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This bulletin offers a snapshot of the Blanton's multifaceted role as one of the most celebrated university museums in the world and as Austin's art museum. The exhibitions and acquisitions covered in these pages begin where the last Blanton bulletin concluded, in January 2014, and extend through summer 2016. The Blanton's programming during this period reflects the quality and uniqueness the museum strives for through its diverse forms of engagement with the community.

We aim for national distinction and for excellence in every endeavor, from fostering new knowledge about art and artists through groundbreaking exhibitions, to building our distinctive collection, which now includes almost 18,000 works of art. At the core of our work is a passion for seeing our visitors—the member, the student, the tourist, the first-time museumgoer—surprised, looking curiously, and smiling with inspiration.

The upcoming year will be a milestone one for the Blanton, with the unveiling of a comprehensive reinstallation of the museum's permanent collection throughout the second-floor galleries, and the well-anticipated opening of Ellsworth Kelly's *Austin* on the horizon.

We are deeply indebted to the many supporters, volunteers, members, and visitors who help the Blanton to realize its mission. We're proud to be your art museum, and it is my pleasure to share this bulletin with you.

A handwritten signature in black ink, reading "Simone".

Simone Jamille Wicha  
Director

## Ellsworth Kelly's *Austin*



The Blanton Museum of Art is honored to be realizing a monumental work of art by Ellsworth Kelly, who is considered one of the greatest American artists of all time. Gifted to the museum in January 2015, *Austin* is the first and only freestanding building designed by Kelly. He chose to call this work *Austin*, honoring his tradition of naming particular works of art for the places for which they are destined. Envisioned by Kelly as a site for joy and contemplation, *Austin* will be situated on the museum's grounds and will become a cornerstone of the Blanton's permanent collection.

An intimate stone building with vaulted ceilings and brilliant colored glass windows, *Austin* will welcome visitors to the Blanton and will serve as a gateway to The University of Texas at Austin. The building will be nestled within one of the largest green spaces on the university's campus and will sit along the sight lines of the Texas State Capitol. Certain to become a global destination, *Austin* will enrich the lives of visitors from around the world for years to come.



*Austin* brings the tradition of modernist artist-commissioned buildings into the twenty-first century. This distinguished tradition includes the *Rothko Chapel* in Houston, Texas, and Henri Matisse's *Chapelle du Rosaire* in Southern France. *Austin* is unique from these precedents, however, in that it is not intended as a religious space, and the artist designed every facet of the work, including the building itself and its three monumental colored glass windows, as well as a redwood totem and fourteen black-and-white marble panels that will also be on permanent view in the space.

The Blanton broke ground on *Austin* in October 2015, and the building is expected to open to the public in early 2018.

Ellsworth Kelly, *Austin*, 2015 (Top: model, panoramic photograph; Bottom: exterior rendering), artist-designed building with installation of colored glass windows, marble panels, and redwood totem, 60 ft. x 73 ft. x 26 ft. 4 in., Blanton Museum of Art, The University of Texas at Austin, Gift of the artist, 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, Jack and Leslie Blanton, Elizabeth and Peter Wareing, the Lowe Foundation, The Eugene McDermott Foundation, and Stedman West Foundation, with further support provided by Buena Vista Foundation, Judy and David Beck, Kelli and Eddy Blanton, Charles Butt, Mrs. Donald G. Fisher, Agnes Gund, and Lora Reynolds and Quincy Lee. Other support is thanks to Sylvie and Gary Crum, The Ronald and Jo Carole Lauder Foundation, Meinig Family Foundation, Mark and Shannon Hart, Emily Rauh Pulitzer, Helen and Charles Schwab, Lela and Robin Gibbs, Louise and Guy Griffeth, Terry and Tommy Smith, Susan and Mac Dunwoody, and Marlene Meyerson.

# Public Programs

More than 8,500 visitors attended the Blanton's public programs last year. These programs function as entry points for new visitors of diverse backgrounds, as well as for frequent museum visitors seeking to deepen their connections to and understanding of art. The museum's public programs take many different forms—from large lectures to intimate conversations, and from concerts to film screenings.

Every *Third Thursday* the museum's galleries stay open until 9 p.m. free of charge. The museum offers a diverse slate of programs to engage visitors during this popular time. *Beat the Rush* is the musical staple of the Blanton's *Third Thursday* programming, featuring performances within the art galleries that connect to works of art on display. Musical genres explored during this program include classical, jazz, mariachi, rock, and hip-hop. *Third Thursday* also features Spanish-language and "Slow Looking" tours, in addition to other special programming.

The Blanton offers exhibition tours to approximately 3,500 visitors per year. Tours are available every Thursday, Saturday, and Sunday, and during special events like *B scene*. The museum draws on its relationships with UT faculty from a range of academic disciplines, as well as outside experts, to provide unique *Perspectives* talks in the galleries.

Beyond gallery talks, the Blanton regularly hosts renowned artists and scholars in its 300-seat auditorium. Film screenings provide further opportunities for visitors interested in learning more about art and the exhibitions on view. In addition to *Beat the Rush*, the Blanton hosts the series *SoundSpace*, which fills the museum with musicians and sound and regularly draws around 1,000 visitors. Rounding out the museum's ongoing music series is the monthly concert Midday Music Series, a collaboration with UT's Butler School of Music.

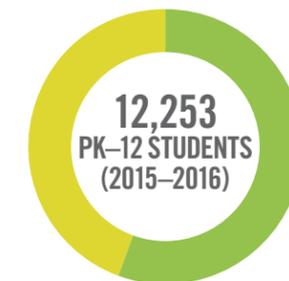
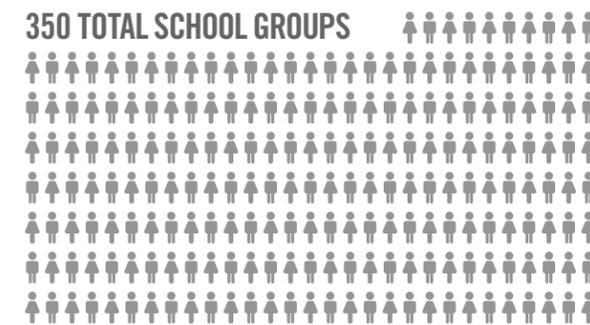


# PK–12 Programs

The Blanton is committed to offering innovative, curriculum-based museum experiences for Central Texas pre-K–12 students and their teachers from throughout the region. Last year the museum welcomed 12,253 school visitors, 66% of which came from low resource, Title I schools. Blanton PK–12 programs are designed to help build students' skills in literary and critical thinking, and support Austin Independent School District's Social and Emotional Learning (SEL) curriculum.

In Fall 2014, the Blanton offered a new menu of options for guided visits. It increased its multiple-visit roster to create more options for teachers, capitalizing on the success of its long-standing multiple-visit program Art Central, which traditionally served grades four and five. The museum expanded access to multiple-visit programs to include grades 2–12, and developed pre- and post-visit lessons for classroom use. In the academic year 2015–16, 34% of the Blanton's school program participants engaged in a three-visit sequence, enjoying fresh approaches to gallery teaching and learning. The Blanton relies on the talents of its Graduate Teaching Fellows—UT students pursuing professional development opportunities at the museum—to customize and lead lessons for PK–12 visitors.

In order to serve the region's large population of school children learning English or Spanish, the Blanton has developed a model of dual-language instruction in collaboration with the Bilingual and Bicultural Education Department at UT's College of Education. Now moving into its third year, the museum's bilingual co-teaching model has so far provided dual-language gallery instruction to more than 2,000 students. This initiative has been presented at national academic conferences in both art education and bilingual education, and recently two doctoral candidates in Education focused their dissertation research on this innovative model.



66% FROM TITLE I AND/OR  
UNDERSERVED SCHOOLS



PROVIDED WITH FREE  
BUS TRANSPORTATION  
EACH YEAR

# Family Programs

Over the past four years, the Blanton has made an increasing commitment to engaging young families. Self-guiding materials support families in their exploration of the galleries, providing materials for sketching, games, and conversation starters. Open studio hours each summer offer families opportunities to choose their own projects and explore new materials and techniques together. In addition, large-scale community events that attract family visitors, such as Austin Museum Day and Explore UT, welcome upwards of 6,000 participants each year.

Blanton family programs are designed to encourage thoughtful looking, making, and conversation across generations and family groupings. Parents and adult companions experience art with their children under the guidance of facilitators who are adept at linking art-making projects to gallery experiences. Studio projects are open-ended, yielding insights into material properties and the creative process.

Summer workshops are central to the museum's family programming and cater to a range of ages. The newest addition to the roster, *3ft Deep*, was introduced in summer 2016 to respond to the developmental needs of the museum's growing audience of three to five year-olds; it complements the longstanding *Artists and Authors* gallery experiences popular with that age group. *Deeper Dives* provides a more in-depth, 90-minute experience for families with children ages eight to twelve.

**Spotlight on Deeper Dives:** In the summer of 2016 one *Dive* explored the exhibition *Fixing Shadows: Contemporary Peruvian Photography, 1968–2015*. The gallery lesson centered on how Peruvian artists found artistic and social voice through the photographic medium, asking the group to consider the question, "What is the photographer revealing or concealing from us?" In the studio, participants pursued an art activity that utilized Polaroid cameras to produce self-portraits. Various materials were used to alter the printed photograph to create personal identification cards.



# Community Programs

The Blanton is committed to removing financial, linguistic, and cultural barriers to participation in its programs and the enjoyment of its exhibitions. The museum's education team actively encourages underrepresented groups to visit and learn, often partnering with social service organizations representing economically disadvantaged individuals in our community. For example: in collaboration with Art From the Streets, in 2015–16 the Blanton brought in sixty-one adult artists dealing with homelessness and related issues for a series of visits to the museum, inviting the artists to find inspiration in the collection and experiment with new materials and techniques.

Adult work groups in the community also benefit from customized workshops and retreats at the Blanton. Such groups may be seeking to improve their team dynamics and communication skills, or wish to connect with works of art as a way to stimulate reflection on professional challenges. The art museum environment can offer respite from demanding work and has been particularly sought out by health care professionals, including hospice workers, physicians, and chaplains.

