018

*The Dreamer’s Dream*, 2007
Oil on canvas
25 1/2 x 35 in.
Bequest of John A. Robertson, 2018

---

**CHARLES WHITE** (Chicago, Illinois, 1918–Los Angeles, California, 1979)
*Sidewalk of New York*, circa 1938–42
Gelatin silver print, unique
8 x 10 in.
Purchase through the generosity of the Charina Endowment Fund, 2017

**JOHN WILDE** (Milwaukee, Wisconsin, 1919–Evansville, Wisconsin, 2006)
*Wildeview*, 1985
Lithograph
23 1/2 x 25 1/2 in.
Gift of the Shirley Wilde Trust courtesy of the Tory Folliard Gallery, 2017

**ALFREDO ZALCE** (Pátzcuaro, Michoacán, Mexico, 1908–Morelia, Mexico, 2003)
*Paisaje de Morelia [Landscape of Morelia]*, 1965
Watercolor on paper
19 1/2 x 25 3/8 in.
Gift of Ann A. Dessylas in honor of Barbara and John Duncan, 2017

**MICHAEL RAY CHARLES** (born Lafayette, Louisiana, 1967)
*Black Cats Go Off*, 1994
Intaglio, relief, and hand-coloring, with embossing
19 1/2 x 29 1/2 in.
Bequest of John A. Robertson, 2018
EDUARDO CHILLIDA (San Sebastián, Spain, 1924–2002)
Zurt, 1990
Etching
18 x 15 in.
Bequest of John A. Robertson, 2018

CHRISTO (born Gabrovno, Bulgaria, 1935)
Untitled, 1982
Offset lithograph
36 x 24 in.
Bequest of John A. Robertson, 2018

SUE COE (born Tamworth [Staffordshire], 1951)
Last Bit of Daylight, 1990
Photoetching
7 x 9 in.
Bequest of John A. Robertson, 2018

Pig Improvement Company, from Porkopolis, 1989
Etching and aquatint
21 1/2 x 14 1/2 in.
Bequest of John A. Robertson, 2018

SUE COE (born Tamworth [Staffordshire], 1951)
The Large Hog Hoist, from Porkopolis, 1989
Photoetching and mezzotint
21 x 14 in.
Bequest of John A. Robertson, 2018

The New World Order, 1991
Photoetching
14 x 10 in.
Bequest of John A. Robertson, 2018

VERNON FISHER (born Fort Worth, Texas, 1943)
Hanging Man, 1985
Color lithograph and screenprint
36 x 25 1/4 in.
Bequest of John A. Robertson, 2018

Man Cutting Globe, 1995
Color lithograph
38 x 36 in.
Bequest of John A. Robertson, 2018

Rules for Bending Circles, 1993
Color lithograph
41 x 35 3/4 in.
Bequest of John A. Robertson, 2018

PHILIP GUSTON (Montreal, Canada, 1913–Woodstock, New York, 1980)
Gulf, 1980
Lithograph
32 x 42 in.
Bequest of John A. Robertson, 2018

Pile Up, 1980
Lithograph
19 x 29 in.
Bequest of John A. Robertson, 2018

PHILIP GUSTON (Montreal, Canada, 1913–Woodstock, New York, 1980)
Studio Corner, 1980
Lithograph
32 x 42 in.
Bequest of John A. Robertson, 2018

Summer, 1980
Lithograph
20 x 30 in.
Bequest of John A. Robertson, 2018
**DOROTHY HOOD** (Bryan, Texas, 1919–Houston, Texas, 2000)

*Blade Skeins*, 1987
Collage
20 x 30 in.
Bequest of John A. Robertson, 2018

*Mirrored Windows*, 1987
Collage with medieval tapestry, gold leaf, and marble paper
19 3/4 x 29 1/2 in.
Bequest of John A. Robertson, 2018

*Untitled*, 1990
Collage
20 x 16 in.
Bequest of John A. Robertson, 2018

*Untitled*, 1990
Collage
16 x 20 in.
Bequest of John A. Robertson, 2018

**JIM ISERMANN** (born Kenosha, Washington, 1955)

*Untitled*, 1990
Collage
16 x 20 in.
Bequest of John A. Robertson, 2018

**LUIS JIMÉNEZ** (El Paso, Texas, 1940–Hondo, New Mexico 2006)

*Lagartos*, 1995
Lithograph
39 x 55 in.
Bequest of John A. Robertson, 2018

**JULIAN LETHBRIDGE** (born Colombo, Sri Lanka, 1947)

*Melrose Beach #1*, 2002
Color lithograph, printed in three colors
30 x 27 in.
Bequest of John A. Robertson, 2018

*Melrose Beach #2*, 2002
Color lithograph, printed in two colors
30 x 27 in.
Bequest of John A. Robertson, 2018

*Melrose Beach #3*, 2002
Color lithograph, printed in three colors
28 7/16 x 27 in.
Bequest of John A. Robertson, 2018

*Melrose Beach #4*, 2002
Color lithograph, printed in three colors
28 7/16 x 27 in.
Bequest of John A. Robertson, 2018

*Melrose Beach #5*, 2002
Color lithograph, printed in six colors
28 7/16 x 27 in.
Bequest of John A. Robertson, 2018
LANCE LETSCHER (born Austin, Texas, 1962)
Sunset, 2001
Collage with staples
5 1/2 x 7 1/2 in.
Bequest of John A. Robertson, 2018

ROBERT LEVERS (Brooklyn, New York, 1930–Austin, Texas, 1992)
Tough Going, 1976
Watercolor and graphite on paper
18 x 24 in.
Bequest of John A. Robertson, 2018

Fans in the Stands, 1987
Color lithograph
21 1/2 x 29 1/4 in.
Bequest of John A. Robertson, 2018

Untitled, 1990
Pastel on paper
8 x 12 in.
Bequest of John A. Robertson, 2018

Four Terrorists Trapped in a Bullring, 1993
Soft ground etching
9 x 10 in.
Bequest of John A. Robertson, 2018

Terrorists Juggling Plates, 1994
Soft ground etching
12 x 10 in.
Bequest of John A. Robertson, 2018

GLENN LIGON (born New York City, 1960)
I Feel Most Colored, 1992
Soft ground etching
25 x 17 in.
Bequest of John A. Robertson, 2018

BILL LUNDBERG (born Albany, California, 1942)
On Each Record the Need..., 1979
Graphite and colored pencil on paper
17 x 20 in.
Bequest of John A. Robertson, 2018

Double Games on the Same Table, 1982
Graphite and colored pencil on paper
17 x 20 in.
Bequest of John A. Robertson, 2018

Title, 2007
Graphite and colored pencil on paper
18 x 23 in.
Bequest of John A. Robertson, 2018

ROBERT MANGOLD (born North Tonawanda, New York, 1937)
Book of Silkscreen Prints: Multiple Panel Paintings, 1973-76, printed 1992
Silkscreen
11 x 24 in.
Bequest of John A. Robertson, 2018

BRICE MARDEN (born Briarcliff Manor, New York, 1938)
Suzhou I-IV, 1996–98
Four color etchings with aquatint, drypoint, and scraping
25 3/4 x 18 3/4 in.
Bequest of John A. Robertson and gift of Carlota S. Smith in honor of Professor Richard Shiff, Effie Marie Cain Regents Chair in Art, The University of Texas at Austin, 2016

RICHARD PRINCE (born Panama Canal Zone, 1949)
Untitled (from Portfolio of Twelve Prints), 1991
Lithograph
15 x 11 in.
Bequest of John A. Robertson, 2018

ARNULF RAINER (born Baden, Austria, 1929)
Grunes Kreuz IV, 1985/6
Drypoint with plate tone, printed in green ink
53 x 27 in.
Bequest of John A. Robertson, 2018

Rostkreuz, 1990
Drypoint with plate tone, printed in red ink
25 x 20 in.
Bequest of John A. Robertson, 2018
ROBERT RAUSCHENBERG (Port Arthur, Texas, 1925–Captiva Island, Florida, 2008)
The Well, 1983
Printed poster
23 x 32 in.
Bequest of John A. Robertson, 2018

PETER SAUL (born San Francisco, California, 1934)
Nude Descending a Staircase, 1976
Color lithograph
15 x 9 in.
Bequest of John A. Robertson, 2018

PETER SAUL
Cowboy Dentist, 1983
Color lithograph, printed in two colors
22 x 30 in.
Bequest of John A. Robertson, 2018

CAROLEE SCHNEEMANN
From Eye Body Portfolio, 1963
Gelatin silver print
12 x 19 in.
Bequest of John A. Robertson, 2018

RICHARD SERRA (born San Francisco, 1939)
Hreppholar V, 1991
One-color intaglio construction
44 x 35 1/2 in.
Bequest of John A. Robertson, 2018

CINDY SHERMAN (born Glen Ridge, New Jersey, 1954)
In My Garden, 1987
C-print
12 in. x 8 in.
Bequest of John A. Robertson, 2018

Mrs. Claus, 1990
C-print on Fuji Color paper
13 in. x 10 in.
Bequest of John A. Robertson, 2018

SARAH SUDHOFF
No. 1, from the series Precious Metals, 2016
Archival pigment print
16 x 24 in.
Bequest of John A. Robertson, 2018

RANDY TWADDLE (born Elmo, Missouri, 1957)
Untitled, 1985
Aquatint
30 x 40 in.
Bequest of John A. Robertson, 2018

JILL WILKINSON
Untitled, date unknown
Pastel, watercolor, and collage
7 x 8 in.
Bequest of John A. Robertson, 2018
TERRY WINTERS (born Brooklyn, 1949)
Paris Review 35th Anniversary, 1988
Color lithograph
38 1/2 x 27 in.
Bequest of John A. Robertson, 2018

Clocks and Clouds/3, 2013
Color lithograph, printed in six colors
36 x 46 in.
Bequest of John A. Robertson, 2018

HARRY CALLAHAN (Detroit, Michigan, 1912–Atlanta, Georgia, 1999)
Chicago, 1948
Gelatin silver print
10 x 8 in.
Gift of Richard and Ronay Menschel, 2018

Eleanor, Chicago, 1948
Gelatin silver print
8 x 10 in.
Gift of Richard and Ronay Menschel, 2018

Eleanor, Indiana, 1948
Gelatin silver print
9 15/16 x 8 in.
Gift of Richard and Ronay Menschel, 2018

Eleanor, Chicago, 1949
Gelatin silver print
8 x 10 in.
Gift of Richard and Ronay Menschel, 2018

HARRY CALLAHAN (Detroit, Michigan, 1912–Atlanta, Georgia, 1999)
Chicago, 1949
Gelatin silver print
8 x 9 15/16 in.
Gift of Richard and Ronay Menschel, 2018

Lincoln Park, Chicago, 1948
Gelatin silver print
8 x 5 in.
Gift of Richard and Ronay Menschel, 2018

Wisconsin, 1949
Gelatin silver print
8 x 10 in.
Gift of Richard and Ronay Menschel, 2018

Chicago, 1950
Gelatin silver print
11 x 13 15/16 in.
Gift of Richard and Ronay Menschel, 2018

Eleanor, Port Huron, 1954
Gelatin silver print
10 x 8 in.
Gift of Richard and Ronay Menschel, 2018

Aix-en-Provence, 1958
Gelatin silver print
12 1/16 x 11 in.
Gift of Richard and Ronay Menschel, 2018

New York, 1962
Gelatin silver print
8 1/2 x 14 in.
Gift of Richard and Ronay Menschel, 2018

New York, 1962
Gelatin silver print
8 7/16 x 14 in.
Gift of Richard and Ronay Menschel, 2018

Villa Borghese, Rome, 1968
Gelatin silver print
11 7/16 x 11 in.
Gift of Richard and Ronay Menschel, 2018

Providence, 1970
Gelatin silver print
11 7/16 x 11 in.
Gift of Richard and Ronay Menschel, 2018

Cape Cod, 1972
Gelatin silver print
10 x 8 in.
Gift of Richard and Ronay Menschel, 2018
HARRY CALLAHAN (Detroit, Michigan, 1912–Atlanta, Georgia, 1999)

Cape Cod, 1972
Gelatin silver print
11 1/16 x 11 7/16 in.
Gift of Richard and Ronay Menschel, 2018

Cuzco, Peru, 1974
Gelatin silver print
10 1/4 x 10 1/16 in.
Gift of Richard and Ronay Menschel, 2018

AARON SISKIND (New York City, 1903–Providence, Rhode Island, 1991)

Chicago 13, 1952
Gelatin silver print
11 x 13 15/16 in.
Gift of Richard and Ronay Menschel, 2018

Chicago 16, 1957
Gelatin silver print
10 15/16 x 13 15/16 in.
Gift of Richard and Ronay Menschel, 2018

Chicago 17, 1960
Gelatin silver print
13 15/16 x 11 in.
Gift of Richard and Ronay Menschel, 2018

Rome 63, 1967
Gelatin silver print
10 7/8 x 14 1/8 in.
Gift of Richard and Ronay Menschel, 2018

Island, 1991)

Corfu 500, 1970
Gelatin silver print
13 15/16 x 10 15/16 in.
Gift of Richard and Ronay Menschel, 2018

Jalapa 7, 1973
Gelatin silver print
13 15/16 x 10 15/16 in.
Gift of Richard and Ronay Menschel, 2018

Jalapa 26, 1973
Gelatin silver print
13 15/16 x 10 15/16 in.
Gift of Richard and Ronay Menschel, 2018

Vera Cruz, 289, 1973
Gelatin silver print
9 15/16 x 7 15/16 in.
Gift of Richard and Ronay Menschel, 2018
AARON SISKIND (New York City, 1903–Providence, Rhode Island, 1991)
*Lima 98*, 1974
Gelatin silver print
13 15/16 x 10 7/8 in.
Gift of Richard and Ronay Menschel, 2018

*Cusco 61*, 1975
Gelatin silver print
9 15/16 x 8 in.
Gift of Richard and Ronay Menschel, 2018

GIFTS OF JAMES OLES

ABEL
*Paisaje con casa con fachada blanca* [Landscape with House with White Facade], circa 1932
Watercolor on paper
9 3/16 x 12 3/4 in.
Gift of James Oles, 2018

ACADEMY OF SAN CARLOS
*Tratado de la pintura de Leonardo da Vinci* [Painting Treatise by Leonardo da Vinci], 19th century
Manuscript with drawings
22 x 28 in.
Gift of James Oles, 2018

RAÚL ANGUIANO (Atoyac, México, 1915–2006)
*Tres en uno* [Three in One], 1939
Lithograph
25 9/16 x 19 11/16 in.
Gift of James Oles, 2018

ANONYMOUS
*Cabeza de hombre* [Head of a Man], circa 1932
Watercolor or gouache
14 9/16 x 12 3/16 in.
Gift of James Oles, 2018

ANONYMOUS
*Cabaveras del Taller de Gráfica Popular. Corrido by Cálamo Currente* [Skeletons from the People’s Graphic Workshop, Song by Cálamo Currente], 1940
Lithograph
26 1/2 x 18 1/2 in.
Gift of James Oles, 2018

ANONYMOUS
*Foto de niños* [Photograph of children], probably New York, circa 1940s
10 3/4 x 13 in.
Gift of James Oles, 2018

OTIS AULTMAN (Holden, Missouri, 1874–El Paso, Texas, 1943)
*Tres soldados de la revolución* [Three Soldiers of the Revolution] 1912 / 1993
20.3 x 25.4 cm (8 x 10 in.) Gift of James Oles, 2018

ANDRÉS BANCALARI (born Resistencia, Argentina, 1961)
Untitled, circa 2007
Pen and black ink on paper
8 3/16 x 11 3/8 in.
Gift of James Oles, 2018

▲ALBERTO BELTRÁN (1923–2002)
*El tamborcillo ciego (Juárez vuelve al poder)* [The Blind Drummer (Juárez Returns to Power)], c. 1930
Linocut
17 5/16 x 22 7/16 in.
Gift of James Oles, 2018

FLORENCIO MOLINA CAMPOS (Buenos Aires, Argentina, 1891–1959)
*Alpargatas Calendar*, 1962
Photolithographs
14 x 13 3/4 in.
Gift of James Oles, 2018

ÁNGEL CASTRO
*Músicos* [Musicians], 1932
Watercolor
19 1/2 x 27 9/16 in.
Gift of James Oles, 2018
ÁNGEL CASTRO
Vendedores en el mercado [Market Vendors], 1932
Watercolor on paper
19 1/2 x 27 9/16 in.
Gift of James Oles, 2018

JOSÉ CHÁVEZ MORADO (1909–2002)
El fascismo en Latino-América [Fascism in Latin-America], 1943
Lithograph on letterpress mounted on cardboard
18 1/2 x 26 1/2 in.
Gift of James Oles, 2018

JOSÉ CHÁVEZ MORADO (1909–2002)
El fascismo en Latino-América [Fascism in Latin-America], 1943
Lithograph on letterpress mounted on cardboard
18 1/2 x 26 1/2 in.
Gift of James Oles, 2018

JORGE CORONA
Mujer en perfil [Woman in Profile], date unknown
Woodcut or linocut mounted on cardboard
6 5/16 x 10 1/16 in.
Gift of James Oles, 2018

CONSTANTINO ESCALANTE (Mexico City, 1836–1868)
Eclipse total, publicado en La Orquesta [Total Eclipse, published in The Orquestra], Vol. 1, No. 42, date unknown
Gift of James Oles, 2018

Hemos trabajado tanto, que bien merecemos orchata, publicado en La Orquesta [We have orchata, published in La Orquesta]
[We have worked so hard that we really deserve an orchata drink, published in The Orquestra], Vol. 1, No. 40, date unknown
Gift of James Oles, 2018

Última moda, publicado en La Orquesta [Fashionable, published in The Orquestra], Vol. 2, No. 30, date unknown
Gift of James Oles, 2018

FERNANDO GAMBOA (1909–1990)
Sin título (Los ricos a la mesa) [Untitled (Rich People at Table)], 1936
Lithograph
16 15/16 x 21 1/4 in.
Gift of James Oles, 2018

GUSTAVO GARCÍA
Paisaje urbano con tres puertas rojas [Streetscape with Three Red Doors], circa 1932
Watercolor on cardboard
9 3/8 x 11 15/16 in.
Gift of James Oles, 2018

JULIO GIRONA (born 1914)
Gaby, circa 1940s
Watercolor on paper mounted on board
11 x 9 1/16 in.
Gift of James Oles, 2018

GUERRERO LUDIN
Santa Prisca, Taxco, circa 1932
Watercolor on paper
13 3/4 x 9 3/4 in.
Gift of James Oles, 2018

Paisaje de Taxco [Taxco Landscape], 1932
Watercolor
19 1/2 x 27 9/16 in.
Gift of James Oles, 2018

AMADOR LUGO (Santa Rosa, Guerrero, Mexico, 1921–2002)
Paisaje, Taxco [Landscape, Taxco], 1940
Watercolor on paper mounted on paper
13 x 43 in.
Gift of James Oles, 2018

ROBERT MALLARY (Toledo, Ohio, 1917–1997)
Así es el nuevo orden Nazi [Thus is the New Nazi Order], 1942
Lithograph
19 x 25 1/2 in.
Gift of James Oles, 2018

FRANCISCO MORA (Uruapan, Michoacán, México, 1922–2002)
Ayude a impedir este crimen [Help To Prevent This Crime], 1953
Lithograph on letterpress
23 3/4 x 16 in.
Gift of James Oles, 2018

FELICIANO PEÑA (Guanajuato, Mexico, 1915–1982)
Revolucionarios con fuego [Revolutionaries with Fire], circa 1930
Woodcut
9 5/16 x 8 1/4 in.
Gift of James Oles, 2018
FELICIANO PEÑA (Guanajuato, Mexico, 1915–1982)
Sin título (Familia) [Untitled (Family)], circa 1933
Woodcut
11 1/8 x 8 7/16 in.
Gift of James Oles, 2018

Sin título (Hombre sentado leyendo un libro) [Untitled (Man seated reading a book)], circa 1930
Woodcut
11 1/16 x 8 1/2 in.
Gift of James Oles, 2018

EFRÉN PINEDA
Burros y buitres [Donkeys and Buzzards], circa 1932
Watercolor on paper
9 13/16 x 13 3/4 in.
Gift of James Oles, 2018

Casa con porche [House with Porch], circa 1932
Watercolor on paper
9 3/4 x 13 3/4 in.
Gift of James Oles, 2018

Paisaje [Landscape], circa 1932
Watercolor on paper
10 1/16 x 13 9/16 in.
Gift of James Oles, 2018

JOSÉ GUADALUPE POSADA (Aguascalientes, Mexico, 1852–1913)
Loa en honor de la Stma. Virgen de la Soledad [Ode in Honor of the Blessed Virgin of Solitude]
Printed broadsheet
11 7/8 x 7 7/8 in.
Gift of James Oles, 2018

EVERARDO RAMÍREZ (Coyoacán, D.F., Mexico, 1906–1992)
Niño dibujando [Boy Drawing], circa 1931
Charcoal on paper
11 x 8 1/2 in.
Gift of James Oles, 2018

Niño sentado [Seated Boy], circa 1931
Graphite on paper
7 7/8 x 7 11/16 in.
Gift of James Oles, 2018

FERNANDO RAMÍREZ OSORIO (1922–2015)
Carnaval de Huejotzingo [Carnaval of Huejotzingo], 1954
Linocut
Gift of James Oles, 2018

Carnaval de Huejotzingo [Carnaval of Huejotzingo], 1954
Linocut
Gift of James Oles, 2018

Carnaval de Huejotzingo [Carnaval of Huejotzingo], 1954
Linocut
Gift of James Oles, 2018

Carnaval de Huejotzingo [Carnaval of Huejotzingo], 1954
Linocut
Gift of James Oles, 2018

Carnaval de Huejotzingo [Carnaval of Huejotzingo], 1954
Linocut
Gift of James Oles, 2018

Carnaval de Huejotzingo [Carnaval of Huejotzingo], 1954
Linocut
Gift of James Oles, 2018

Carnaval de Huejotzingo [Carnaval of Huejotzingo], 1954
Linocut
Gift of James Oles, 2018

Carnaval de Huejotzingo [Carnaval of Huejotzingo], 1954
Linocut
Gift of James Oles, 2018

EVERARDO RAMÍREZ (Coyoacán, D.F., Mexico, 1906–1992)
Niña agarrando un rebozo [Girl Clutching a Rebozo], circa 1930
Graphite on paper
10 13/16 x 8 1/8 in.
Gift of James Oles, 2018

Niña con jarra y maguey [Girl with Jug and Maguey Plant], circa 1931
Charcoal on cardboard
13 1/8 x 9 7/16 in.
Gift of James Oles, 2018

Niña sentada [Seated Girl], 1931
Graphite on paper
11 11/16 x 9 13/16 in.
Gift of James Oles, 2018
VÍCTOR REBUFFO (1903–1983)
*Meditación* [Meditation], 1953
Woodcut on rice paper
4 5/16 x 3 15/16 in.
Gift of James Oles, 2018

ARTHUR ROTHSTEIN (New York City, 1915—New Rochelle, New York, 1985)
8 x 10 in.
Gift of James Oles, 2018

8 x 10 in.
Gift of James Oles, 2018

DAVID ALFARO SIQUEIROS (Santa Rosalía [now Ciudad Camargo], Chihuahua, Mexico, 1896–Cuernavaca, Mexico, 1974)
*La huelga*, del portafolio 13 grabados en madera [The Strike, from the portfolio 13 Woodcuts], 1930
Woodcut
7 7/8 x 5 3/4 in.
Gift of James Oles, 2018

*Las esposas de los deportados*, del portafolio 13 grabados en madera [The Wives of the Deportees, from the portfolio 13 Woodcuts], 1930
Woodcut
7 7/8 x 5 3/4 in.
Gift of James Oles, 2018

*Los deportados*, del portafolio 13 grabados en madera [The Deportees, from the portfolio 13 Woodcuts], 1930
Woodcut
7 7/8 x 5 3/4 in.
Gift of James Oles, 2018

DAVID ALFARO SIQUEIROS (Santa Rosalía [now Ciudad Camargo], Chihuahua, Mexico, 1896–Cuernavaca, Mexico, 1974)
*El esclavo*, del portafolio 13 grabados en madera [The Slave, from the portfolio 13 Woodcuts], 1931
Woodcut on paper
9 3/8 x 6 15/16 in.
Gift of James Oles, 2018
DAVID ALFARO SIQUEIROS (Santa Rosalía [now Ciudad Camargo], Chihuahua, Mexico, 1896–Cuernavaca, Mexico, 1974)
La comida de los presos, del portafolio 13 grabados en madera [The Inmates’ Food, from the portfolio 13 Woodcuts], 1931
Woodcut on paper
9 3/8 x 6 15/16 in.
Gift of James Oles, 2018

Prostitución, del portafolio 13 grabados en madera [Prostitution, from the portfolio 13 Woodcuts], 1931
Woodcut on paper
9 3/8 x 6 15/16 in.
Gift of James Oles, 2018

JUAN SORIANO (Guadalajara, Mexico, 1920–Mexico, D.F., 2006)
Retrato de una mujer [Portrait of a Woman], 1945
Ink on paper
13 3/16 x 8 5/8 in.
Gift of James Oles, 2018

RUFINO TAMAYO (Oaxaca, Mexico, 1899–Mexico City, 1991)
8 (of 10) vignettes, published in the Cancionero Mexicano, printed by Mexican Folkways, 1930
Woodcut
6 1/2 x 5 in.
Gift of James Oles, 2018

EFRÉN VILLALOBOS
Vista con escuela [Schoolhouse Vista], 1932
Color lithograph mounted on cardboard
8 5/8 x 11 7/8 in.
Gift of James Oles, 2018

PAULO WHITAKER (born São Paulo, Brazil, 1958)
Dibujo sin título [Untitled drawing], Guatemala, 1998
Graphite on paper
9 x 12 1/16 in.
Gift of James Oles, 2018