In the past year, some 400 individuals came to the museum through partnerships with the following organizations:

- Andy Roddick Foundation**
- The Arc of the Art**
- Art From the Streets**
- Austin Bat Cave**
- ATX Kids Club – East Austin**
- Boys & Girls Club**
- Communities in Schools**
- Helping Hands Home for Children**
- Hospice Austin**
- Jewish Community Center– Senior Adult Programs**
- Neighborhood Longhorn Program**
- Pecan Street Elementary**
- Seton Family Healthcare**
- Family Medicine Residents; graduate students in Clinical Pastoral Education**
- Seton Shoal Creek Hospital – Eating Disorder Clinic**
- South Texas Art Therapy Association**



# Center for Prints and Drawings

# University Engagement

The Blanton's H-E-B Study Room, located within the Julia Matthews Wilkinson Center for Prints and Drawings, welcomes approximately 2,400 visitors per year, making it one of the most active print rooms in the country. Offering a venue for close examination of works on paper that are made available from the museum's collection storage, the print room provides a vital resource to faculty and students from The University of Texas at Austin, as well as to scholars and other visitors from outside the university. The H-E-B Study Room is open to the public; an appointment is required in order to visit.

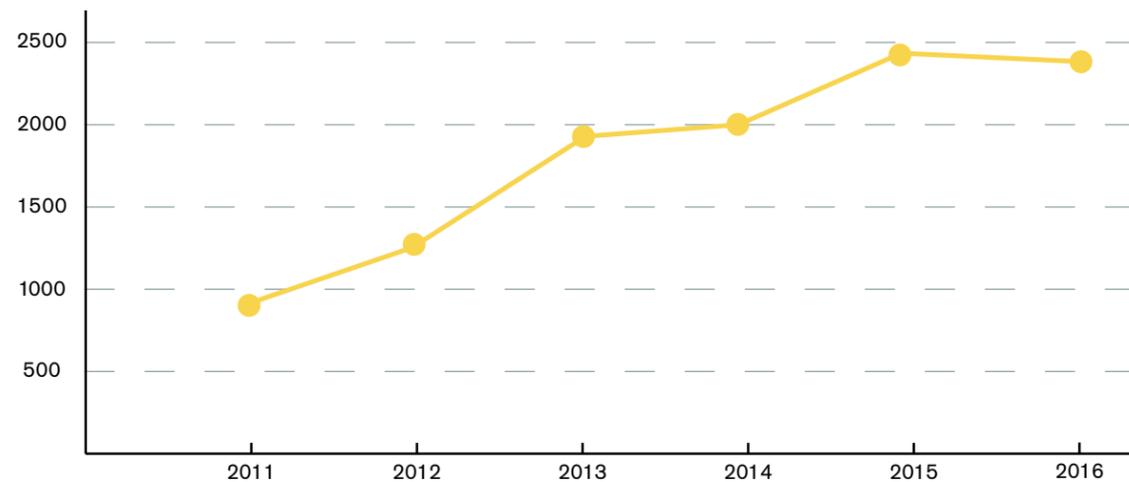
Approximately 19,000 students, faculty, and staff from The University of Texas at Austin visited the Blanton in 2015–16. Of this group, 3,800 UT students participated in a curriculum-based experience (CBE) at the Blanton. An additional 8,000 students came for a self-guided experience with their professors or teaching assistants; of this total 1,475 visited the H-E-B Study Room to look at works of art from the museum's collection that are not otherwise on display. The Blanton's CBEs are designed to engage students in deep looking and interpretive thinking, and establish strong connections to course goals across a variety of disciplines.

Classes from over fifty departments and colleges at the university visited the Blanton last year—from Asian Studies, African Diaspora Studies, Engineering, Government, History, Music, Natural Science, Nursing, and Pharmacy, to name but a few. Curricular engagement with the Blanton can take a variety of forms, from developing course content around objects in the permanent collection or a special temporary exhibition, to pulling works from storage for close examination by students and scholars in the Blanton's print Study Room, located within the Julia Matthews Wilkinson Center for Prints and Drawings.

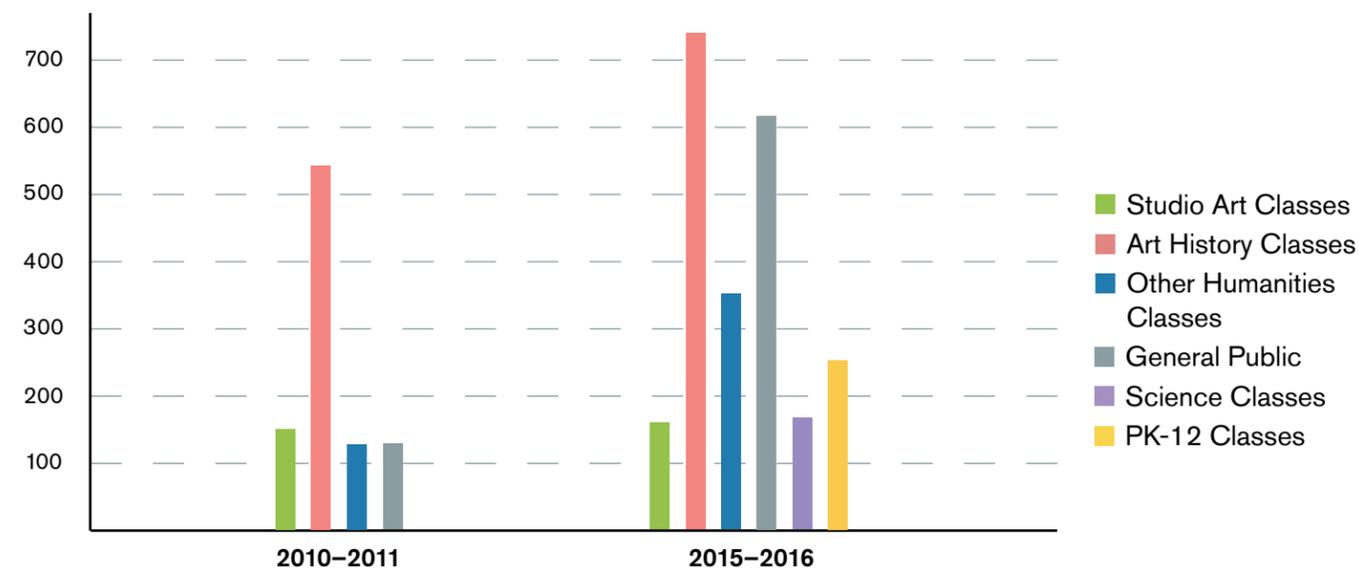
*In my Scientific Inquiries Across the Disciplines class, I want to instill a sense of adventure and curiosity in my students. Scientists also need to be able to deal with ambiguity and clearly communicate their ideas. Artists excel at this, and scientists have much to learn from artists in these areas.*

— DR. STUART REICHLER, COLLEGE OF NATURAL SCIENCES

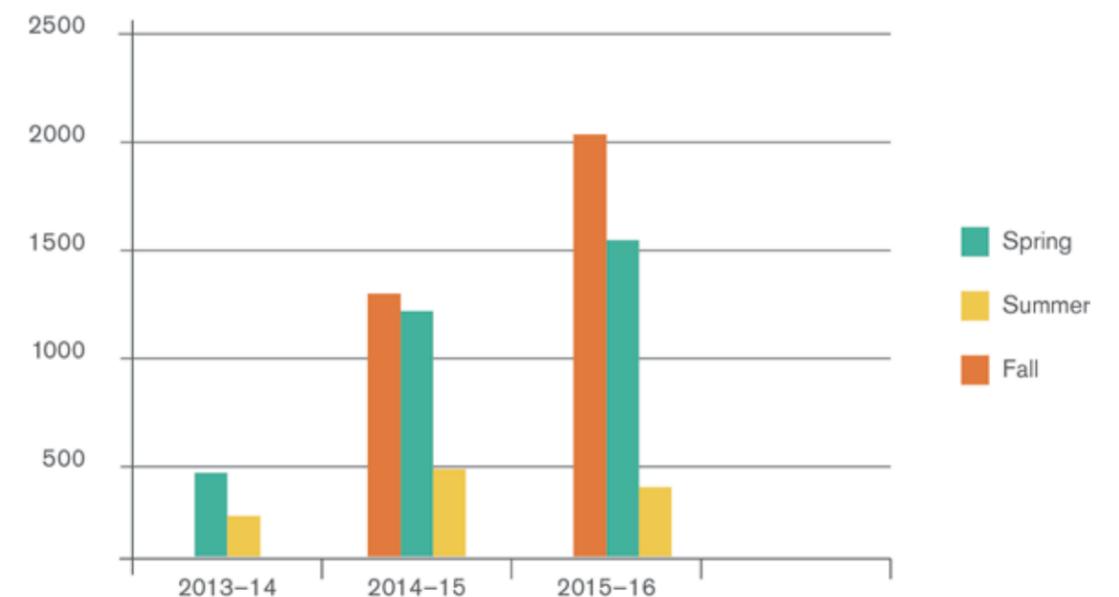
Study Room Visitors



Study Room Visitors by Discipline



UT Curriculum-Based Visits





## Spotlight on Student Success Initiatives

Over the past two academic years, the Blanton's engagement with campus has expanded to include exciting collaborations with leaders in UT's "Student Success Initiatives." This has involved designing new gallery experiences that support students deemed at risk of not graduating in four years by fostering their sense of belonging and building a positive, confident mindset. In 2015–16, the Blanton presented an interactive lecture to 500 freshmen in the University Leadership Network (ULN), a subset of the University's Student Success Initiatives. In addition, the Blanton prepared materials and a workshop to support upper-class mentors in leading small groups of these same freshmen through the museum in a community-building activity, and provided custom lessons for students on academic probation. The Blanton also hosts four to five ULN interns during the academic year as part of its larger internship and fellowship program.

## Professional Development Opportunities for UT Students

Last year some 300 UT students worked or volunteered at the Blanton. These students engaged in a wide variety of projects, contributing greatly to the museum's public service and gaining hands-on experience alongside some of the top professionals in the field.