MARIANA YAMPOLSKY (Chicago, Illinois, 1925–Mexico City, 2002)
Primera comunión [First Communion], 1992
Gelatin silver print
16 x 20 in.
Gift of James Oles, 2018

ALFREDO ZALCE (Pátzcuaro, Michoacán, Mexico, 1908–Morelia, Mexico, 2003)
La risa del pueblo [The People’s Laughter], 1939
Lithograph
17 x 26 1/2 in.
Gift of James Oles, 2018

GIFTS OF PATRICIA PHELPS DE CISNEROS

PIA CAMIL (born Mexico, 1980)
Highway Follies, 2011
Watercolor on Polaroid photograph
11 13/16 x 15 3/4 in.
Promised gift of Patricia Phelps de Cisneros in honor of Carrie Cooperider, 2018

Highway Follies, 2011
Paint on canvas
59 1/16 x 78 3/4 in.
Promised gift of Patricia Phelps de Cisneros in honor of Sebastián Cisneros-Santiago, 2018

Highway Follies Portfolio, 2011
Nine inkjet prints
14 9/16 x 18 1/2 in. (each)
Gift of Patricia Phelps de Cisneros in honor of Carrie Cooperider, 2018
MARIANA CASTILLO DEBALL  (born Mexico, 1975)

Elefantenkopf-Maske aus Bali (Grasland von Kamerun), from the series Falschgesichter [Mask of an Elephant's Head, Bali (Central Cameroon), from the series False Face Society], 2008
Printed text on paper
11 7/16 x 10 5/8 x 2 3/4 in.
Promised gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2018

GEHEIMBUND-MAKSE IM YORUBA-STIL (NIGERIEN), from the series Falschgesichter [Mask of a Secret Society, Yoruba style (Nigeria), from the series False Face Society], 2008
Printed text on paper
11 7/16 x 10 5/8 x 2 3/4 in.
Promised gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2018

Grab-MASKE AUS TON, PERUANISCHES KUNSTENGEBIE (Peru), from the series Falschgesichter [Grave Mask of Clay, Peruvian Coast, from the series False Face Society], 2008
Printed text on paper
11 7/16 x 10 5/8 x 2 3/4 in.
Promised gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2018

MAsK DER IBIBIO (SÜDOST-NIGERIEN), from the series Falschgesichter [Mask, Ibibio (Southeastern Nigeria), from the series False Face Society], 2008
Printed text on paper
11 7/16 x 10 5/8 x 2 3/4 in.
Promised gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2018

MAsK DER IROQUOISEN (ÖSTLICHES NORDAMERIKA), from the series Falschgesichter [Iroquois Mask, (Eastern United States), from the series False Face Society], 2008
Printed text on paper
11 7/16 x 10 5/8 x 2 3/4 in.
Promised gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2018

Mit Spiegeln verzierte Maske (Kongo-Mundung), from the series Falschgesichter [Mask, Ornamented with Mirrors. Lower Congo, from the series False Face Society], 2008
Printed text on paper
11 7/16 x 10 5/8 x 2 3/4 in.
Promised gift of Patricia Phelps de Cisneros in honor of Sofia Hernández Chong Cuy, 2018

MARIANA CASTILLO DEBALL (born Mexico, 1975)
The Stronger the Light Your Shadow Cuts Deeper [Cuanto más fuerte es la luz, tu sombra corta más profundamente], 2010
Paper
11 1/8 in.
Gift of Patricia Phelps de Cisneros in honor of Adele Edelen Nelson, 2018

LEDA CATUNDA (born Brazil, 1961)
Paisagem com lago [Landscape with Lake], 1988
Acrylic on a mattress
59 1/16 x 72 13/16 x 9 13/16 in.
Gift of Patricia Phelps de Cisneros, 2018

Os amantes [The Lovers], 1990
Acrylic on lace on canvas
48 9/16 x 82 11/16 x 2 3/4 in.
Promised gift of Patricia Phelps de Cisneros in honor of Paulo Herkenhoff, 2018

Gotas transparentes [Transparent Drops]
Acrylic and oil on plastic and canvas cloth
61 7/16 x 39 3/8 x 3 15/16 in.
Gift of Patricia Phelps de Cisneros, 2018

INSEXTO Y, 1995
Lithograph
18 7/8 x 13 9/16 in.
Gift of Patricia Phelps de Cisneros, 2018

EUGENIO ESPINOZA (born Venezuela, 1950)
Mr. Control, 1988
Acrylic on canvas
47 1/4 x 43 5/16 in.
Gift of Patricia Phelps de Cisneros, 2018

MAGDALENA FERNÁNDEZ ARRIAGA (born Venezuela, 1964)
1.2m003 ‘Eleutherodactylus coqui’ (de la serie Dibujos moviles) [(from the series Mobile Drawings)], 2003
Video (animation black and white with sound)
Gift of Patricia Phelps de Cisneros in honor of Surpik Zarikian de Angelini, 2018

1i006 ‘Eleutherodactylus coqui’ (de la serie Dibujos móviles) [(from the series Mobile Drawings)], 2006
Video (black and white with sound)
Gift of Patricia Phelps de Cisneros in honor of Antonio Melo, 2018
JOSE GABRIEL FERNANDEZ (born Venezuela, 1957)
*Traje de luces* [Suit of Lights], 1997
Plywood, steel, and cork
13 x 15 x 13 in.
Gift of Patricia Phelps de Cisneros in honor of Luis Enrique Pérez-Oramas, 2018

*Traje de luces III* [Suit of Lights III], 1999
Varnished plywood and aluminum
29 1/2 x 20 1/16 x 11 in.
Gift of Patricia Phelps de Cisneros in honor of Luis Enrique Pérez-Oramas, 2018

*Tijerillas* [Earwigs], 2004
Acrylic on wood
67 1/8 x 52 3/4 x 2 1/4 in.
Gift of Patricia Phelps de Cisneros in honor of John Thomas Robinette III, 2018

*Tablón No. 2* [Board No. 2], 2006
Plaster
67 x 22 1/2 x 2 1/4 in.
Gift of Patricia Phelps de Cisneros in honor of Sara Meadows, 2018

JAIME GILI (born Venezuela, 1972)
*Atirra*, 2007
Watercolor on paper
19 7/8 x 14 15/16 in.
Gift of Patricia Phelps de Cisneros, 2018

DULCE GOMEZ (born Venezuela, 1992)
*Immersion* [Inmersión], 1992
Photograph
8 x 10 in.
Gift of Patricia Phelps de Cisneros in honor of Mariana Barrera Pieck, 2018

ALI GONZALEZ (born Venezuela, 1962)
*Práctica núm. 11* [Practice No. 11], 1989
Graphite, crayon, and transferable letters on paper
18 5/16 x 25 3/8 in.
Gift of Patricia Phelps de Cisneros, 2018

*Práctica núm. 15* [Practice No. 15], 1989
Graphite, crayon, and transferable letters on paper
18 5/16 x 25 3/8 in.
Gift of Patricia Phelps de Cisneros, 2018

ALI GONZALEZ (born Venezuela, 1962)
*Práctica núm. 7* [Practice No. 7], 1989
Graphite, crayon, and transferable letters on paper
18 1/8 x 25 3/8 in.
Gift of Patricia Phelps de Cisneros, 2018

QUISQUEYA HENRIQUEZ (born Cuba, 1966)
*Incomunicación* [Incommunication], 1996
Fabric and graphite on paper
Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018

*Inverso* [Reverse], 1996
Graphite and tacks on paper on wood
22 1/4 x 30 in.
Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018

*Untitled*, 1996
Cotton and paper
22 1/4 x 30 in.
Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018
QUISQUEYA HENRÍQUEZ (born Cuba, 1966)
*Untitled*, 1996
Latex on paper
22 1/4 x 30 in.
Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018

JUAN IRIBAREN (born Venezuela, 1956)
*Morado sobre amarillo 1* [Purple over Yellow 1], 1997
Oil on canvas
50 1/4 x 78 in.
Gift of Patricia Phelps de Cisneros in honor of Luis Enrique Pérez-Oramas, 2018

Diagonales I-II-III [Diagonals I-II-III], 2000
Oil on canvas and photograph on canvas
22 1/16 x 17 1/8 x 1 3/8 in.
Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018

GERD LEUFERT (Memel, Germany [now Klaipéda, Lithuania], 1914–Caracas, Venezuela. 1998)
*Collage*, 1962
Collage on canvas
24 1/4 x 30 x 13/16 in.
Gift of Patricia Phelps de Cisneros in honor of Rafael Romero, 2018

*Mensaje invisible 1* [Message Invisible 1], date unknown
Print on silk
38 3/16 x 35 5/8 in.
Gift of Patricia Phelps de Cisneros in honor of Rafael Santana, 2018

MATEO LOPEZ (born Colombia, 1978)
*Composicion modular No. 1* [Modular Composition No. 1], 2011
Paint and paper on wood
118 1/8 x 60 5/8 x 60 5/8 in.
Promised gift of Patricia Phelps de Cisneros in honor of Tómas Orinoco Griffin-Cisneros and Eva Luisa Griffin-Cisneros, 2018

IVENS MACHADO (born Brazil, 1942)
*Untitled*, 1988
Reinforced concrete, wood, stone, and pigment
9 1/16 x 11 13/16 x 31 1/2 in.
Gift of Patricia Phelps de Cisneros, 2018

MATEO MANAURE (born Uracoa, Venezuela, 1926)
*Composición rojo y negro* [Red and Black Composition], 1956
Oil on canvas
66 15/16 x 27 9/16 in.
Gift of Patricia Phelps de Cisneros in honor of Richard Shiff, 2018

LUIS MOLINA-PANTIN (born Switzerland, 1969)
*Euro Disney paisaje núm. 1* [Euro Disney Landscape No. 1], 1995
Cibachrome photograph
39 3/8 x 29 1/2 in.
Gift of Patricia Phelps de Cisneros, 2018

CLAUDIO PERNA (Venezuela, 1938–1997)
*Naturaleza encapsulada* [Encapsulated Nature], 1970
Plastic, leaves, and a polaroid
7 1/16 x 7 1/16 x 1 9/16 in.
Gift of Patricia Phelps de Cisneros in honor of Ariel Jiménez, 2018

JHAFIS QUINTERO, MARÍA MONTERO, JOSÉ DÍAZ
*In dubia tempora* [At a Critical Time], 2004
Book and marble box
15 3/8 x 16 5/16 x 1 9/16 in.
Gift of Patricia Phelps de Cisneros, 2018

EDGARDO RUDNITZKY (born Argentina, 1956)
*Pulpo* [Octopus], 2008
Turntable with four arms, speaker, and vinyl record
37 7/8 x 24 7/8 x 24 7/8 in.
Gift of Patricia Phelps de Cisneros in honor of Gabriel Pérez-Barreiro, 2018
GIFTS OF GILBERTO CARDENAS

**ANONYMOUS SELF-HELP GRAPHICS**

[Dia De Los Muertos Poster], circa 1978
Screenprint
40 1/16 x 26 5/8 in.
Gift of Gilberto Cardenas, 2017

**Atelier 6** [announcement poster], 1985
Screenprint
25 x 19 in.
Gift of Gilberto Cardenas, 2017

**José Antonio Aguirre** (born Mexico City, 1955)

*El Compadre y La Comadre se Fueron a Pachanguear...*, 1987
Screenprint
20 x 26 3/16 in.
Gift of Gilberto Cardenas, 2017

*Y Entre Humo Y Un Tequila Se Aventaron Un Danzón...*, 1987
Screenprint
20 x 26 3/16 in.
Gift of Gilberto Cardenas, 2017

**José Antonio Aguirre** (born Mexico City, 1955)

*Bienvenidos A Los Tostados Unidos*, from *The New Immigration*, 1988
Etching
14 13/16 x 22 1/8 in.
Gift of Gilberto Cardenas, 2017

Etching
22 1/16 x 14 15/16 in.
Gift of Gilberto Cardenas, 2017

*Firedream*, 1988
Screenprint
38 3/8 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

*It's Like The Song, Just Another Op'rin' Another Show...*, 1990
Screenprint
38 3/4 x 26 1/16 in.
Gift of Gilberto Cardenas, 2017

*Postcard from Eleí*, 1992
Screenprint
26 1/8 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

**José Antonio Aguirre** (born Mexico City, 1955)

*Santa Patria*, 1995
Screenprint
43 15/16 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017

**Manuel C. Alcalá**

*El Canto de Quetzalcoatl*, 1995
Screenprint
38 3/16 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017

*La Partida*, 1996
Screenprint
30 1/16 x 43 15/16 in.
Gift of Gilberto Cardenas, 2017

**Eduardo López Alcaráz** (born San Diego, California, 1964)

*White Men Can’t Run the System [Los hombres blancos no pueden manejar el Sistema]*, 1992
Screenprint
28 1/8 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

**Alex Alferov and Michael Amescua**

Untitled, 1995
Screenprint
44 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017

**Alex Alferov** (born Belgrade, Yugoslavia [now Serbia], 1946)

*Koshka*, 1988
Screenprint
40 3/16 x 22 3/16 in.
Gift of Gilberto Cardenas, 2017

*Oriental Blond*, 1988
Screenprint
26 1/4 x 32 15/16 in.
Gift of Gilberto Cardenas, 2017

*Love Potion #9*, 1992
Screenprint
26 1/16 x 40 1/8 in.
Gift of Gilberto Cardenas, 2017

*Passport*, 1993
Screenprint
26 1/16 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

**Juana Alicia** (born Newark, New Jersey, 1953)

*Sobreviviente*, 1989
Screenprint
32 1/4 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017
FELIPE ALMADA (Tijuana, Mexico, 1944–1993)
Untitled, 1985
Screenprint
19 15/16 x 26 3/16 in.
Gift of Gilberto Cardenas, 2017

Untitled, 1987
Screenprint
26 3/16 x 19 15/16 in.
Gift of Gilberto Cardenas, 2017

José Alpuche (born Mérida, Mexico, 1954)
Another Aftershock Hits LA, 1992
Screenprint
26 1/16 x 19 15/16 in.
Gift of Gilberto Cardenas, 2017

El Espíritu Azteca, 1995
Screenprint
26 x 20 in.
Gift of Gilberto Cardenas, 2017

Material Girl, 1997
Screenprint
26 1/16 x 19 13/16 in.
Gift of Gilberto Cardenas, 2017

From Within Ourselves: The Phoenix Arises, 1992
Screenprint
25 1/2 x 18 1/16 in.
Gift of Gilberto Cardenas, 2017

MICHAEL AMESCÚA (born Morenci, Arizona, 1945)
Mara’akame, 1988
Screenprint
40 1/16 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

Toci, 1989
Screenprint
38 1/8 x 23 11/16 in.
Gift of Gilberto Cardenas, 2017

Xólotl, 1990
Screenprint
34 13/16 x 22 1/8 in.
Gift of Gilberto Cardenas, 2017

MICHAEL AMESCÚA (born Morenci, Arizona, 1945)
Touches The Sky, 1991
Screenprint
35 9/16 x 25 3/8 in.
Gift of Gilberto Cardenas, 2017

Patricia Ancona Ha
Night Vision, circa 1992
Screenprint
28 1/8 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

DON GREGORIO ANTÓN (born Los Angeles, California, 1956)
The Single Word, 1983
Screenprint
35 1/16 x 23 1/16 in.
Gift of Gilberto Cardenas, 2017

MAGDA AUDIFRED (born Mexico, 1960)
El Teatro, 1992
Screenprint
28 1/8 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

RAUL BALTAZAR AND ZACK DE LA ROCHA
Culture of Consumption, 1994
Screenprint
44 x 30 1/8 in.
Gift of Gilberto Cardenas, 2017

SAMUEL BARAY (born Los Angeles, California, 1938)
Santuario, 1987
Screenprint
26 1/8 x 40 1/16 in.
Gift of Gilberto Cardenas, 2017

Advenimiento de Primavera, 1990
Screenprint
36 11/16 x 25 13/16 in.
Gift of Gilberto Cardenas, 2017

Aurora—El Primer Milagro del Día, 1994
Screenprint
30 3/16 x 44 in.
Gift of Gilberto Cardenas, 2017

Señora en su jardín—Harvest, 1996
Screenprint
19 15/16 x 26 in.
Gift of Gilberto Cardenas, 2017

Virgen de la Guarda, 1997
Screenprint
30 7/16 x 24 in.
Gift of Gilberto Cardenas, 2017
Vincent Bautista (born United States, 1963)

Calaveras in Black Tie, 1989
Screenprint
26 1/4 x 38 1/4 in.
Gift of Gilberto Cardenas, 2017

Imágenes de a frontera: El coyote, 1992
Screenprint
20 1/16 x 28 1/16 in.
Gift of Gilberto Cardenas, 2017

Ethereal Mood, 1993
Screenprint
17 13/16 x 26 1/16 in.
Gift of Gilberto Cardenas, 2017

Guillermo Bejarano (born San Diego, California, 1946)

Untitled, 1982
Screenprint
23 1/8 x 30 11/16 in.
Gift of Gilberto Cardenas, 2017

Guillermo Bert (born Santiago, Chile, 1959)

Dilemma in Color, 1987
Screenprint
37 11/16 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

Del Sur al Norte #1, from The New Immigration, 1988
Etching
21 15/16 x 14 13/16 in.
Gift of Gilberto Cardenas, 2017

Del Sur al Norte #2, from The New Immigration, 1988
Etching
22 x 14 13/16 in.
Gift of Gilberto Cardenas, 2017

Guillermo Bert (born Santiago, Chile, 1959)

…And His Image Was Multiplied…, 1990
Screenprint
26 1/16 x 37 3/4 in.
Gift of Gilberto Cardenas, 2017

Poupée Boccaccio (born United States, 1940)

El Político, 1993
Screenprint
26 1/16 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

Sister Karen Boccalero (Globe, Arizona, 1933–Los Angeles, California, 1997)

In Our Remembrance Is Our Resurrection, 1983
Screenprint
34 3/16 x 22 3/16 in.
Gift of Gilberto Cardenas, 2017

Without, 1983
Screenprint
35 1/16 x 23 1/8 in.
Gift of Gilberto Cardenas, 2017

Chaz Bojórquez (born Los Angeles, California, 1949)

New World Order [Nuevo orden mundial], 1994
Screenprint
43 7/8 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017
CHAZ BOJÓRQUEZ (born Los Angeles, California, 1949)
L.A. Mix, 1997
Screenprint
36 x 30 3/16 in.
Gift of Gilberto Cardenas, 2017

GLENNA BOLTUCH AVILA (born Los Angeles, California, 1953)
Untitled, 1986
Screenprint
25 x 38 3/16 in.
Gift of Gilberto Cardenas, 2017

Plumas Para Paloma, 1989
Screenprint
26 x 37 1/16 in.
Gift of Gilberto Cardenas, 2017

DAVID BOTELLO (born Los Angeles, California, 1946)
Long Life to the Creative Force, 1989
Screenprint
25 9/16 x 38 3/8 in.
Gift of Gilberto Cardenas, 2017

Flowing with the Rhythm of Earth, 1991
Screenprint
32 3/4 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

Draw, 1991
Screenprint
40 3/16 x 28 1/16 in.
Gift of Gilberto Cardenas, 2017

QATHRYN BREHM (born Appleton, Wisconsin, 1944)
Untitled, 1986
Screenprint
36 5/8 x 24 9/16 in.
Gift of Gilberto Cardenas, 2017

ALFREDO CALDERÓN
Manto A Tamayo, 1995
Screenprint
44 1/16 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017

RUDY CALDERÓN (born San Jose, Costa Rica, 1957)
Earth’s Prayer, 1992
Screenprint
28 1/8 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

MARIO CALVANO (born Los Angeles, California, 1965)
Portrait of the Artist’s Mother, circa 1991
Screenprint
41 3/8 x 26 3/16 in.
Gift of Gilberto Cardenas, 2017

CRISTINA CARDENAS (born Guadalajara, Mexico, 1957)
La Virgen De Los Pescados, 1993
Screenprint
44 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017

MARI CARDENAS (born circa 1929)
Untitled, 1983
Screenprint
34 1/8 x 22 3/16 in.
Gift of Gilberto Cardenas, 2017

BARBARA CARRASCO (born El Paso, Texas, 1955)
Self Portrait, 1984
Screenprint
39 15/16 x 27 15/16 in.
Gift of Gilberto Cardenas, 2017

Negativity Attracts, 1990
Screenprint
26 3/16 x 40 1/16 in.
Gift of Gilberto Cardenas, 2017

BARBARA CARRASCO, ROBERTO L. DELGADO, RICHARD DUARDO, DIANE GAMBOA, EDUARDO OROPEZA
Atelier III [announcement poster], 1984
Screenprint
39 15/16 x 28 in.
Gift of Gilberto Cardenas, 2017

ALBERTO CASTRO LEÑERO (born Mexico City, 1951)
Susana, 1986
Screenprint
38 1/4 x 25 in.
Gift of Gilberto Cardenas, 2017

XAVIER CÁZARES CORTÉZ (born Yuma, Arizona, 1966)
$.$.$. American Güey Of Life, 1992
Screenprint
26 3/16 x 20 in.
Gift of Gilberto Cardenas, 2017
YREINA D. CERVÁNTEZ, ALONZO DAVIS, RICHARD DUARDO, DOLORES GUERRERO-CRUZ, PETER SPARROW, JOHN

Experimental Screenprint Atelier V [announcement poster], 1985
Silkscreen on paper collage
41 13/16 x 29 7/8 in.
Gift of Gilberto Cardenas, 2017

Camino Largo, 1985
Screenprint
41 15/16 x 28 9/16 in.
Gift of Gilberto Cardenas, 2017

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

Homenaje A Frida, 1978
Screenprint
22 x 15 15/16 in.
Gift of Gilberto Cardenas, 2017

Danza Ocelotl, 1983
Screenprint with glitter
35 1/16 x 23 1/16 in.
Gift of Gilberto Cardenas, 2017

Victoria Ocelotl, 1983
Screenprint with glitter
34 1/8 x 22 1/4 in.
Gift of Gilberto Cardenas, 2017

El Pueblo Chicano Con El Pueblo Centroamericano, 1986
Screenprint
38 1/4 x 24 15/16 in.
Gift of Gilberto Cardenas, 2017

Mas Alla, 1991
Screenprint
28 1/8 x 40 3/16 in.
Gift of Gilberto Cardenas, 2017

ANN CHAMBERLIN (born Evanston, Illinois, 1953)

Stadium, 1988
Screenprint
23 x 35 1/16 in.
Gift of Gilberto Cardenas, 2017

ROBERTO ESTEBAN CHÁVEZ (born Los Angeles, California, 1932)

Jueves, circa 1992
Screenprint
26 3/16 x 20 in.
Gift of Gilberto Cardenas, 2017

ASHLEY COOK (born Edinburgh, Scotland, 1964)

I Will Never Be Satisfied, Will I Ever Be Satisfied?, 1994
Screenprint
38 7/16 x 29 5/16 in.
Gift of Gilberto Cardenas, 2017

JANET L. COOLING (born Chester, Pennsylvania, 1951)

The World Is On Hard, 1993
Screenprint
19 15/16 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

PEPE CORONADO (born Santo Domingo, Dominican Republic)

Bailando Con el Sol, 1996
Screenprint
26 1/16 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

SAMUEL CORONADO (Ennis, Texas, 1946–Austin, Texas, 2013)

Pan Dulce, 1988
Screenprint
26 1/4 x 38 5/8 in.
Gift of Gilberto Cardenas, 2017

The Struggle, 1991
Screenprint
38 9/16 x 28 1/4 in.
Gift of Gilberto Cardenas, 2017

SAMUEL COSTA (born Van Nuys, California, 1944)

Media Madness, 1983
Screenprint
35 1/16 x 23 1/16 in.
Gift of Gilberto Cardenas, 2017

MANUEL GOMEZ CRUZ (Los Angeles, California, 1931–2017)

Barrio Flag, 1996
Screenprint
30 1/16 x 43 15/16 in.
Gift of Gilberto Cardenas, 2017

The Homeless Of…, circa 1980s/1990s
Screenprint
20 x 26 3/16 in.
Gift of Gilberto Cardenas, 2017 PA2017.CAR.089

MARGARITA CUARON (born Los Angeles, California, circa 1953)

Virgen de la Sandia, 1996
Screenprint
26 1/16 x 19 15/16 in.
Gift of Gilberto Cardenas, 2017

ALONZO DAVIS (born Tuskegee, Alabama, 1942)

Act On It, 1985
Screenprint
23 3/4 x 35 11/16 in.
Gift of Gilberto Cardenas, 2017
ALONZO DAVIS (born Tuskegee, Alabama, 1942)

Nov Is The Time, 1988
Screenprint
26 3/16 x 40 1/8 in.
Gift of Gilberto Cardenas, 2017 PA2017.CAR.092

ROBERTO DELGADO (born Los Angeles, California, 1946)

Loto, 1985
Screenprint
38 1/4 x 25 in.
Gift of Gilberto Cardenas, 2017

ALFREDO DE BATUC (born Northwestern Mexico, 1950)

Día de los Muertos 79, 1979
Screenprint
19 x 25 3/16 in.
Gift of Gilberto Cardenas, 2017

Emiliano con zuecos [Emiliano with Clog Shoes], 1994
Screenprint
44 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017

ALEX DONIS (born Chicago, Illinois, 1964)

Champ de Bataille, 1989
Screenprint
38 7/16 x 26 3/16 in.
Gift of Gilberto Cardenas, 2017

ROBERTO DELGADO (born Los Angeles, California, 1946)

Guatemala, circa 1980s/1990s
Screenprint
37 11/16 x 25 7/8 in.
Gift of Gilberto Cardenas, 2017

Untitled, 1984
Screenprint
36 3/4 x 26 1/2 in.
Gift of Gilberto Cardenas, 2017

RICHARD S. DUARDO (Los Angeles, California, 1952–2014)

Untitled, 1984
Screenprint
39 7/16 x 27 1/2 in.
Gift of Gilberto Cardenas, 2017

ROBERTO DELGADO (born Los Angeles, California, 1946)