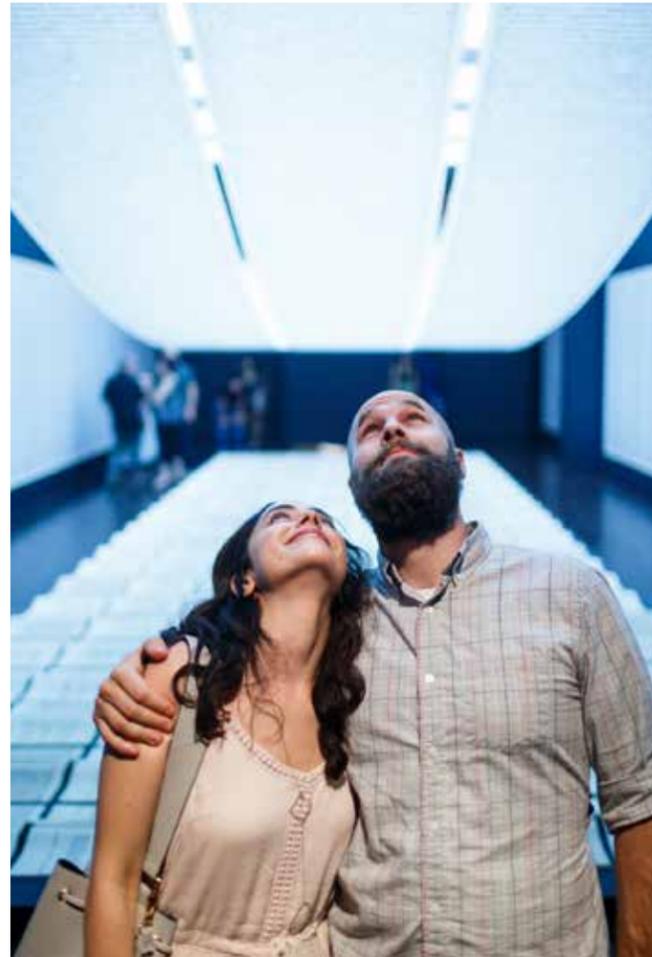
Work-study positions and internships are available to qualified undergraduates, and the Blanton partners with both the Plan II Honors Program and the University Leadership Network (ULN) to provide career-development opportunities. These students are placed throughout the museum—in public relations, special events, curatorial, education, and other departments. Undergraduate volunteers are also often critical to the success of large-scale events at the Blanton. Graduate Fellows, primarily from UT's Department of Art and Art History, participate in intensive, yearlong projects within the Blanton's curatorial and education departments. Last year the museum welcomed its second group of Andrew W. Mellon Fellows, who assist the Blanton's curatorial teams with research and planning. The museum also benefits from the work of its Graduate Teaching Fellows, who help craft customized gallery lessons for the Blanton's 12,253 annual pre-K–12 visitors. Additional fellowships are awarded annually to graduate students to support areas such as university engagement, public programs, and family and community programs.



# Membership

Membership is core to the museum's success and engagement within the community. Over 4,000 households currently enjoy membership to the Blanton, seventy-five of which have been museum members for twenty years or more.

In addition to free museum admission, members enjoy a variety of other benefits, such as invitations to exhibition previews and member-only tours. Members also receive complimentary admission to *B scene*, a vibrant after-hours event that takes place three times a year. Designed around themes related to current exhibitions, *B scene* reflects the fun and creative spirit that makes Austin unique.



# Events

*The Blanton hosts special after-hours events throughout the year that bring together Austin's art lovers.*

## B scene

The Blanton stays open late for *B scene*, an after-hours party that takes place three times a year and brings together art, music, and community. Often thematically tied to the exhibitions on view, *B scene* offers visitors a fun way to engage with the museum's program. *B scene Bossa Nova* accompanied *Moderno: Design for Modern Living in Brazil, Mexico, and Venezuela, 1940–1978*; while *Converging Lines: Eva Hesse and Sol LeWitt* was on view, *B scene* emulated a 1960s downtown New York City loft party; and for *Come As you Are: Art of the 1990s*, patrons rocked out to music from the era. Every *B scene* features tours of the galleries, snacks, and a cash bar.



## Art on the Edge

Originally conceived as an after party for the Blanton's biannual gala, Art on the Edge met with such great success that it grew to become a yearly standalone event. In 2016—the first time Art on the Edge was on its own—over 600 local tastemakers, young professionals, creatives, art lovers, and community leaders attended the lively black-tie party. All proceeds from the evening provide support for the Blanton's educational initiatives and exhibitions program.



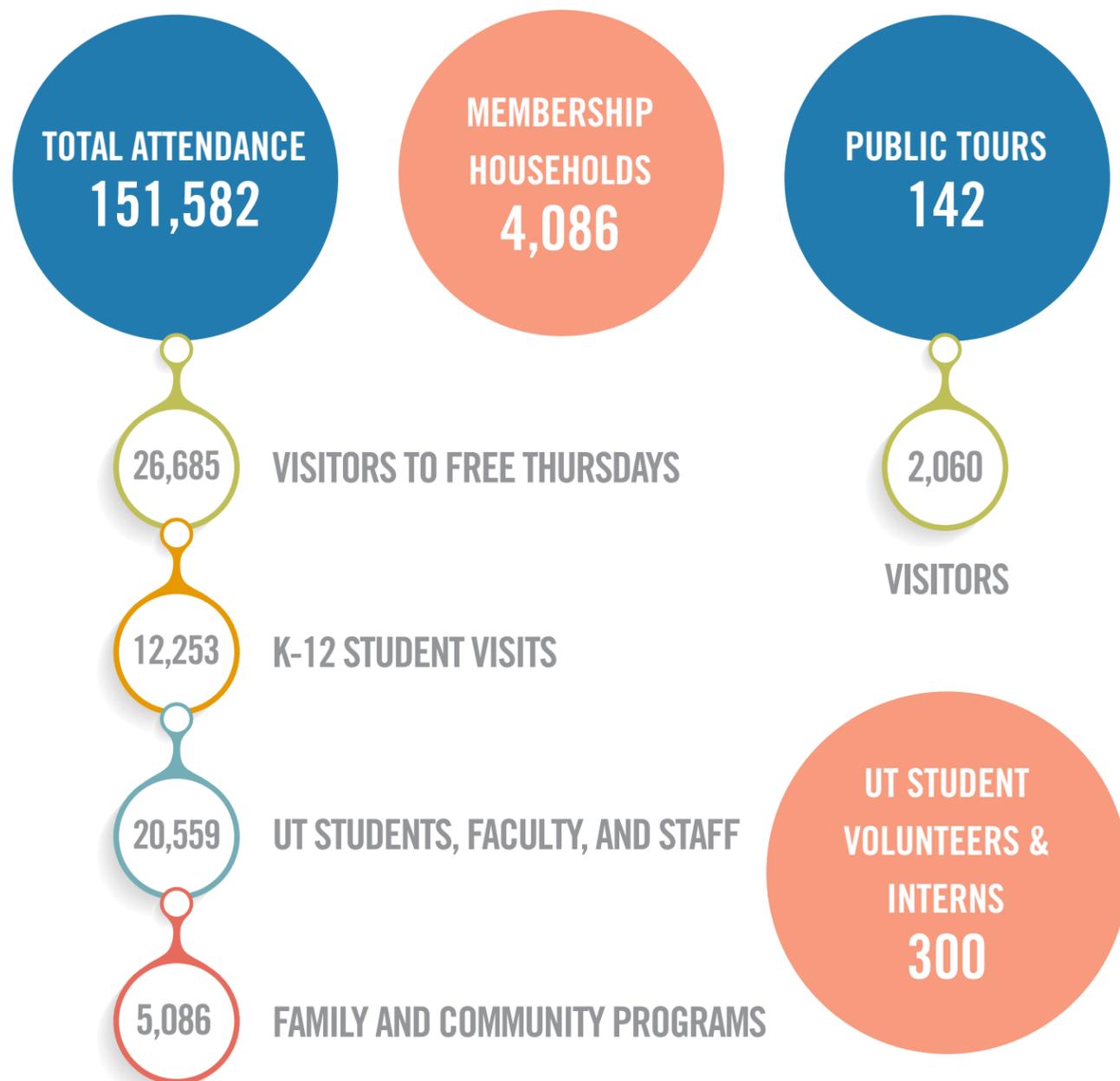
## Blanton Gala

Every other year the Blanton hosts a black-tie Gala to raise essential support for the museum's programs. The Blanton Gala brings together arts patrons and community and business leaders from around Texas and beyond, whose support is vital to helping the museum continue to achieve its mission to bring the life-enhancing power of art to visitors of all ages. The 2017 Gala will take place on February 11 and will honor Jeanne and Michael L. Klein and the transformative impact they have had on the Blanton.

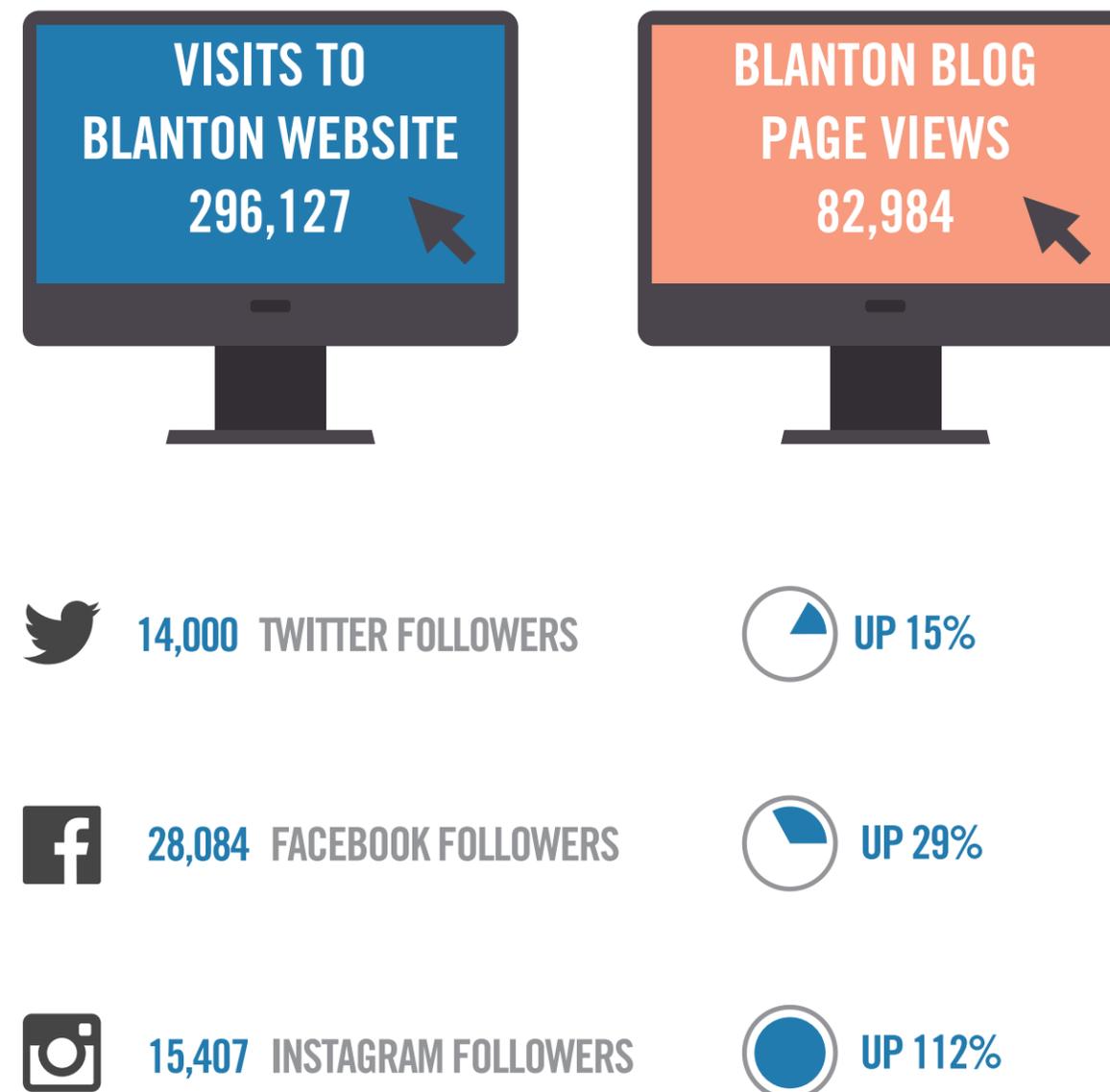


## SNAPSHOT OF BLANTON ATTENDANCE

FY16: SEPTEMBER 2015–AUGUST 2016



## SOCIAL MEDIA TRAFFIC



# Exhibitions

The following listing spans from January 2014 (where the last Blanton Bulletin concluded) through Summer 2016.

## **Converging Lines: Eva Hesse and Sol LeWitt**

February 23–May 18, 2014



Organized by the Blanton, this traveling exhibition explored the deeply influential friendship between two of the most significant American artists to emerge from the postwar era: Eva Hesse and Sol LeWitt. Their artistic practices diverged in innumerable, seemingly antithetical ways—LeWitt’s art is associated with ideas and system-based conceptual art while Hesse’s is associated with the body and her own hand. This exhibition of approximately forty works highlighted the crucial impact that their decade-long friendship had on both their lives and work. *Converging Lines* toured to the Addison American Art Gallery (September 11, 2015–January 10, 2016) and the Cleveland Museum of Art (April 3–July 31, 2016).



The accompanying exhibition catalogue, published in association with Yale University Press, was the first publication to demonstrate the reciprocal and profound influence Hesse and LeWitt had on each other’s lives and work.

This exhibition was organized by the Blanton Museum of Art and curated by Veronica Roberts.

Major funding for the exhibition was provided by the Henry Luce Foundation.

Support also was provided by Suzanne Deal Booth and David G. Booth, the Dedalus Foundation, Agnes Gund, George and Nicole Jeffords, and by the Terra Foundation for American Art on behalf of Board Member, Marilyn Thoma, with additional gifts from the Berman Family Foundation, Mickey Cartin, Eric Herschmann and family, Melissa Jones, the Robert Lehman Foundation, The Lindemann Family Collection, Kathleen Irvin Loughlin and Christopher Loughlin, and Lora Reynolds and Quincy Lee. The accompanying catalogue was made possible by Jeanne and Michael Klein, Lannan Foundation, and by Michael Chesser in memory of his brother, Terry Johnston Chesser.



*[Converging Lines] is not only art-historically significant, but poignant.*

—PETER PLAGENS, *THE WALL STREET JOURNAL*



CONVERGING LINES EVA HESSE AND SOL LEWITT

## **Between Mountains and Sea: Arts of the Ancient Andes**

February 1–June 22, 2014

Drawn from the collection of The University of Texas at Austin, this exhibition presented a selection of objects from some of the most complex coastal societies of the ancient Andes. The exhibition featured woven textiles, modeled ceramic bottles, painted vessels, and ceramic effigies that trace artistic development within ancient Andean culture prior to the rise of the Inka empire. Building on the Blanton’s foundation as a recognized center for collecting and preserving art from Latin America, this exhibition presented what are considered among the best-preserved records we have of what life was like among ancient Andean societies.



This exhibition was organized by the Blanton Museum of Art and guest curated by Kimberly Jones, with support from the Department of Art and Art History, The University of Texas at Austin.

Funding for the exhibition was provided in part by William and Bettye Nowlin.

## **Perception Unfolds: Looking at Deborah Hay’s Dance**

February 23–May 18, 2014



The Blanton’s first exhibition to focus on the art of dance, *Perception Unfolds: Looking at Deborah Hay’s Dance* celebrated the work of modern choreographer Deborah Hay. The museum’s unique presentation utilized cutting-edge multimedia technology—four translucent screens onto which multiple versions of a single dance were projected—encouraging audiences to engage viscerally with the dynamic piece. *Perception Unfolds* traveled to the Yale School of Art Gallery (October 7–December 4, 2014).

This exhibition was organized by the Blanton Museum of Art and curated by Annette DiMeo Carlozzi.

Funding for the exhibition was provided by Jeanne and Michael Klein and Judy and Charles Tate in honor of Annette DiMeo Carlozzi and by the Berman Family Foundation.

***In the Company of Cats & Dogs***

June 22–September 21, 2014



This exhibition of approximately 150 works from the Blanton's and other important collections around the country explored artists' representations of the relationship between people, cats, and dogs throughout history. The featured paintings, sculpture, and works on paper capture our attitudes and behavior toward these trusted companions, from ancient times through today. Drawing on research from several disciplines in the humanities and sciences, the exhibition engaged the expertise of UT faculty members Sam Gosling (Psychology) and Janet Davis (American Studies).

This exhibition was organized by the Blanton Museum of Art and curated by Francesca Consagra. Generous funding for the exhibition was provided by Dana and Gene Powell, with additional support from Leslie and Jack Blanton, Jr., the Carl and Marilyn Thoma Foundation, Cornelia and Meredith Long, Alessandra Manning-Dolnier and Kurt Dolnier, Susan and Richard Marcus, the Scurlock Foundation Exhibition Endowment, and a grant from Humanities Texas, the state affiliate of the National Endowment for the Humanities.



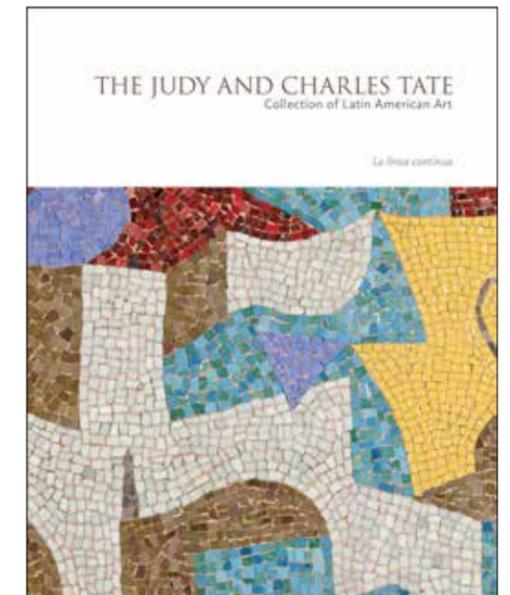
***La línea continua: The Judy and Charles Tate Collection of Latin American Art***

September 20, 2014–February 15, 2015

Celebrating a transformational gift from UT alumni Judy and Charles Tate to the Blanton, this exhibition featured highlights from the Tates' extraordinary collection of modern and contemporary Latin American art. The collection includes many artists who were key to the creation of modernism in their respective countries. The Tate gift introduced new artists to the Blanton's celebrated collection of Latin American art, while also deepening the museum's existing nucleus of innovative, postwar art from the region.

The fully illustrated exhibition catalogue, distributed by the University of Texas Press, reproduces the Tates' gift to the Blanton in its entirety.

This exhibition was organized by the Blanton Museum of Art and curated by Beverly Adams. This catalogue was made possible through support from the Office of the President at The University of Texas at Austin.



## James Drake: Anatomy of Drawing and Space (Brain Trash)

October 19, 2014–January 4, 2015



Featuring 1,242 drawings made over the course of two years of daily drawing practice, this exhibition offered a revealing look into the mind of one of today's most accomplished draftsmen. Hung in expansive, chronological grids, the drawings in this body of work reveal both the artist's process and preoccupations with imagery that ranges from the prosaic to complex meditations on life and death.

This exhibition was organized by the Museum of Contemporary Art San Diego, and was made possible by generous lead underwriting support from Tami and Michael Lang, and corporate underwriting from The San Diego County BMW Centers. Additional funding was received from Stephen Feinberg. The Blanton's managing curator was Annette DiMeo Carozzi.

Support for the exhibition at the Blanton was provided by Jeanne and Michael Klein, with additional funding from the Berman Family Foundation and the Alice Kleberg Reynolds Foundation.

## Witness: Art and Civil Rights in the Sixties

February 15–May 10, 2015

Organized on the 50th anniversary of the Civil Rights Act, this exhibition of 100 works by sixty-six artists offered a powerful look at the way American artists in the 1960s engaged with the struggle for civil rights. Through a variety of genres—from abstract painting to documentary photography—the artists featured in the exhibition worked to effect social change. For the Blanton's presentation of *Witness*, the museum borrowed several key works from the LBJ Library and Museum, including a portrait of LBJ by Normal Rockwell that normally hangs in the United States Senate.

This exhibition was organized by the Brooklyn Museum and made possible by the Ford Foundation. The Blanton's managing curator was Evan Garza.

 FORD FOUNDATION

Generous funding for this exhibition at the Blanton was provided by Jeanne and Michael Klein with major support from Alec Rhodes and additional gifts from Chase, Nancy and Bob Inman, Melissa Jones, Regina Rogers in memory of Jack S. Blanton, Sr., the Texas Commission on the Arts, and a grant from Humanities Texas, the state affiliate of the National Endowment for the Humanities.



## Wildly Strange: The Photographs of Ralph Eugene Meatyard

March 7–June 21, 2015

Organized in collaboration with campus partners the Harry Ransom Center and drawn from their collection, this exhibition of approximately thirty photographs provided an intimate look at the haunting vision of Ralph Eugene Meatyard. Capturing Meatyard's elaborately staged scenes and his experimentation with multiple exposure and blur to convey a dreamlike quality in his images, these photographs portray Meatyard's family and circle of influential writer and artist friends. The works in this exhibition were principally drawn from the archives of Meatyard's peers held at the Ransom Center.

This exhibition was organized by the Blanton Museum of Art in collaboration with the Harry Ransom Center, and curated by the Ransom Center's Curator of Photography Jessica McDonald.



## Impressionism and the Caribbean: Francisco Oller and His Transatlantic World

June 14–September 6, 2015



This exhibition was organized by the Brooklyn Museum and co-curated by Richard Aste, Curator of European Art, Brooklyn Museum, and Edward J. Sullivan, Helen Gould Sheppard Professor of the History of Art, New York University. Generous support for the exhibition was provided by the National Endowment for the Arts. The Blanton's managing curator was Beth Shook.