LA Queen, 1991
Screenprint
40 1/8 x 28 1/16 in.
Gift of Gilberto Cardenas, 2017

Between the Lines, 1992
Screenprint
22 3/16 x 35 3/8 in.
Gift of Gilberto Cardenas, 2017

LA Queen, 1991
Screenprint
40 1/8 x 28 1/16 in.
Gift of Gilberto Cardenas, 2017

Between the Lines, 1992
Screenprint
21 15/16 x 35 3/16 in.
Gift of Gilberto Cardenas, 2017

RIO, Por No Llorar, 1988
Screenprint
38 7/8 x 26 in.
Gift of Gilberto Cardenas, 2017

RICHARD S. DUARDO (Los Angeles, California, 1952–2014)

Untitled, 1984
Screenprint
39 7/16 x 27 1/2 in.
Gift of Gilberto Cardenas, 2017

RICHARD S. DUARDO (Los Angeles, California, 1952–2014)

Untitled, 1985
Screenprint
41 x 28 7/8 in.
Gift of Gilberto Cardenas, 2017
RICHARD S. DUARDO (Los Angeles, California, 1952–2014)
Veronika’s Flight, 1994
Screenprint
29 1/2 x 43 7/16 in.
Gift of Gilberto Cardenas, 2017

RICARDO DUFFY (born Monterey Park, California, 1951)
Beaning Indigenous, 1991
Screenprint
38 5/16 x 27 in.
Gift of Gilberto Cardenas, 2017

Primavera, 1994
Screenprint
30 1/16 x 43 7/8 in.
Gift of Gilberto Cardenas, 2017

The New Order [El nuevo orden], circa 1996–1997
Screenprint
20 x 26 in.
Gift of Gilberto Cardenas, 2017

MARTIN PHILIP DURAZO (born Los Angeles, California, 1968)
General Electric, 1992
Screenprint
20 1/16 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

FELIPE EHRENBERG (Mexico City, 1943–Cuernavaca, Mexico, 2017)
Otra Canelita, 1994
Screenprint
30 1/8 x 44 in.
Gift of Gilberto Cardenas, 2017

Primero de Enero – I, 1994
Screenprint
22 1/16 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

Primero de Enero – II, 1994
Screenprint
21 15/16 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

Nudos-Ties-SHG L.A. (x-95), 1995
Screenprint
22 x 15 in.
Gift of Gilberto Cardenas, 2017

OFELIA ESPARZA (born Los Angeles, California, 1962)
Cesar Vive, 1993–94
Screenprint
26 1/8 x 20 in.
Gift of Gilberto Cardenas, 2017

SONYA FE (born Los Angeles, California, 1952)
Don’t Become a Dish to a Man…You Will Soon Break, 1996
Screenprint
20 x 26 in.
Gift of Gilberto Cardenas, 2017

MICHIKO FURUKAWA (born 1966)
Obsesión De La Muerte, 1994
Screenprint
20 1/16 x 26 1/16 in.
Gift of Gilberto Cardenas, 2017

▲ FELIPE EHRENBERG (Mexico City, 1943–Cuernavaca, Mexico, 2017)
Tiankistli, 1995
Screenprint
37 5/8 x 28 7/16 in.
Gift of Gilberto Cardenas, 2017

Tiankistli-SHG L.A. (x-95), 1995
Screenprint
21 15/16 x 15 1/16 in.
Gift of Gilberto Cardenas, 2017

▲ SONYA FE (born Los Angeles, California, 1952)
Don’t Become a Dish to a Man…You Will Soon Break, 1996
Screenprint
20 x 26 in.
Gift of Gilberto Cardenas, 2017

▲ MICHIKO FURUKAWA (born 1966)
Obsesión De La Muerte, 1994
Screenprint
20 1/16 x 26 1/16 in.
Gift of Gilberto Cardenas, 2017
DIANE GAMBOA (born Los Angeles, California, 1957)

She's My Puppet, 1983
Screenprint
34 1/8 x 22 3/16 in.
Gift of Gilberto Cardenas, 2017

Self Portrait, 1984
Screenprint
39 15/16 x 28 in.
Gift of Gilberto Cardenas, 2017

Three, 1986
Screenprint
34 3/16 x 25 in.
Gift of Gilberto Cardenas, 2017

Untitled, 1986
Screenprint
18 3/4 x 12 11/16 in.
Gift of Gilberto Cardenas, 2017

Untitled, 1986
Screenprint
18 3/4 x 12 11/16 in.
Gift of Gilberto Cardenas, 2017

Untitled, 1986
Screenprint
18 3/4 x 12 11/16 in.
Gift of Gilberto Cardenas, 2017

LORRAINE GARCIA-NAKATA (born Yuba City, California, 1950)

Untitled, 1984
Screenprint
40 7/8 x 28 in.
Gift of Gilberto Cardenas, 2017

MARGARET GARCÍA (born Los Angeles, California, 1951)

[title unknown], 1986
Screenprint
18 3/16 x 24 7/16 in.
Gift of Gilberto Cardenas, 2017

De Colores, 1994
Screenprint
37 3/16 x 25 in.
Gift of Gilberto Cardenas, 2017

DIANE GAMBOA (born Los Angeles, California, 1957)

Little Gold Man, 1990
Screenprint
26 1/8 x 38 3/16 in.
Gift of Gilberto Cardenas, 2017

Lost and Found, 1994
Screenprint
30 1/8 x 34 in.
Gift of Gilberto Cardenas, 2017

ONE DOWN, 1994
Screenprint
15 3/16 x 10 1/16 in.
Gift of Gilberto Cardenas, 2017

ONE UP, 1994
Screenprint
14 15/16 x 10 in.
Gift of Gilberto Cardenas, 2017
MARTÍN V. GARCÍA

Observando, 1994
Screenprint
20 1/16 x 26 1/16 in.
Gift of Gilberto Cardenas, 2017

Amor Eterno, 1997
Screenprint
20 x 26 in.
Gift of Gilberto Cardenas, 2017

VICTOR GASTELUM (born Torrance, California, 1964)

Dos Caras A.D., 1997
Screenprint
26 x 20 in.
Gift of Gilberto Cardenas, 2017

PATRICIA GÓMEZ (born 1960)

Stay Tuned, 1992
Screenprint
20 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

War Stories, 1991
Screenprint
25 13/16 x 35 11/16 in.
Gift of Gilberto Cardenas, 2017

CARLOS GONZÁLEZ CASTRO

La Madona, 1995
Screenprint
22 1/16 x 13 1/16 in.
Gift of Gilberto Cardenas, 2017

RICARDO GONZÁLEZ

Don Juan’s Got the Blues, 1988
Screenprint
23 7/8 x 35 13/16 in.
Gift of Gilberto Cardenas, 2017

El Vaquero, 1989
Screenprint
35 5/16 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

YOLANDA GONZÁLEZ (born Pasadena, California, 1964)

Mi Indio, 1991
Screenprint
38 9/16 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

“Women Know Your Strength!” 1992
Screenprint
26 1/16 x 20 in.
Gift of Gilberto Cardenas, 2017

Alma de una Mujer, 1995
Screenprint
44 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017

GERRY GRACE

Ancient Dreamers, 1986
Screenprint
30 x 22 1/8 in.
Gift of Gilberto Cardenas, 2017

DOLORES GUERRERO-CRUZ (born Rocky Ford, Colorado, 1948)

Peacemakers, 1985
Screenprint
22 11/16 x 27 13/16 in.
Gift of Gilberto Cardenas, 2017

The Bride, 1985
Screenprint
39 3/4 x 27 11/16 in.
Gift of Gilberto Cardenas, 2017

La Mujer y el Perro, 1986
Screenprint
20 1/16 x 24 3/16 in.
Gift of Gilberto Cardenas, 2017

Flores Para Las Mexicanas, 1987
Screenprint
26 1/4 x 19 3/4 in.
Gift of Gilberto Cardenas, 2017
DOLORES GUERRERO-CRUZ (born Rocky Ford, Colorado, 1948)

Mujeres y Perros, 1987
Screenprint
26 1/8 x 40 1/16 in.
Gift of Gilberto Cardenas, 2017

El Perro y la Mujer, 1988
Screenprint
17 15/16 x 26 1/16 in.
Gift of Gilberto Cardenas, 2017

Perro En Mi Cama, 1988
Screenprint
26 1/4 x 40 3/16 in.
Gift of Gilberto Cardenas, 2017

Angels Over L.A. - The Falling Heart, 1991
Screenprint
26 1/8 x 36 3/16 in.
Gift of Gilberto Cardenas, 2017

DOLORES GUERRERO-CRUZ (born Rocky Ford, Colorado, 1948)

Phoenix, 1992
Screenprint
20 1/16 x 26 1/16 in.
Gift of Gilberto Cardenas, 2017

Fall of the Innocent, 1997
Screenprint
20 x 26 in.
Gift of Gilberto Cardenas, 2017

Untitled, 1987
Screenprint
20 x 26 1/4 in.
Gift of Gilberto Cardenas, 2017

ROBERTO GUTIÉRREZ (born Los Angeles, California, 1943)

Avenida Cesar E. Chavez, 1994
Screenprint
23 15/16 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

Self-Help Graphics in East Los, 1992
Screenprint
20 1/16 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

MILES STANLEY HAMADA (born circa 1952)

Untitled (America Doesn’t Need Scapegoats), 1983
Screenprint
22 1/4 x 34 3/16 in.
Gift of Gilberto Cardenas, 2017

VIJALI HAMILTON

Sight One, 1987
Screenprint
40 1/8 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

WAYNE HEALY (born Santa Barbara, California, 1946)

Sawin’ at Sunset, 1987
Screenprint
38 11/16 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

Domingo Deportivo, 1994
Screenprint
30 3/16 x 44 1/16 in.
Gift of Gilberto Cardenas, 2017

ESTER HERNANDEZ (born Dinuba, California, 1944)

The Cosmic Cruise, 1990
Screenprint
37 15/16 x 25 13/16 in.
Gift of Gilberto Cardenas, 2017

If This Is Death, I Like It, 1991
Screenprint
34 11/16 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

Sometimes..., 1992
Screenprint
28 1/8 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

Jugo De Naranja, 1994
Screenprint
30 1/16 x 43 15/16 in.
Gift of Gilberto Cardenas, 2017
LAURA HERNÁNDEZ (born Oaxaca, Mexico, 1960)
*The Ancestral Encounter*, 1991
Screenprint
28 1/8 x 40 3/16 in.
Gift of Gilberto Cardenas, 2017

WILLIE F. HERRÓN III (born Los Angeles, California, 1951)
Untitled, 1984
Screenprint
26 5/16 x 32 1/16 in.
Gift of Gilberto Cardenas, 2017

LAURA HERNÁNDEZ
*Lecho de Rosas*, 1992
Screenprint
41 7/16 x 28 3/8 in.
Gift of Gilberto Cardenas, 2017

BERNARD STANLEY HOYES (born Kingston, Jamaica, 1951)
*Journey to the Astral World*, 1987
Screenprint
36 x 23 15/16 in.
Gift of Gilberto Cardenas, 2017

Mystic Drummer, 1996
Screenprint
26 1/4 x 199 5/8 in.
Gift of Gilberto Cardenas, 2017

SALOMÓN HUERTA (born Tijuana, Mexico, 1965)
*Cara de Chiapas*, circa 1995
Screenprint
26 1/16 x 20 in.
Gift of Gilberto Cardenas, 2017

LEONARDO IBAÑEZ VALENZUELA (born Chile, 1945)
*Sueños y Mitos*, 1992
Screenprint
28 1/8 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

NANCY KITTREDGE (born 1938)
*More Than We Seem*, 1993
Screenprint
20 x 26 1/16 in.
Gift of Gilberto Cardenas, 2017

JEAN LA MARR (born Susanville, California, 1945)
*Some Kind of Buckaroo*, 1990
Screenprint
26 x 38 1/4 in.
Gift of Gilberto Cardenas, 2017

LEONIE LANE (born Australia, 1955)
*Vulcán de Pacaya*, 1989
Screenprint
37 1/2 x 25 1/16 in.
Gift of Gilberto Cardenas, 2017

STEVE LEAL (born Venice, California, 1962)
Untitled, 1983
Screenprint
34 3/16 x 22 3/16 in.
Gift of Gilberto Cardenas, 2017

LEO LIMÓN (born Los Angeles, California, 1952)
*Día De Los Muertos, 4 Nov.*, 1979, 1979
Screenprint
40 1/16 x 26 1/16 in.
Gift of Gilberto Cardenas, 2017

[7th Annual International Film Festival], circa 1980
Screenprint
24 x 20 in.
Gift of Gilberto Cardenas, 2017

[The Humanities: A Conference], circa 1980
Screenprint
25 x 19 in.
Gift of Gilberto Cardenas, 2017

*Dia de los Muertos, November 2, 1980*, 1980
Screenprint
22 11/16 x 28 5/8 in.
Gift of Gilberto Cardenas, 2017

*Untitled [MIRENOS-LOOK AT US]*, 1980
Screenprint
22 11/16 x 28 5/8 in.
Gift of Gilberto Cardenas, 2017

*Dia de los Muertos, Commemorative Poster, circa 1981*
Screenprint
19 x 25 3/16 in.
Gift of Gilberto Cardenas, 2017

*Madre y Niño*, 1981
Screenprint
25 1/16 x 19 1/16 in.
Gift of Gilberto Cardenas, 2017

*Untitled [1981 calendar], circa 1981*
Screenprint
24 x 20 in.
Gift of Gilberto Cardenas, 2017
LEO LIMÓN (born Los Angeles, California, 1952)

Dando Gracias, 1983
Screenprint
34 3/16 x 22 3/16 in.
Gift of Gilberto Cardenas, 2017

Wovoka’s Corazon, 1985
Screenprint
25 x 38 1/4 in.
Gift of Gilberto Cardenas, 2017

Madre Tierra - Padre Sol [1/2], 1986
Screenprint
13 1/16 x 37 13/16 in.
Gift of Gilberto Cardenas, 2017

Madre Tierra - Padre Sol [2/2], 1986
Screenprint
13 1/16 x 37 13/16 in.
Gift of Gilberto Cardenas, 2017

Soñando, 1986
Screenprint
25 x 38 in.
Gift of Gilberto Cardenas, 2017

Bailando Together, 1987
Screenprint
19 15/16 x 26 3/16 in.
Gift of Gilberto Cardenas, 2017

Hermanos Del Fuego, 1987
Screenprint
19 15/16 x 26 3/16 in.
Gift of Gilberto Cardenas, 2017

La Ozone Burns II, 1987
Screenprint
13 1/16 x 37 15/16 in.
Gift of Gilberto Cardenas, 2017

Muchachas Talk, 1987
Screenprint
26 3/16 x 37 15/16 in.
Gift of Gilberto Cardenas, 2017

The Sun Burns, The Stars Shine, 1987
Screenprint
13 x 37 15/16 in.
Gift of Gilberto Cardenas, 2017

A Votar, from The New Immigration, 1988
Etching
14 15/16 x 22 in.
Gift of Gilberto Cardenas, 2017

LA U.S.A. and the three diablos, from The New Immigration, 1988
Etching
14 15/16 x 22 1/16 in.
Gift of Gilberto Cardenas, 2017

La Crusada, 1991
Screenprint
40 1/4 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

Cultura Cura!, 1992
Screenprint
20 1/16 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

Espíritu De Olvera Street, 1995
Screenprint
17 x 22 1/2 in.
Gift of Gilberto Cardenas, 2017

Hummingbird Spirit, 1995
Screenprint
30 x 44 in.
Gift of Gilberto Cardenas, 2017

CARMEN LOMAS GARZA (born Kingsville, Texas, 1948)

Una Tarde / California Prints: Graficas del Barrio [Announcement Poster], circa 1977
Screenprint
24 1/16 x 23 3/16 in.
Gift of Gilberto Cardenas, 2017

GLORIA LONGVAL (born Tampa, Florida, 1931)

La Curandera, 1993
Screenprint
26 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

ALMA LOPEZ (born Los Mochis, Mexico, 1966)

Genesis Woman, 1992
Screenprint
26 1/8 x 20 in.
Gift of Gilberto Cardenas, 2017

YOLANDA M. LÓPEZ (born San Diego, California, 1942)

Women’s Work Is Never Done: Your Vote has Power, 1996
Screenprint
25 1/16 x 24 in.
Gift of Gilberto Cardenas, 2017

JOSÉ LOZANO (born Los Angeles, California, 1959)

Hero/Héroe, 1991
Screenprint
28 1/8 x 36 5/8 in.
Gift of Gilberto Cardenas, 2017
JOSÉ LOZANO (born Los Angeles, California, 1959)
La familia que nunca fue [The Family that Never Was], 1995
Screenprint
38 7/8 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017

DANIEL LUCAS (born Virginia, 1958)
Koo Koo Roo, 1993
Screenprint
15 7/8 x 21 7/8 in.
Gift of Gilberto Cardenas, 2017

GILBERT LUJÁN (California, 1940–2011)
Cruising Turtle Island, 1986
Screenprint
25 x 38 5/16 in.
Gift of Gilberto Cardenas, 2017

OTOÑO LUJÁN (born 1973)
Break It!, 1993
Screenprint
20 1/16 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

AMELIA MALAGAMBA ANSÓTEGUI (born Tijuana, Mexico, 1950)
A Rosalba, “In Memorium,” 1987
Screenprint
26 3/16 x 20 in.
Gift of Gilberto Cardenas, 2017

Mujeres, 1987
Screenprint
26 3/16 x 19 15/16 in.
Gift of Gilberto Cardenas, 2017

RALPH MARADIAGA, LORRAINE GARCIA-NAKATA, LINDA VALLEJO, WILLIE F. HERRON III, ELOY TORREZ
Atelier IV [announcement poster], 1984
Screenprint
39 7/8 x 28 in.
Gift of Gilberto Cardenas, 2017

RALPH MARADIAGA (San Francisco, California, 1934–1985)
Lost Childhood, 1984
Screenprint
28 x 36 in.
Gift of Gilberto Cardenas, 2017

DANIEL MÁRQUEZ
Por Que, 1997
Screenprint
19 15/16 x 26 in.
Gift of Gilberto Cardenas, 2017

PAUL MARTÍNEZ (born United States, 1966)
In Memory of César Chávez [En memoria de César Chávez], 1993
Screenprint
19 3/16 x 26 1/16 in.
Gift of Gilberto Cardenas, 2017

Mi Amor, 1995
Screenprint
43 15/16 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017

DANIEL JOSEPH MARTINEZ (born Los Angeles, California, 1957)
The Promised Land, 1986
Screenprint
25 7/8 x 37 15/16 in.
Gift of Gilberto Cardenas, 2017

ISABEL MARTÍNEZ (born Alpoyeca, Mexico, 1958)
Raza & Culture, 1995
Screenprint
30 1/16 x 41 15/16 in.
Gift of Gilberto Cardenas, 2017

Woman of Color, 1997
Screenprint
30 1/4 x 44 1/8 in.
Gift of Gilberto Cardenas, 2017

JULIO MARTÍNEZ (born Guatemala City, 1969)
…del Altar al la Tumba…, 1996
Screenprint
26 1/16 x 20 in.
Gift of Gilberto Cardenas, 2017

AMÉLIA MALAGAMBA ANSÓTEGUI (born Tijuana, Mexico, 1950)
A Rosalba, “In Memorium,” 1987
Screenprint
26 3/16 x 20 in.
Gift of Gilberto Cardenas, 2017

Mujeres, 1987
Screenprint
26 3/16 x 19 15/16 in.
Gift of Gilberto Cardenas, 2017

RALPH MARADIAGA, LORRAINE GARCIA-NAKATA, LINDA VALLEJO, WILLIE F. HERRON III, ELOY TORREZ
Atelier IV [announcement poster], 1984
Screenprint
39 7/8 x 28 in.
Gift of Gilberto Cardenas, 2017

RALPH MARADIAGA (San Francisco, California, 1934–1985)
Lost Childhood, 1984
Screenprint
28 x 36 in.
Gift of Gilberto Cardenas, 2017

DANIEL MÁRQUEZ
Por Que, 1997
Screenprint
19 15/16 x 26 in.
Gift of Gilberto Cardenas, 2017
RUDY MARTÍNEZ  
Kill, 1992  
Screenprint  
25 15/16 x 19 15/16 in.  
Gift of Gilberto Cardenas, 2017

ERNESTO MONTAÑO VALLE (born Tecate, Mexico, 1958)  
The Divine Pollution, 1996  
Screenprint  
23 11/16 x 37 13/16 in.  
Gift of Gilberto Cardenas, 2017

The Dream, no date  
Screenprint  
37 3/16 x 26 in.  
Gift of Gilberto Cardenas, 2017

JOHN V. MONTELONGO (born Los Angeles, California, 1928)  
El día de una vida, 1994  
Screenprint  
22 x 30 1/2 in.  
Gift of Gilberto Cardenas, 2017

Lengua de mis Padres, 1996  
Screenprint  
20 x 26 in.  
Gift of Gilberto Cardenas, 2017

DELLILAH MONTOYA (born Fort Worth, Texas, 1955)  
They Raised All of Us; City Terrace, L.A. CA, 1955, 1996  
Screenprint  
21 15/16 x 27 15/16 in.  
Gift of Gilberto Cardenas, 2017

Tijerina Tantrum, 1989  
Screenprint  
32 5/8 x 26 3/16 in.  
Gift of Gilberto Cardenas, 2017

MALAQUÍAS MONTOYA (born Albuquerque, New Mexico, 1938)  
Untitled, 1989  
Screenprint  
36 x 23 1/16 in.  
Gift of Gilberto Cardenas, 2017

GERARDO NAVARRO MADONANDO II (born circa 1940)  
La amistad perdida en el ilusorio reino de la impermanencia, 1987  
Screenprint  
20 x 26 3/16 in.  
Gift of Gilberto Cardenas, 2017

La movilidad se realiza por un canal doble; Le relación privada, el compadrismo, las amistades, 1987  
Screenprint  
20 x 26 3/16 in.  
Gift of Gilberto Cardenas, 2017

GRONK (BORN GLUGIO NICANDRO) (born Los Angeles, California, 1954)  
Dia de los Muertos Commemorative Poster, 1981  
Screenprint  
25 3/16 x 19 in.  
Gift of Gilberto Cardenas, 2017

Dia de los Muertos [Day of the Dead] 10th Anniversary, 1982  
Screenprint  
28 x 21 15/16 in.  
Gift of Gilberto Cardenas, 2017

Dia de los Muertos [Day of the Dead] 10th Anniversary, 1982  
Screenprint  
30 13/16 x 23 1/8 in.  
Gift of Gilberto Cardenas, 2017

Pearl, 1982  
Screenprint  
29 3/4 x 2166 15/16 in.  
Gift of Gilberto Cardenas, 2017

earl [?], circa 1982  
Screenprint  
30 1/16 x 20 1/16 in.  
Gift of Gilberto Cardenas, 2017

¡Si Se Puede!, 1989  
Screenprint  
31 15/16 x 23 1/8 in.  
Gift of Gilberto Cardenas, 2017
GRONK (BORN GLUGIO NICANDRO) (born Los Angeles, California, 1954)

Untitled, circa 1982
Screenprint
30 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

Untitled, 1982
Screenprint
30 1/16 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

Dumbbell, 1992
Screenprint
34 1/4 x 25 1/8 in.
Gift of Gilberto Cardenas, 2017

JANIE NICOLL (born Dundee, Scotland, 1965)

Monuments, Machinery and Memorials, 1994
Screenprint
42 7/16 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017

ARMANDO NORTE

Dia de los Muertos / Day of the Dead, 10th Anniversary, 1982
Screenprint
28 1/16 x 23 1/8 in.
Gift of Gilberto Cardenas, 2017

Savagery & Technology, 1983
Screenprint
35 1/16 x 23 1/8 in.
Gift of Gilberto Cardenas, 2017

Untitled, 1983
Screenprint
34 1/8 x 22 3/16 in.
Gift of Gilberto Cardenas, 2017

Shadows of Ghosts, 1989
Screenprint
36 9/16 x 26 3/16 in.
Gift of Gilberto Cardenas, 2017

Niña Héroe, 1992
Screenprint
36 1/4 x 30 in.
Gift of Gilberto Cardenas, 2017

VICTOR OCHOA (born Los Angeles, California, 1948)

Border Bingo / Lotería fronteriza, 1987
Screenprint
36 5/8 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

EDUARDO OROPEZA (California, 1947–2003)

El jarabe muertiano, 1984
Screenprint
33 7/16 x 24 5/16 in.
Gift of Gilberto Cardenas, 2017

Onward, Christian Soldiers, 1985
Screenprint
24 5/16 x 33 1/4 in.
Gift of Gilberto Cardenas, 2017

Hechale, 1989
Screenprint
36 1/4 x 48 1/16 in.
Gift of Gilberto Cardenas, 2017

Chicuelina, 1996
Screenprint
21 15/16 x 26 1/16 in.
Gift of Gilberto Cardenas, 2017
TONY ORTEGA (born Santa Fe, New Mexico, 1958)
Frida y Diego Nos Muestra México, 1991
Screenprint
37 3/8 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

Los de Abajo, 1993
Screenprint
25 3/16 x 35 1/8 in.
Gift of Gilberto Cardenas, 2017

JESÚS PÉREZ (born United States, 1935)
Arreglo, 1983
Screenprint
34 3/16 x 22 3/16 in.
Gift of Gilberto Cardenas, 2017

Carnales, 1987
Screenprint
26 3/16 x 20 in.
Gift of Gilberto Cardenas, 2017

Light?, 1987
Screenprint
20 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

The Best of Two Worlds, 1987
Screenprint
39 15/16 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

Say Yes, 1980s
Screenprint
35 1/16 x 24 3/16 in.
Gift of Gilberto Cardenas, 2017

LOUIE PÉREZ (born Los Angeles, California, 1953)
Thinking of Jesus and Mary, 1989
Screenprint
26 x 30 3/8 in.
Gift of Gilberto Cardenas, 2017