Funding for this exhibition at the Blanton was provided by the Ralph H. and Ruth J. McCullough Foundation, the Eugene McDermott Foundation, the Scurlock Foundation Exhibition Endowment, the Terra Foundation for American Art on behalf of Board Member, Marilyn Thoma, and an anonymous donor.

Media Sponsor:



## Natalie Frank: The Brothers Grimm

July 11–November 15, 2015



New York-based, Austin native Natalie Frank explores the darker side of familiar fairy tales in the vibrant and haunting series of drawings featured in *The Brothers Grimm*. Organized by The Drawing Center in New York and augmented at the Blanton by key loans from the Ransom Center, this exhibition showcased not only Frank's evocative vision, but also some of the more troubling episodes from Grimms' tales, long ago scrubbed from most editions. Frank brings issues of gender, sexuality, and troubling familial dynamics to the fore.

This exhibition is organized by The Drawing Center, New York, and made possible by the support of The Evelyn Toll Family Foundation, Merrill Mahan, Stephanie Ingrassia, Sarah Peter, Kim Manocherian, Irwin and MaryAnn Gold, and Liz Parks. Special thanks to Rhona Hoffman Gallery and ACME. The Blanton's managing curator was Veronica Roberts.

Funding for this exhibition at the Blanton is provided by Beverly Dale, Eric Herschmann and family, Jenny and Trey Laird, and Kathleen Irvin Loughlin and Christopher Loughlin.

## Moderno: Design for Living in Brazil, Mexico, and Venezuela, 1940–1978

October 11, 2015–January 17, 2016

The first exhibition entirely devoted to Latin American modern domestic design, *Moderno* showcased a range of innovative and beautiful objects—from furniture and ceramics to metalwork, drawings, and textiles—made by pioneering Latin American designers who transformed the domestic landscape during a period of rapid economic growth and urbanization. This exhibition was the first time many of these objects had been publicly exhibited. Including many one-of-a-kind as well as mass-produced objects, *Moderno* brought to life an exciting and little-known chapter in international mid-century design. The Blanton's presentation of *Moderno* also featured works drawn from the museum's collection.

This exhibition was organized by Americas Society, Inc., and made possible by the generous support of the National Endowment for the Arts; the New York State Council on the Arts; the New York City Department of Cultural Affairs; PRISA/Santillana USA; SRE/AMEXCID – CONACULTA – INBA and the Mexican Cultural Institute of New York; Jaime and Raquel Gilinski; Mex-Am Cultural Foundation; and Grupo DIARQ. The exhibition catalogue was made possible in part by a grant from Furthermore: a program of the J. M. Kaplan Fund.

Support for the exhibition at the Blanton was provided in part by Diego Gradowczyk and Isabella Hutchinson. The Blanton's managing curator was Beverly Adams

Media Sponsor: 



## The Crusader Bible: A Gothic Masterpiece

December 12, 2015–April 3, 2016



Organized in partnership with the Morgan Library & Museum in New York, *The Crusader Bible* showcased over forty unbound pages from one of the most celebrated French illuminated manuscripts of the Middle Ages. Likely created in Paris during the 1240s for King Louis IX, the manuscript traveled to seven countries over the next 700 years. It bears the imprints of its journey, featuring inscriptions in Latin, Persian, and Judeo-Persian. The Blanton's presentation also featured medieval arms and armor on loan from the Metropolitan Museum of Art to provide historical context for the illustrated material.

*The Crusader Bible: A Gothic Masterpiece* was organized by the Morgan Library & Museum, New York. The curator of the exhibition at the Morgan is William Voelkle, Senior Research Curator, Department of Medieval and Renaissance Manuscripts, The Morgan Library & Museum. The Crusader Bible is Morgan Library & Museum MS M.638, purchased by J.P. Morgan (1867-1943) in 1916. The Blanton's managing curator was Jeongho Park.

Generous funding for this exhibition was provided by the Still Water Foundation, with additional support provided by the Scurlock Foundation Exhibition Endowment, Sarah and Ernest Butler, Jessica and Jimmy Younger, and donors who contributed to the 2014 Annual Fund.

## Come As You Are: Art of the 1990s

February 21–May 15, 2016

*Come As You Are* was the first major museum survey to examine, within a historical context, art that emerged during the pivotal decade of the 1990s. Featuring work made between 1989 (the fall of the Berlin Wall) and 2001 (9/11), the exhibition encapsulated the spirit of a generation defined by the digital revolution and effects of globalization. Organized by the Montclair Art Museum in New Jersey, *Come As You Are* tracked this important period in art-making through the work of forty-five artists working in diverse media, from painting and sculpture to video and photography to installation and early Internet art.

This exhibition was organized by the Montclair Art Museum and made possible with generous support from The Andy Warhol Foundation for the Visual Arts. The Blanton's managing curator was Evan Garza.

Generous funding for this exhibition at the Blanton was provided by Jeanne and Michael Klein, with additional support provided by Kathleen Irvin Loughlin and Christopher Loughlin, and Jenny and Trey Laird.



## Fixing Shadows: Contemporary Peruvian Photography, 1968–2015

April 23–July 3, 2016



Realized in collaboration with UT's Harry Ransom Center, this exhibition explored a transformational period of artistic growth, political turmoil, and social engagement in Peru. Important Ransom Center works from the 1970s and 1980s were complemented by recent acquisitions made by the Blanton that reflect the more contemporary moment in this trajectory. As with previous collaborations with the Ransom Center, partnerships such as this allow the Blanton to showcase photography in its galleries—a central medium in contemporary art that has historically been underrepresented at the Blanton—while furthering its long-standing commitment to collecting and exhibiting art from Latin America.

This exhibition was organized by the Blanton Museum of Art in collaboration with the Harry Ransom Center and curated by Beverly Adams.



Bottom left: Dominguez, Carlos "Chino," *Madre e hijo con foto de padre desaparecido. Ayacucho, Perú* [Woman with child and photograph of missing husband. Ayacucho, Peru], 1985, Gelatin silver print, 14 x 10.9 in., Gift of William P. Wright, Jr., From the exhibition *The Peruvians As Seen By Peruvian Photographers*, curated by Fernando Castro and made available by the Texas Humanities Resource Center, a division of the Texas Committee for the Humanities, Photography Collection, Harry Ransom Center. Bottom right: Pablo Hare, *Miguel Grau, Bahía Tortugas, Ancash*, de la serie *Monumentos*, 2005–2012 [Miguel Grau, Bahía Tortugas, Ancash, from the series *Monuments*, 2005–2012], 2008, Inkjet print from 4 x 5 color negative film, 11 7/16 x 14 1/2 in., Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

The following listing spans from January 2014 (where the last Blanton Bulletin concluded) through Summer 2016.

## Goya: Mad Reason

June 19–September 25, 2016



Featuring nearly 150 prints and paintings by renowned Spanish court painter Francisco de Goya borrowed from Yale University Art Gallery's distinguished Arthur Ross Collection, *Goya: Mad Reason* showcased the artist's mastery of forms and concepts as he grappled with the changing political and intellectual landscape of early nineteenth-century Spain. Yale selected the Blanton as a partner for its Ross Collection sharing initiative, and the Blanton in turn selected Yale's superb Goya prints as the foundation for this exhibition. These prints were complemented by paintings loaned by the Kimbell Art Museum, the Meadows Museum, and the Museum of Fine Arts Houston.

This exhibition was organized by the Blanton Museum of Art with Douglas Cushing as managing curator.

Support for this exhibition was provided by Jessica and Jimmy Younger and the Samuel H. Kress Foundation, with additional support from the Yale University Art Gallery's Collection-Sharing Initiative, endowed by the Isabel B. Wilson Memorial Fund.

## Re-Envisioning the Virgin Mary: Colonial Painting from South America

September 20, 2014–July 3, 2016



Drawn from the celebrated private collections of Marilynn and Carl Thoma and Patricia Phelps de Cisneros, this two-part installation highlighted seven exquisite seventeenth- and eighteenth-century paintings of the Virgin Mary from colonial South America. Created in what are now the countries of Peru and Venezuela, these paintings represent devotions to Mary that were popular in Spain and brought to the Americas by Spanish colonists and illustrate how artistic styles, traditions, and subject matter were transmitted from Europe to America, and transformed in the process, during this era.

This installation was organized by the Blanton Museum of Art.

## Xu Bing: Book from the Sky

June 19, 2016–January 22, 2017

Xu Bing's *Book from the Sky* is considered a masterpiece of twentieth-century Chinese art and helped to usher in the avant-garde movement in post-Mao era China. The presentation of *Book from the Sky* marked the first occasion for the work to be shown in its full scale in Texas, allowing audiences to experience the piece as it was originally envisioned. The 1,500-square-foot installation comprised books, hanging scrolls, and wall panels, each filled with texts made up of pseudo-Chinese characters invented by the artist and carved onto wooden blocks. This momental, immersive work asks audiences to examine their faith in the written word and the authority of books.



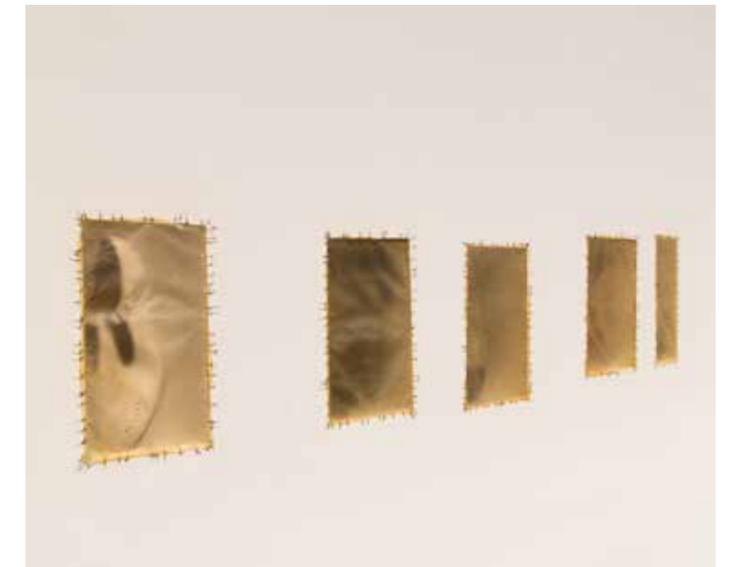
Xu Bing: *Book from the Sky* was organized by the Blanton Museum of Art with Hao Sheng as managing curator.

Generous funding for this exhibition was provided by the E. Rhodes and Leona B. Carpenter Foundation, with additional support provided by The Freeman Foundation, the Robert Lehman Foundation, and donors who contributed to the 2014 Annual Fund.

## Doris Salcedo

November 7, 2014–February 22, 2015

In conjunction with a public lecture that acclaimed international artist Doris Salcedo delivered at the Blanton, the museum installed a small group of the artist's sculptures. Salcedo is recognized as one of the leading sculptors of her generation, crossing international boundaries, and yet retaining her experience of her native Colombia as an important impetus for her work. The pieces in this installation addressed themes of loss and mourning—difficult, yet compelling topics that have a universal resonance.



The Doris Salcedo installation was organized by the Blanton Museum of Art. Generous funding was provided by the Diane and Bruce Halle Foundation.

Doris Salcedo, *Atrabiliarios [Defiant]* (detail, installation view), 1977, Drywall, shoes, cow bladder, and surgical thread, Linda Pace Foundation, and *Atrabiliarios [Defiant]* (detail, installation view), 1992–93, Drywall, shoes, cow bladder, and surgical thread, Collection of Diane and Bruce Halle

# Select Exhibition Loans

## Donald Moffett

August 29, 2015–February 28, 2016



Featuring works newly acquired by the Blanton, this intimate presentation featured a range of drawings, paintings, and video by New York-based, San Antonio native Donald Moffett. His work investigates issues of social justice and innovative uses of media and materials. Celebrated for its non-traditional approach to painting, Moffett's work was acquired by the Blanton as part of an initiative to increase its holdings of works by artists from or based in Texas. As a result of these recent efforts, the Blanton now has more works by Moffett than any other museum in the state.

This installation was organized by the Blanton Museum of Art.

Left: Donald Moffett, *Lot 102807X (Yellow)*, 2007, Acrylic polyvinyl acetate on linen and wall, with rayon and steel zipper, 72 x 72 in., Purchase through the generosity of Houston Endowment, Inc. in honor of Melissa Jones, with support from Jeanne and Michael Klein and Lora Reynolds and Quincy Lee, 2014. Right: Installation view of Donald Moffett, *Lot 011710 (O)*, 2010, Oil on linen on wood, 17 x 17 inches, Collection Lora Reynolds and Quincy Lee, Austin; *Lot 012210 (tilt)*, 2010, Oil on linen on wood, 17 x 17 inches, Jennifer and John Eagle, Dallas; *Lot 121909 (18/o)*, 2009, Oil on linen on wood, 17 x 17 inches, Gift of Jeanne and Michael Klein in honor of Veronica Roberts, 2014; *Lot 010110*, 2010, Oil on linen on wood, 17 x 17 inches, Jennifer and John Eagle, Dallas; *Lot 122109 (08c)*, 2009, Oil on linen on wood, 17 x 17 inches, Jennifer and John Eagle, Dallas

## Javier Téllez: El león de Caracas

March 12–July 3, 2016



In this special presentation, the Blanton presented a recently acquired video work by Venezuelan artist Javier Téllez. The video presents a taxidermied lion—the symbol of Caracas—being transported by a set of policeman down a hillside slum. Part political commentary and part elegy, this piece adds to the Blanton's growing video collection and also complements the museum's other Latin American holdings from this period.

This video installation was organized by the Blanton Museum of Art. Generous funding was provided by the Diane and Bruce Halle Foundation.

The following is a selection of works from the Blanton's collection that have been loaned to support the exhibition efforts of peer institutions nationally and internationally between January 2014 and August 2016.

### Radcliffe Bailey, *By the River*, 1997 included in:

*Kongo Across the Waters*  
Harn Museum of Art, October 22, 2013–March 23, 2014; Jimmy Carter Library and Museum, May 15–September 21, 2014; Princeton University Art Museum, October 25, 2014–January 25, 2015; New Orleans Museum of Art, February 27–May 25, 2015

### Byron Kim, *Synecdoche*, 1998 included in:

*Come As You Are: Art of the 1990s*  
Montclair Art Museum, September 20, 2014–January 12, 2015; Telfair Museums, June 12–September 20, 2015; University of Michigan Museum of Art, October 17, 2015–January 31, 2016; Blanton Museum of Art, February 17–May 15, 2016

1. Rudy Ayoroa, *Cube No. 1*, 1974
2. Luis Fernando Benedit, *Proyecto para un guramía cuerda 1 [Project for a Clockwork Gurami 1]*, 1974
3. Carlos Colombino, *Cosmonauta [Cosmonaut]*, 1968
4. Raquel Forner, *Astronauta y testigos, televisados [Astronaut and Witnesses, Televised]*, 1971
5. Gyula Kosice, *Untitled*, 1967
6. Gyula Kosice, *Untitled*, 1972
7. Gyula Kosice, *Maqueta D - Hábitat. Ciudad Hidroespacial [Maqueta D - Habitat. The Hydrospatial City]*, 1950 included in:

*Past Futures: Science Fiction, Space Travel, and Postwar Art of the Americas*  
Bowdoin College Museum of Art, March 5–June 7, 2015

1. Walter Ufer, *I Well Remember*, ca. 1930-35
2. Walter Ufer, *Returning the Stray*, 1925–29 included in:  
*Will-Amelia Sterns Price*  
Art Museum of Southeast Texas, April 25–August 30, 2015



Terry Adkins, *Single Bound*, 2000 included in:  
*All the World's Futures*  
Biennale di Venezia, Venice, May 9–November 22, 2015

1. Bill Bomar, *Taos Landscape*, not dated
2. Deforrest Judd, *Cave Dwellings*, 1956
3. Paul Maxwell, *Penumbra*, 1956
4. Donald Weismann, *Electronic Icon*, ca. 1958 included in:  
*The Modernist Impulse*  
The Grace Museum, May 9–August 8, 2015

Thomas Hart Benton, *Romance*, 1931–32 included in:  
*American Epics: Thomas Hart Benton and Hollywood*  
Peabody Essex Museum, June 6–September 7, 2015

1. Albert Bierstadt, *Indian Canoe*, ca. 1886
2. Jean-Baptiste-Camille Corot, *Ville d'Avray – au bord de l'étang*, ca. 1865–1870
3. Edward Eisenlohr, *On the Edge of White Rock Lake*, 1933
4. Perry Nichols, *Post Oak*, not dated
5. Paulus Potter, *The Bull*, 1650
6. Paulus Potter, *The Cowherd*, 1649
7. Olin Travis, *Landscape*, not dated
8. Joseph M. W. Turner, *Panoramic View of the Thames*, ca. 1796 included in:

*Frank Reaugh: Mentor and Master Painter of the American Southwest*  
Harry Ransom Center, August 4, 2015–January 3, 2016

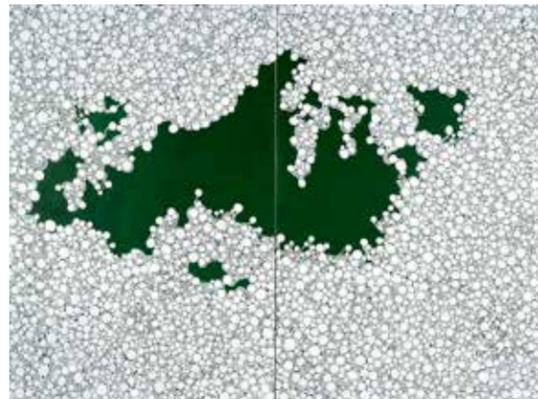
Tom Lea, *Stampede*, 1940 included in:  
*Tom Lea*  
Bullock Texas State History Museum, August 22, 2015–January 2, 2016

**Robert Henri, *East River Snow (Blackwell's Island)*, 1900**

included in:  
*Americanisms: Color and Gesture in the Works of the Ashcan School*  
 University Art Galleries, Texas A&M University, September 18–December 13, 2015

**Kazuya Sakai, *Filles de Kilimanjaro III (Miles Davis)*, 1976**

included in:  
*The Art of Music*  
 The San Diego Museum of Art, September 26, 2015–January 5, 2016; Palacio de Bellas Artes, Mexico City; March 8–May 29, 2016



**Yayoi Kusama, *Sprouting (The Transmigration of the Soul)*, 1987**

included in:  
*Yayoi Kusama—A Survey Show*  
 Louisiana Museum of Modern Art, Denmark, September 18, 2015–January 24, 2016

**Arlene Shechet, *One and Only*, 2011/2015**

included in:  
*Arlene Shechet: Urgent Matter*  
 Contemporary Art Museum St. Louis, Jan. 15–April 3, 2016

**Luis Jiménez, *Border Crossing*, 1987**

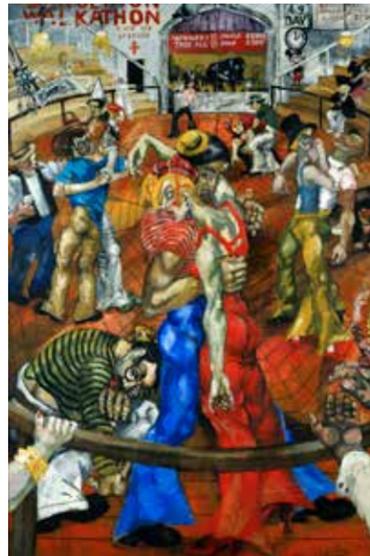
included in:  
*Life and Death on the Border 1910–1920*  
 Bullock Texas State History Museum, January 23–April 3, 2016

**Luca Cambiaso, *Christ Nailed to the Cross*, early 1580s**

included in:  
*Architecture of Life*  
 Berkeley Art Museum & Pacific Film Archive, January 26–May 31, 2016

**Jorge Macchi, in collaboration with David Oubiña, *La Flecha de Zenón [Zeno's Arrow]*, 1992**

included in:  
*Unfinished: Thoughts Left Visible*  
 Metropolitan Museum of Art at The Met Breuer, March 1–September 4, 2016



**Philip Evergood, *Dance Marathon*, 1934**

included in:  
*America After the Fall: Painting in the 1930s*  
 The Art Institute of Chicago; June 12–September 4, 2016; Musée de l'Orangerie, Paris, October 9, 2016–January 8, 2017; Royal Academy of Arts, London, February 19–May 21, 2017



**Peter Paul Rubens, *Head of a Young Man*, 1601–2**

included in:  
*Caravaggio and the North*  
 Museo Thyssen-Bornemisza, Madrid, June 14–September 18, 2016

The following listing spans from January 2014 (where the last Blanton Bulletin concluded) through Summer 2016. These works of art were received as gifts or promised to the Blanton's collection during this time, supporting the museum's goal of continuing to build a collection of excellence.