MIGUEL PONCE
Familia, 1983
Screenprint
35 1/16 x 23 1/8 in.
Gift of Gilberto Cardenas, 2017

MIGUEL PONCE
Refugio Posadas
Festín de Aromas, 1996
Screenprint
26 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

Ada Pulini Brown (born New York City, circa 1950)
Fruit of Discord, 1995
Screenprint
44 x 30 1/16 in.
Gift of Gilberto Cardenas, 2017

Mother of Sorrow, 1996
Screenprint
29 x 41 15/16 in.
Gift of Gilberto Cardenas, 2017

Christopher Ramírez (born 1965)
Leading by Example, circa 1992
Screenprint
24 1/4 x 19 in.
Gift of Gilberto Cardenas, 2017

Alpha / Omega, circa 1993
Screenprint
25 3/16 x 17 15/16 in.
Gift of Gilberto Cardenas, 2017

Target Market, 1993
Screenprint
40 x 24 7/16 in.
Gift of Gilberto Cardenas, 2017

Vincent Ramos (born Santa Monica, CA, 1973)
Por Vida, 1993
Screenprint
26 1/8 x 20 in.
Gift of Gilberto Cardenas, 2017

María Rendón (born Mexico City, 1965)
Trinidad, 1993
Screenprint
26 1/16 x 19 15/16 in.
Gift of Gilberto Cardenas, 2017

Miguel Angel Reyes (born Colima, Mexico, 1964)
Herido, 1992
Screenprint
28 1/8 x 20 in.
Gift of Gilberto Cardenas, 2017

Tension, 1990
Screenprint
28 1/8 x 34 1/4 in.
Gift of Gilberto Cardenas, 2017
PEDRO MARTINEZ RIOS (born Stockton, California, circa 1945)
*Mexico sin Espinas*, 1997
Offset lithograph
26 x 20 in.
Gift of Gilberto Cardenas, 2017

JOE RODRÍGUEZ BASTIDA
*Night Fall As I Lay Dreaming*, 1990
Screenprint
25 1/16 x 33 1/8 in.
Gift of Gilberto Cardenas, 2017

ANNA M. RODRÍGUEZ
*Spinach*, 1992
Screenprint
40 3/16 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

ARTEMIO RODRÍGUEZ (born Tacambaro, Michoacan, Mexico, 1972)
*La Tarde*, 1995
Screenprint
22 1/16 x 13 1/16 in.
Gift of Gilberto Cardenas, 2017

ISRAEL RODRÍGUEZ (born Mexico)
Armagedon, 1997
Screenprint
30 3/16 x 44 1/8 in.
Gift of Gilberto Cardenas, 2017

Extraño tu Boca, 1996
Screenprint
32 13/16 x 24 5/8 in.
Gift of Gilberto Cardenas, 2017

LIZ RODRÍGUEZ
Untitled, 1985
Screenprint
23 1/4 x 36 7/8 in.
Gift of Gilberto Cardenas, 2017

Untitled [Diptych] [1/2], 1986
Screenprint
35 9/16 x 23 15/16 in.
Gift of Gilberto Cardenas, 2017

Untitled [Diptych] [2/2], 1986
Screenprint
35 9/16 x 23 1/2 in.
Gift of Gilberto Cardenas, 2017

REYES RODRÍGUEZ (born Tijuana, Mexico, 1957)
*A Part of You and Me*, 1989
Screenprint
37 3/4 x 25 1/8 in.
Gift of Gilberto Cardenas, 2017

ALEJANDRO ROMERO (born Villahermosa, Mexico, 1948)
*Curandera (The Healer)*, 1993
Offset lithograph
30 1/16 x 38 1/16 in.
Gift of Gilberto Cardenas, 2017

*L.A. California*, 1993
Screenprint
40 7/8 x 29 in.
Gift of Gilberto Cardenas, 2017

*Magueyes II, from The New Immigration*, 1988
Etching
22 1/16 x 14 15/16 in.
Gift of Gilberto Cardenas, 2017

*Magueyes, from The New Immigration*, 1988
Etching
22 1/16 x 14 15/16 in.
Gift of Gilberto Cardenas, 2017

FRANK E. ROMERO (born Los Angeles, California, 1941)
*Carro de Muerte*, 1980s
Screenprint
21 5/8 x 28 3/16 in.
Gift of Gilberto Cardenas, 2017

*Cruz Arroyo Seco*, 1988
Screenprint
25 3/16 x 19 1/4 in.
Gift of Gilberto Cardenas, 2017

*Cruz Hacienda Martinez*, 1988
Screenprint
25 3/16 x 18 15/16 in.
Gift of Gilberto Cardenas, 2017

*Cruz Hacienda Martinez*, 1988
Screenprint
25 3/16 x 18 15/16 in.
Gift of Gilberto Cardenas, 2017

*Frutas y Verdudas*, 1989
Screenprint
24 7/16 x 35 13/16 in.
Gift of Gilberto Cardenas, 2017
Frank E. Romero (born Los Angeles, California, 1941)
Untitled, 1986
Screenprint
26 x 38 1/16 in.
Gift of Gilberto Cardenas, 2017

Untitled, 1980s
Screenprint
26 3/16 x 40 3/16 in.
Gift of Gilberto Cardenas, 2017

Daniel Salazar (born Denver, Colorado, 1952)
Eternal Seeds, 1989
Screenprint
26 3/16 x 38 1/16 in.
Gift of Gilberto Cardenas, 2017

One Nation Under God, 1991
Screenprint
28 1/16 x 38 1/4 in.
Gift of Gilberto Cardenas, 2017

Cecilia Sánchez Duarte (born Mexico, 1958)
Chacachua, circa 1992
Screenprint
20 x 17 1/8 in.
Gift of Gilberto Cardenas, 2017

Teddy Sandoval (Los Angeles, California, 1949–1995)
Angel Baby, 1995
Screenprint
44 x 30 in.
Gift of Gilberto Cardenas, 2017

Lynn Schuette (born Chicago, Illinois, 1948)
“Cross Fire/Truth,” from the Bloodstorm Series, 1992
Screenprint
26 1/8 x 20 in.
Gift of Gilberto Cardenas, 2017

Dan Segura (born United States, 1954)
Like Father Like Son, 1987
Screenprint
35 1/16 x 23 1/16 in.
Gift of Gilberto Cardenas, 2017

This Is Pain, 1983
Silkscreen
34 3/16 x 22 3/16 in.
Gift of Gilberto Cardenas, 2017

David Serrano (born Mexicali, Mexico)
Fandango, 1995
Screenprint
30 1/16 x 44 in.
Gift of Gilberto Cardenas, 2017

Rapto, 1996
Screenprint
30 1/16 x 34 7/8 in.
Gift of Gilberto Cardenas, 2017

Sister Frances Shimotsuma
Los Angeles, 1992
Screenprint
20 1/16 x 28 1/8 in.
Gift of Gilberto Cardenas, 2017

Obon, 1992
Screenprint
26 1/16 x 20 in.
Gift of Gilberto Cardenas, 2017

Peter Sparrow
Omens, 1983
Screenprint
35 1/16 x 23 1/16 in.
Gift of Gilberto Cardenas, 2017

Untitled, 1985
Screenprint
24 x 36 1/8 in.
Gift of Gilberto Cardenas, 2017

Neal Taylor
Balance of Knowledge / Balance of Power, 1987
Screenprint
36 1/16 x 24 in.
Gift of Gilberto Cardenas, 2017

Matthew Manusri Thomas (born San Antonio, Texas, 1943)
Cosmic Patterns Print II, 1987
Screenprint
23 11/16 x 36 1/16 in.
Gift of Gilberto Cardenas, 2017

Eloy Torrez (born Albuquerque, New Mexico, 1954)
The Pope of Broadway, 1984
Screenprint
40 7/8 x 27 15/16 in.
Gift of Gilberto Cardenas, 2017
ELOY TORREZ (born Albuquerque, New Mexico, 1954)
*Under the Lurking Eye*, 1994
Screenprint
35 1/8 x 25 3/8 in.
Gift of Gilberto Cardenas, 2017

*Under the Spell*, 1992
Screenprint
28 1/8 x 20 in.
Gift of Gilberto Cardenas, 2017

PETER TOVAR (born San Francisco, California, circa 1950)
*L.A. / 92*, 1992
Screenprint
28 1/8 x 20 1/16 in.
Gift of Gilberto Cardenas, 2017

JOSE FRANCISCO TREVIÑO (born Austin, Texas, 1941)
Untitled, 1986
Screenprint
40 1/16 x 26 5/16 in.
Gift of Gilberto Cardenas, 2017

MARIO URIBE (born Southern California, 1942)
*The Voyage of the Akatsuki Maru*, 1993
Screenprint
19 15/16 x 26 1/8 in.
Gift of Gilberto Cardenas, 2017

ARTURO URISTA (born Los Angeles, California, 1961)
*Califas State Badge*, 1994
Screenprint
30 1/8 x 20 7/8 in.
Gift of Gilberto Cardenas, 2017

*Chicano P.D. Badge*, 1994
Screenprint
30 1/8 x 20 7/8 in.
Gift of Gilberto Cardenas, 2017

*Commonalities*, 1987
Screenprint
20 x 26 1/4 in.
Gift of Gilberto Cardenas, 2017

ARTURO URISTA (born Los Angeles, California, 1961)
*Duel Citizenship [Ciudadanía doble/desafiada]*, 1987
Screenprint
37 1/16 x 26 3/16 in.
Gift of Gilberto Cardenas, 2017

*Juego de pelota*, 1987
Screenprint
19 15/16 x 26 3/8 in.
Gift of Gilberto Cardenas, 2017

*MARIO URIBE (born Southern California, 1942)*
*The Divided Call [El llamado dividido]*, 1988
Screenprint
26 1/4 x 40 3/16 in.
Gift of Gilberto Cardenas, 2017

*JOHN M. VALADÉZ (born Los Angeles, CA, 1951)*
*Novelas Kachina*, 1992
Screenprint
24 3/16 x 38 1/16 in.
Gift of Gilberto Cardenas, 2017

*PATSSI VALDÉZ (born Los Angeles, California, 1951)*
*Calaveras de Azucar*, 1992
Screenprint
34 1/16 x 25 1/8 in.
Gift of Gilberto Cardenas, 2017

*Scattered*, 1987
Screenprint
35 15/16 x 24 1/8 in.
Gift of Gilberto Cardenas, 2017
PATSSI VALDÉZ (born Los Angeles, California, 1951)  
*Split Image*, 1987  
Screenprint  
26 3/16 x 19 15/16 in.  
Gift of Gilberto Cardenas, 2017

JOHN M. VALADÉZ (born Los Angeles, CA, 1951)  
*The Dressing Table*, 1988  
Screenprint  
37 5/8 x 24 13/16 in.  
Gift of Gilberto Cardenas, 2017

LINDA VALLEJO (born Los Angeles, California, 1951)  
*Untitled*, 1984  
Screenprint  
41 3/16 x 28 7/16 in.  
Gift of Gilberto Cardenas, 2017

SALVADOR VEGA  
*Volador*, 1993  
Screenprint  
26 15/16 x 39 in.  
Gift of Gilberto Cardenas, 2017

GENARO VELÁZQUEZ NAVARRO  
*Algo Quedó*, 1997  
Screenprint  
26 1/16 x 20 in.  
Gift of Gilberto Cardenas, 2017

GLORIA WESTCOTT  
*iAdiós Hollywood!*  
1992  
Screenprint  
28 1/4 x 20 1/16 in.  
Gift of Gilberto Cardenas, 2017

LAWRENCE M. YÁÑEZ (born Yuma, Arizona, 1949)  
*Once Juan Won One*, 1993  
Screenprint  
30 1/16 x 44 in.  
Gift of Gilberto Cardenas, 2017

GEORGE YEPES (born Tijuana, Mexico, 1955)  
*Amor Matizado*, 1989  
Screenprint  
38 11/16 x 26 3/16 in.  
Gift of Gilberto Cardenas, 2017

KATHLEEN YORBA (born La Junta, Colorado)  
*The View*, 1995  
Screenprint  
44 x 30 1/16 in.  
Gift of Gilberto Cardenas, 2017

MARISA ZAINS (born 1958)  
*Phantom Fear II*, 1983  
Screenprint  
35 1/8 x 23 1/8 in.  
Gift of Gilberto Cardenas, 2017

SERGIO ZENTENO BENCOMO (born 1955)  
*Untitled*, 1992  
Screenprint  
26 1/8 x 20 in.  
Gift of Gilberto Cardenas, 2017
COLLECTION TRANSFER FROM THE CONTEMPORARY AUSTIN

In 2017, The Contemporary Austin began the process of transferring its legacy collection built by its predecessors—including the Texas Fine Arts Association, Laguna Gloria Art Museum, and the Austin Museum of Art—to the care of the Blanton. As part of the first phase of the transfer, the Blanton incorporated into its permanent collection more than 250 works of art that resonate with collecting areas in its current holdings. The works are still in the process of being catalogued.

In May 2018, the Blanton gifted the remaining 500 works from the legacy collection to 17 museums throughout Texas in a lottery-style pick, enabling museum directors and curators to select works that would fit their collections and communities.