**Cherubino Alberti (Italian, 1553–1615)**

*Coat of Arms of Pope Paul V Borghese*, ca. 1605–1615  
 Pen and brown ink and brush and gray ink wash  
 14 1/2 x 11 3/16 in.  
 Gift of Kurt Dolnier and Alessandra Manning-Dolnier, 2015; 2015.23



**Heinrich Aldegrever (Paderborn, Germany, 1502 – Soest (Westphalia), Germany, circa 1561)**  
*Hercules slaying the Hydra*, 1550  
 Engraving  
 Gift of Lee Chesney III, 2016

**William Anastasi (b. Philadelphia, 1933)**

*Without Title (Subway Drawing)*, 2008  
 Graphite pencil on paper  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.35

**Without Title (Subway Drawing), 2008**

Graphite pencil on paper  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.36

**El Anatsui (b. Anyako, Ghana, 1944)**

*Seepage*, 2007  
 Aluminum and copper wire  
 144 x 195 in.  
 Gift of Jeanne and Michael Klein, 2015 (promised in 2009)

**Daniel Arsham (b. Cleveland, Ohio, 1980)**

DVD, endless loop  
 Promised gift of Jeanne and Michael Klein, 2015

**Walter Askin (b. Pasadena, California, 1929)**

*Festive Rite*, 1972  
 Lithograph  
 Gift of Lee Chesney III, 2016

**Frank Badur (b. Oranienburg, Germany, 1944)**

Untitled, 1996  
 Paper construction  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.37

Untitled, 2008

Gouache, pastel, and graphite on paper  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.38

Untitled, 2012

Gouache, pastel, and graphite on paper  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.39

**Burt Barr (b. New York City, 1938)**

*The Long Dissolve*, 1998  
 Video (black & white) (laser disc)  
 Promised gift of Jeanne and Michael Klein, 2015

**José Bedia (b. Havana, Cuba, 1959)**

*Kanda*, 1996  
 Acrylic, tempera, charcoal, and collage on paper  
 38 x 49 5/8 in.  
 Gift of Louis Grachos in honor of Jeanne and Michael Klein, 2014; 2014.17

**Ombele mboba, 1998**

Lithograph, edition 35/50  
 45 1/8 x 34 1/8 in.  
 Gift of Louis Grachos in honor of Jeanne and Michael Klein, 2014; 2014.18

**Oyá en lo suyo [Oyá in his Own World], 1998**

Lithograph, edition 35/50  
 34 1/8 x 45 1/8 in.  
 Gift of Louis Grachos in honor of Jeanne and Michael Klein, 2014; 2014.19

**Natalia Benedetti (b. Caracas, Venezuela, 1977)**

*Every Atom #2*, 2004  
 DVD  
 Promised gift of Jeanne and Michael Klein, 2015



**Dawoud Bey** (b. Queens, New York, 1953)  
*Kenosha I*, 1996  
 Four Polaroid Polacolor ER photographs  
 30 x 22 in., each; 60 x 44 in., overall  
 Gift of Lorri and Barry Hammer, 2014; 2014.31.1/4-4/4

*Oris*, 1996  
 Four Polaroid Polacolor ER photographs  
 30 x 22 in., each; 60 x 44 in., overall  
 Gift of Lorri and Barry Hammer, 2014; 2014.32.1/4-4/4

**Mary Walling Blackburn** (b. Orange, California, 1972)  
*Accidental Pornographies: Lesson Plans 1–9*, 2010  
 Series of 9 etchings with charcoal, graphite, blood, and ink on paper  
 35 1/2 x 24 in., each  
 Gift of Michael Chesser and Laurence Miller, 2015; 2015.1-19

**Gregory Blackstock** (b. Seattle, Washington, 1946)  
*The Historic and Rare Student Model Petosa Accordions—Color Version*, 2016  
 Graphite, permanent marker, and colored pencil on paper  
 62 1/4 x 31 in.  
 Purchase through the generosity of Shari D. Behnke, The New Foundation Seattle, 2016



**Regina Bogat**  
 (b. Brooklyn, New York, 1928)  
*Cord Painting 14*, 1977  
 Acrylic with nylon and satin cords on canvas  
 72 x 60 in., canvas; 94 1/2 x 60 in., overall  
 Purchase through the generosity of the Houston Endowment, Inc., in honor of Melissa Jones, 2014; 2014.67

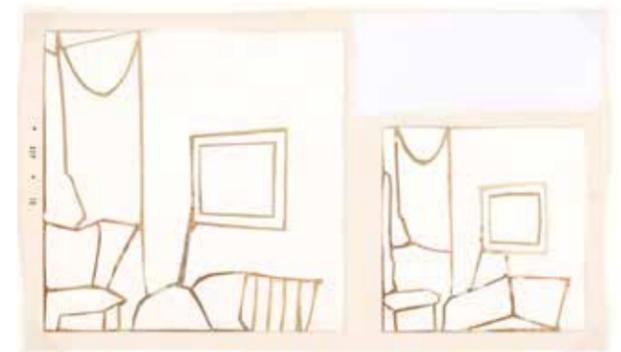
**Dove Bradshaw** (b. New York City, 1949)  
*Performance Burned/Fire Extinguisher*, 1976–2004  
 Soot and photo offset prints  
 12 1/4 x 8 1/4 in.  
 Gift of the artist, 2015; 2015.11.1/2-2/2



**Rodolphe Bresdin**  
 (Montrelais, France, 1822 – Sèvres, France, 1885)  
*Le Bon Samaritain [The Good Samaritan]*, 1861 (printed 1867)  
 Lithograph on tan chine collé on white wove paper  
 26 3/8 x 20 1/16 in.  
 Purchase through the generosity of the Still Water Foundation, 2015; 2015.28

**Tania Bruguera** (b. Havana, Cuba, 1968)  
*Study for Poetic Justice*, 2003  
 Mixed media construction with used teabags stitched to canvas and digital video  
 4 x 4 ft., each; 8 x 8 ft. installation  
 Promised gift of Jeanne and Michael Klein, 2015

**Sarah Cain** (b. Albany, New York, 1979)  
*group eleven*, 2015  
 Five drawings; Gouache, acrylic paint, metallic and pearlescent paints on found dollar bills  
 10 1/2 x 37 3/4 in., overall  
 Gift of Suzanne Deal Booth, 2015



**Johanna Calle** (b. Bogotá, Colombia, 1965)  
*Polaroides Dobles Rayadas [Double Erased Polaroids]*, 2012  
 Cut chromogenic prints on Kodak paper  
 3 1/4 x 5 3/4 in.  
 Susman Collection, 2014; 2014.5

*Double erased Polaroid*, 2012  
 Cut chromogenic prints on Kodak paper  
 3 1/4 x 5 3/4 in.  
 Susman Collection, 2014; 2014.6

**Jacques Callot** (Nancy, 1592–1635)  
*The man running (L'homme qui court)*, 1617  
 Etching  
 Gift of Lee Chesney III, 2016



**Antonio Caro** (b. Bogotá, Colombia, 1950)  
*Colombia Coca-Cola*, 2010  
 Enamel on tin, edition 10/11  
 27 1/2 x 39 3/8 in.  
 Susman Collection, 2014; 2014.64

**Antonio Caro** (b. Bogotá, Colombia, 1950)  
*Aquí no cabe el arte [Art Does Not Fit Here]*, 1972–2014  
Acrylic with pencil on sixteen sheets  
39 1/2 x 27 5/8 in., each; 39 1/2 x 441 in., overall  
Susman Collection, 2014; 2014.63.1-16

**Alejandro Cesarco** (b. Montevideo, Uruguay, 1975)  
Untitled (Dante/Calvino), 2004  
10 archival ink-jet prints, edition 2 of 2, AP  
16 x 20 in., each  
Gift of Laurence Miller in honor of Gabriel Perez-Barreiro, 2015;  
2015.6.1-10

**Jamal Cyrus** (b. Houston, Texas, 1973)  
*Eroding Witness 7a*, 2014  
*Eroding Witness 7b*, 2014  
*Eroding Witness 7c*, 2014  
*Eroding Witness 7d*, 2014  
4 laser-cut papyruses  
27 x 16 3/4 in., each  
Purchase through the generosity of Jeanne and Michael Klein,  
2014; 2014.68.1-4

**Pietro Consagra**  
(Mazara del Vallo, Italy, 1920 – Milan, Italy, 2005)  
*Project*, circa 1960s  
Bronze  
16 15/16 x 5 1/8 x 1 3/8 in.  
Promised gift of Jeanne and Michael Klein, 2016

*Two maquettes for a fountain*, 1963  
Metal  
Promised gift of Jeanne and Michael Klein, 2016

**Cynthia Daignault** (b. Baltimore, Maryland, 1978)  
*"The mysterious arrival of an unusual letter"*, 2015–16  
Seven works from the series,  
Oil on linen mounted on cardstock (recto); Pressure-sensitive  
labels and postage stamps on cardstock (verso)  
5 x 7 in.  
Gift of Allison and Terry Montesi, 2016

**N. Dash** (b. Miami Beach, Florida, 1980)  
*Commuter (2)*, 2015  
Graphite, paper  
21 x 16 in.  
Promised gift of Lora Reynolds and Quincy Lee, 2015

*Commuter (9)*, 2011  
Pigment, paper  
11 1/4 x 14 3/4 in.  
Promised gift of Lora Reynolds and Quincy Lee, 201

**Stephen Dean** (b. Paris, France, 1968)  
*Grand Prix*, 2006  
Color video with sound (Format 4:3, NTSC)  
Promised gift of Jeanne and Michael Klein, 2015

**Orazio De Gennaro** (b. Benevento, Italy, 1957)  
*Study—Shells*, 1987  
Graphite pencil on paper  
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.40

*Study—Trees*, 1987  
Graphite pencil on paper  
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.41



**Milagros de la Torre** (b. Lima, Peru, 1965)  
*Bajo el sol negro [Under the Black Sun]*, 1991–93  
Hand-dyed gelatin silver print, Mercurochrome  
1 3/4 x 3 1/8 in.  
Susman Collection, 2016

**Milagros de la Torre** (b. Lima, Peru, 1965)  
*Bajo el sol negro [Under the Black Sun]*, 1991–93  
Hand-dyed gelatin silver print, Mercurochrome  
1 3/4 x 3 1/8 in.  
Susman Collection, 2016

*Bajo el sol negro [Under the Black Sun]*, 1991–93  
Hand-dyed gelatin silver print, ribbon, Mercurochrome  
4 3/4 x 1 3/8 in.  
Susman Collection, 2016

**Adolf Dehn** (Waterville, Minnesota, 1895 – New York City, 1986)  
*Landscape for Margaret*, 1929  
Brush and pen and ink  
12 x 40 in.  
Gift of John A. Robertson and Carlota S. Smith, 2014; 2014.25