POLLY APFELBAUM (born Abington, PA, 1955)
*Townsville*, 2000
Synthetic velvet and fabric dye
192 in. radius
Gift of The Mattsson-McHale Art Acquisition Endowment Fund, Bettye H. Nowlin, and Lee M. Knox; Gift from the Contemporary Austin to Blanton Museum of Art, 2017

INSTITUTIONS THAT RECEIVED WORKS IN THE TRANSFER:

Amarillo Museum of Art
Art Museum of South Texas, Corpus Christi
Art Museum of Southeast Texas, Beaumont
Briscoe Center for American History, Austin
Harry Ransom Center, Austin
International Museum of Art and Science, McAllen
Kerr Arts and Cultural Center, Kerrville
Longview Museum of Fine Arts, Longview
Museum of Texas Tech University, Lubbock
Nancy Fyfe Cardozier Gallery, Odessa
Pearl Fincher Museum of Fine Arts, Spring
Regional Art Center Texarkana, Texarkana
The University of Texas Rio Grande Valley, Edinburg
San Angelo Museum of Fine Arts, San Angelo
Texas State Galleries, San Marcos
The Grace Museum, Abilene
The Wittliff Collection, San Marcos
Tyler Museum of Art, Tyler
Umlauf Sculpture Garden and Museum, Austin
Wichita Falls Museum of Art, Wichita Falls
ARTISTS INCLUDED IN WORKS BEING ACCESSIONED BY THE BLANTON:

Frederick Akins
Sterling Allen
Terry Allen
Dan Allison
Manuel Álvarez Bravo
Polly Apfelbaum
Eddie Arning
John Woodhouse Audubon
Mort Baranoff
Uta Barth
David Bates
Louisiana Bendolph
Mary Lee Bendolph
Chuy Benitez
Ellen Berman
Albert Bierstadt
Blythe Bohnen
Georges Braque
Kate Breakey
Nancy Burson
Alexander Calder
Jim Campbell
Sarah Canright
Keith Carter
Enrique Chagoya
Michael Ray Charles
Judy Chicago
Chuck Close
Margie Crisp
John Steuart Curry
Edward Sheriff Curtis
Jim Dine
Peat Duggins
Luis Eades
Joe Ely
Charles Eames
Michael Frary
Fred Baldwin and Wendy Wa

Lee Friedlander
Buckminster Fuller
Maxwell Gimblett
William James Glackens
Marcelo Grassmann
William Greiner
John Grillo
Paul Hatg
Robert Henri
Charles Hinman
Dorothy Hood
Ian Hornak
Peter Hurd
Graciela Iturbide
Carol Jackson
Jimmy Jalapeeno
Jules Buck Jones
Chris Jordan
Donald Judd
Alex Katz
David Keenan
Charles Mary Kubricht
Paul Laffoley
Jacob Lawrence
Tom Lea
Russell Lee
Annie Leibovitz
William L. Lester
Lance Letscher
Sol LeWitt
Roy Lichtenstein
Bert Long
Robert Longo
Jim Love
Ben Mahmoud
Robert Mangold
Jonathan Marshall
César Augusto Martinez

Denny McCoy
David McGee
Kurt Mueller
Edwardo Muñoz Ordoqui
Suzanne Opton
Nam June Paik
Charles Peabody
Marta Maria Pérez Bravo
Reginald M. Pollack
Robert Rauschenberg
Larry Rivers
Darío Robleto
Lord Rodriguez
Edward Ruscha
Margo Sawyer
Richard Serra
James Siena
Lee N. Smith III
Julie Speed
Saul Steinberg
Joel Sternfeld
George Sugarman
Louis H. Sullivan
Dan Sutherland
Michio Takayama
Antonio Turok
Gérard Valcin
Regina Maria da Motta Váter
Bob Wade
Robert Walters
Liz Ward
J. Alden Weir
Ralph White
Casey Williams
Robert Wilson
Mariana Yampolsky
Phillip Yonkos
Robert Ziebell
Exhibition Loans

The following is a list of exhibitions at peer institutions to which the Blanton loaned works of art in 2018:

**EXHIBITION: The Dorothy and Herbert Vogel Collection: 50 Works for 50 States from the Blanton Museum of Art, The University of Texas at Austin**
**VENUE:** Art Museum of South Texas, Corpus Christi, TX
**DATES:** January 18–April 22, 2018
**OBJECTS:** 50 works comprising the Dorothy and Herbert Vogel Collection at the Blanton Museum of Art, The University of Texas at Austin

**EXHIBITION: Unfixed: Redefining the Latin American Photograph**
**DATES:** February 14–May 7, 2018
**VENUE:** Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, Stanford, CA
**OBJECTS:** Anna Bella Geiger, *Brazil native, Brazil alienigena* (*Native Brazil, Alien Brazil*), 1977, series of nine pairs of postcards, Blanton Museum of Art, The University of Texas at Austin, Gift of Shifra M. Goldman, 1999

**EXHIBITION: Like Life: Sculpture, Color, and the Body (1300–Now)**
**VENUE:** The Met Breuer, Metropolitan Museum of Art, New York City
**DATES:** March 20–July 22, 2018
**OBJECTS:** Oliver Herring, *Patrick*, 2004, Blanton Museum of Art, The University of Texas at Austin, Partial and pledged gift of Jeanne and Michael Klein, 2005

**EXHIBITION: Rubens. Painter of Sketches**
**VENUE 1:** Museo Nacional del Prado, Madrid, April 9–August 5, 2018
**VENUE 2:** Museum Boijmans Van Beuningen, Rotterdam, Netherlands, September 8, 2018–January 13, 2019
**OBJECT:** Peter Paul Rubens, *Head of a Young Man*, 1601–02, Blanton Museum of Art, The University of Texas at Austin, The Suida-Manning Collection, 1999

**EXHIBITION: Walter Darby Bannard: 1959–1962**
**VENUE:** Institute of Contemporary Art, Miami, FL
**DATES:** April 25, 2018–January 6, 2019
**OBJECT:** Walter Darby Bannard, *Ivy Parlor*, Blanton Museum of Art, The University of Texas at Austin, Gift of Miles Bellamy, 2001

**EXHIBITION: The Chiaroscuro Woodcut in Renaissance Italy**
**VENUE 1:** Los Angeles County Museum of Art, June 3–September 16, 2018
**VENUE 2:** National Gallery of Art, Washington, DC, October 14, 2018–January 16, 2019
**OBJECT:** Ugo da Carpi, *Diogenes*, Blanton Museum of Art, The University of Texas at Austin, Purchase through the generosity of Julia and Stephen Wilkinson, 2005

**EXHIBITION: Albert Bierstadt: Witness to a Changing West**
**VENUE 1:** Buffalo Bill Center of the West, Cody, Wyoming, June 8–September 30, 2018
**VENUE 2:** Gilcrease Museum, Tulsa, OK, November 1, 2018–February 10, 2019
EXHIBITION: Charles White: A Retrospective  
VENUE 1: Art Institute of Chicago, June 8–September 3, 2018  
VENUE 2: Museum of Modern Art, New York, October 2, 2018–January 13, 2019  
VENUE 3: Los Angeles County Museum of Art, March 3–June 6, 2019  
OBJECTS: All by Charles White, Gift of Susan G. and Edmund W. Gordon to the units of Black Studies and the Blanton Museum of Art at the University of Texas at Austin: Awaken from the Unknowing, 1961 (1st & 2nd venues); Wanted Poster Series #6, 1969 (1st & 2nd venues); I’ve Been Baked and I’ve Been Scorned, 1956 (2nd & 3rd venues); Wanted Poster Series #10, 1970 (2nd & 3rd venues)

EXHIBITION: A Tale of Two Worlds: A Dialogue between the MMK Collection and the History of Experimental Latin American Art, 1940s–1980s  
Venue: Museo de Arte Moderno de Buenos Aires, Argentina  
Dates: July 7–October 14, 2018  
Objects: 35 etchings by Luis Camnitzer from the Uruguayan Torture series

EXHIBITION: Abstract Climates: Frankenthaler in Provincetown  
VENUE 1: Provincetown Art Association and Museum, Provincetown, MA, July 6–September 2, 2018  
OBJECT: Helen Frankenthaler, Over the Circle, 1961, Blanton Museum of Art, The University of Texas at Austin, Gift of Mari and James A. Michener, 1991

EXHIBITION: Affective Affinities  
VENUE: Fundação Bienal de São Paulo, Brazil  
DATES: September 7–December 9, 2018  
OBJECTS: All by Feliciano Centurion, Museum purchase with funds provided by Donald R. Mullins, Jr., 2004: Cordero sacrificado [Sacrificed Lamb], 1996; Luz divina del alma [Divine Light of the Soul], ca. 1996; I adjust to my illness: flowers of love sickness, 1996; Reposa [Rest], ca. 1996; Soledad [Solitude], ca. 1996; Soy el alma que no muere [I am the soul that does not die], ca. 1996; Sueña [Dream], ca. 1996

EXHIBITION: Construction of the World—Art and Economy  
VENUE: Kunsthalle Mannheim, Germany  
DATES: October 11, 2018–February 3, 2019  
OBJECT: Philip Evergood, Dance Marathon, 1934, Blanton Museum of Art, The University of Texas at Austin, Gift of Mari and James A. Michener, 1991

EXHIBITION: Pop América, 1965–1975  
VENUE 2: Nasher Museum of Art at Duke University, Durham, NC, February 21–July 21, 2019  
VENUE 3: Block Museum of Art, Northwestern University, Evanston, IL, September 21–December 8, 2019  
Finances

FY2017–18 Blanton Operating Budget: $7,700,387

- University’s State Support: 18%  
  allocation of state funds through UT
- Museum Endowments: 29%  
  income from operating and program endowments
- Contributions: 27%  
  general operating contributions and gifts to support programs
- Earned Income: 26%  
  proceeds from admissions, memberships, facility rentals, and museum store sales
Thank You, Blanton Supporters!

We gratefully acknowledge the donors of gifts totaling $5,000 or more who provide financial and in-kind support for the Blanton’s acquisitions, exhibitions, operations, programming, and publications. Gifts recognized above were received between September 1, 2017 and August 31, 2018.

**Visionary Circle**

$500,000+

- Jeanne and Michael Klein

$250,000-$499,999

- Suzanne Deal Booth and David G. Booth
- Sally and Tom Dunning
- Scurlock Foundation
- Walton Family Foundation

$100,000-$249,999

- Leslie and Jack Blanton, Jr.
- Sarah and Ernest Butler
- Amanda and Glenn Fuhrman
- The Diane and Bruce Halle Foundation
- The Ronald and Jo Carole Lauder Foundation

- Matthew Marks Gallery
- The Moody Foundation
- Jack Shear
- Still Water Foundation
- Ellen and Steve Susman
- Judy and Charles Tate
- Carl & Marilynn Thoma Art Foundation

**Chairman’s Circle**

$50,000-$99,999

- Janet and Wilson Allen
- S. Javaid Anwar and Family
- Debra and Leon Black
- Kelli and Eddy Blanton
- Suzanne Deal Booth
- Ford Foundation
- Anthony Grant
- Agnes Gund
- Cecily E. Horton
- Lowe Foundation
- The Eugene McDermott Foundation
- Suzanne McFayden
- Lora Reynolds and Quincy Lee
- Helen and Chuck Schwab
- Elizabeth and Peter Wareing
- Graham Williford Foundation

$25,000-$49,999

- Baker + Carlson Arts
- David G. Booth
- Buena Vista Foundation
- Charina Endowment Fund, Inc.
- Michael Chesser
- Fairfax Dorn and Marc Glimcher
- Larry Gagosian
- Stephanie and David Goodman
- Stacy and Joel Hock
- Burdine Johnson Foundation
- Beth Robertson
- Anne and Richard Smalling
- Stedman West Foundation
- Anonymous

$10,000-$24,999

- Ellen and David Berman
- Lori and Tito Beveridge
- CFP Foundation
- Sylvie and Gary Crum
- Beverly Dale
- Alessandra Manning-Dolnier and Kurt Dolnier
- Frank+Victor
- Deborah Green and Clayton Aynesworth
- Shannon and Mark Hart
- Nancy and Bob Inman
- Mary Ralph Lowe

Libba and John H. Massey
- Chris Mattsson
- Charlaine and Red McCombs
- McCoy’s Building Supply
- Fredericka and David Middleton
- Alice Kleberg Reynolds Foundation
- Bequest of John A. Robertson
- Sotheby’s Texas Commission on the Arts
- Bridget and Patrick Wade
- Jessica and Jimmy Younger

**Benefactor’s Circle**

$5,000-$9,999

- Larry and Mary Ann Faulkner
- Kelley and Pat Frost
- Louise and Guy Griffeth
- Sonja and Joe E. Holt
- Heather James Fine Art
- Kenny and Susie Jastrow
- Nicole and George Jeffords
- Marilyn D. Johnson
- Elise and Russell Joseph
- Jenny and Trey Laird
- Kathleen Irvin Loughlin and Christopher Loughlin
- Anthony and Celeste Meier
- Leila and Walter Mischer
- Pam and David Ott
- Risa and Robert Parker
- Jill Wilkinson