**Thomas Demand** (b. Munich, Germany, 1964)  
*Rain/Regan*, 2008  
Super-16mm film loop, stereo (6 channel sound)  
Promised gift of Jeanne and Michael Klein, 2015

**James Drake** (b. Cologne, Germany, 1969)  
*Tongue-Cut Sparrows (Inside Outside)*, 2006–7  
DVD, 2 discs  
Promised gift of Jeanne and Michael Klein, 2015

**Copy after Albrecht Dürer**  
*The Four Horsemen of the Apocalypse*, late 18th century  
Etching  
Gift of Lee Chesney III, 2016

**Kota Ezawa** (b. Cologne, Germany, 1969)  
*The Simpson Verdict*, 2002  
DVD  
Promised gift of Jeanne and Michael Klein, 2015

**Kota Ezawa** (b. Cologne, Germany, 1969)  
*Lennon Sontag Beuys*, 2004  
DVD  
Promised gift of Jeanne and Michael Klein, 2015

**Sam Francis**  
(San Mateo, California, 1923 – Santa Monica, California, 1994)  
Untitled, 1974  
Ink on paper  
8 x 7 in.  
Gift of the Sam Francis Foundation, 2014; 2014.20

Untitled, circa 1978–80  
Ink with gel medium  
16 x 19 in.  
Gift of the Sam Francis Foundation, 2014; 2014.21

Untitled, 1975  
Lithograph  
22 x 30 1/3 in.  
Gift of the Sam Francis Foundation, 2014; 2014.22

Untitled, 1975  
Lithograph  
27 x 35 in.  
Gift of the Sam Francis Foundation, 2014; 2014.23

Untitled, 1982  
Aquatint and sugar lift  
20 x 15 in.  
Gift of the Sam Francis Foundation, 2014; 2014.24

**Natalie Frank** (b. Austin, Texas, 1980)  
*Rapunzel I*, 2011–14  
Gouache and chalk pastel on paper  
22 x 30 in.  
Purchase through the generosity of the Houston Endowment, Inc.,  
in honor of Melissa Jones, 2014; 2014.65

*Rapunzel II*, 2011–14  
Gouache and chalk pastel on paper  
22 x 30 in.  
Purchase through the generosity of the Houston Endowment, Inc.,  
in honor of Melissa Jones, 2014; 2014.66

*Rapunzel III*, 2011–14  
Gouache and chalk pastel on paper  
Sheet: 30 x 22 in.  
Promised gift of Brent Hasty and Stephen Mills, 2015

*Cinderella I*, 2011–14  
Gouache and chalk pastel on paper  
Sheet: 30 x 22 in.  
Promised gift of Kathleen Irvin Loughlin and Chris Loughlin, 2015

**Natalie Frank** (b. Austin, Texas, 1980)

*Cinderella II*, 2011–14

Gouache and chalk pastel on paper

Sheet: 30 x 22 in.

Promised gift of Kathleen Irvin Loughlin and Chris Loughlin, 2015

*Cinderella III*, 2011–14

Gouache and chalk pastel on paper

Sheet: 30 x 22 in.

Promised gift of Kathleen Irvin Loughlin and Chris Loughlin, 2015

*Cinderella IV*, 2011–14

Gouache and chalk pastel on paper

Sheet: 30 x 22 in.

Promised gift of Kathleen Irvin Loughlin and Chris Loughlin, 2015

**Brian Fridge** (b. Fort Worth, Texas, 1969)

*Vault Sequence*, 1997

DVD (black and white, silent)

Promised gift of Jeanne and Michael Klein, 2015

**Sabine Friesicke** (b. Hamburg, Germany, 1960)

Untitled, 2000

Mixed media on paper

Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.42

Untitled, 2006

Mixed media on paper

Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.43

**Erik Frydenborg** (b. Miami, Florida, 1977)

*Five Ways to Take a Bath*, 2010

Lightjet print mounted on Sintra

39 1/2 x 25 1/4 in.

Gift of Mary Leigh Cherry and Tony de los Reyes, Los Angeles, 2014; 2014.73

**Flavia Gandolfo** (b. Lima, Peru, 1967)

*En otra parte [In a Different Place]*, 2009

Hardbound artist's book, offset printing

16 x 25 in.

Gift of the David Rockefeller Center for Latin American Studies at Harvard University, 2016

**Anna Bella Geiger** (b. Rio de Janeiro, Brazil, 1933)

*Mapas elementares no. 1 [Elementary Maps No. 1]*, 1976

Black and white video with sound

Susman Collection, 2015; 2015.3



**Anna Bella Geiger** (b. Rio de Janeiro, Brazil, 1933)

*Passagens II [Passages II]*, 1974

Black and white video with sound

Susman Collection, 2015; 2015.4

**Luis González Palma** (b. Guatemala City, Guatemala, 1957)

*El Canto después del encuentro [The Melody after the Meeting]*, 2004

Kodalith, gold leaf, and red paper embedded in resin  
35 x 70 in.

Gift of Lorri and Barry Hammer, 2015

**Allan Graham** (b. San Francisco, 1943)

*Judas Hangs Himself*, 1984

Bible pages and pigment on canvas and wood

84 5/16 x 14 x 17 1/4 in.

Gift of Sherry Remez, 2014; 2014.16

**Alexandra Grant** (b. Fairview Park, Ohio, 1973)

*Shadow (5)*, after Keanu Reeves's "You are not here not even," 2016

Acrylic pigment printed on Arches velour paper rough  
60 x 40 in.

Purchase through the generosity of The Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors, 2016

**Francis Seymour Haden**

(London, Bramdean (Hampshire), 1818–1910)

*The Mill Wheel*, n.d.

Etching on zinc

Gift of Lee Chesney III, 2016

*The Moat House*, 1865

Etching and drypoint

Gift of Lee Chesney III, 2016

**Pablo Hare** (b. Lima, Peru, 1972)

*María Agripina, Ica*, de la serie *Monumentos*, 2005–2012 [*María Agripina, Ica*, from the series *Monuments*, 2005–2012], 2005

Inkjet print on fiber paper from 4 x 5 color negative

11 7/16 x 14 1/2 in.

Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

*Saúl Cantoral, Marcona, Ica*, de la serie *Monumentos*, 2005–2012 [*Saúl Cantoral, Marcona, Ica*, from the series *Monuments*, 2005–2012], 2005

Inkjet print on fiber paper from 4 x 5 color negative

11 7/16 x 14 1/2 in.

Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

*Camaná, Arequipa*, de la serie *Monumentos*, 2005–2012

[*Camaná, Arequipa*, from the series *Monuments*, 2005–2012], 2006

Inkjet print on fiber paper from 4 x 5 color negative

11 7/16 x 14 1/2 in.

Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016



**Pablo Hare** (b. Lima, Peru, 1972)

*Haya de la Torre, Casma, Ancash*, de la serie *Monumentos*, 2005–2012 [*Haya de la Torre, Casma, Ancash*, from the series *Monuments*, 2005–2012], 2006

Inkjet print on fiber paper from 4 x 5 color negative

11 7/16 x 14 1/2 in.

Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

**Pablo Hare** (b. Lima, Peru, 1972)

*Señor de Sipán, Lambayeque*, 2006

Inkjet print on fiber paper from 4 x 5 color negative

11 7/16 x 14 1/2 in.

Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

*Apurlec #1, Lambayeque*, de la serie *Monumentos*, 2005–2012 [*Apurlec #1, Lambayeque*, from the series *Monuments*, 2005–2012], 2008

Inkjet print on fiber paper from 4 x 5 color negative

11 7/16 x 14 1/2 in.

Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

*Calca, Valle de Urubamba, Cusco*, 2008

Inkjet print on fiber paper from 4 x 5 color negative

11 7/16 x 14 1/2 in.

Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

*Huayre, Junín*, de la serie *Monumentos*, 2005–2012 [*Huayre, Junín*, from the series *Monuments*, 2005–2012], 2008

Inkjet print on fiber paper from 4 x 5 color negative 11 7/16 x 14 1/2 in.

Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

*Miguel Grau, Bahía Tortugas, Ancash*, de la serie *Monumentos*, 2005–2012 [*Miguel Grau, Bahía Tortugas, Ancash*, from the series *Monuments*, 2005–2012], 2008

Inkjet print on fiber paper from 4 x 5 color negative 11 7/16 x 14 1/2 in.

Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

*Pacasmayo #2, La Libertad*, de la serie *Monumentos*, 2005–2012 [*Pacasmayo #2, Freedom*, from the series *Monuments*, 2005–2012], 2008

Inkjet print on fiber paper from 4 x 5 color negative 11 7/16 x 14 1/2 in.

Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

**Pablo Hare** (b. Lima, Peru, 1972)  
*María Reiche, Nazca, Ica*, de la serie *Monumentos*, 2005–2012  
 [María Reiche, Nazca, Ica, from the series *Monuments*, 2005–2012], 2010  
 Inkjet print on fiber paper from 4 x 5 color negative  
 11 7/16 x 14 1/2 in.  
 Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016

**George Herms** (b. Woodland, California, 1935)  
 Untitled, 2009  
 Collage  
 12 x 9 in.  
 Purchase through the generosity of the Houston Endowment, Inc., in honor of Melissa Jones, 2014; 2014.69



**George Herms** (b. Woodland, California, 1935)  
 Untitled, 2009  
 Collage of envelopes  
 14 x 11 in.  
 Gift of Michael Chesser in honor of Sarah Bancroft and Laurence Miller, 2015; 2015.8

Untitled, 2009  
 Collage of paper with pen  
 Sheet: 12 x 8 7/8 in.  
 Promised gift of Michael Chesser, 2015

**George Herms** (b. Woodland, California, 1935)  
 Untitled, 2009  
 Collage of envelopes and colored paper  
 Sheet: 14 3/16 x 8 7/8 in.  
 Promised gift of Michael Chesser, 2015

**Christine Hiebert** (b. Basel, Switzerland, 1960)  
 Untitled, 2010  
 Charcoal and graphite pencil on paper  
 8 x 9 3/8 in.  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.44

**Katharina Hinsberg** (b. Karlsruhe, Germany, 1967)  
 Untitled, 2005  
 Marker on paper  
 8 1/4 x 5 7/8 in.  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.45



**Edi Hirose**  
 (b. Lima, Peru, 1975)  
*Canteras del sillar, Arequipa*, from the *Expansion series*, 2015  
 Chromogenic print on cotton paper  
 43 x 54 in.  
 Purchase with proceeds from the Blanton Museum Shop, 2016

*Canteras del sillar, Arequipa*, from the *Expansion series*, 2015  
 Chromogenic print on cotton paper  
 43 x 54 in.  
 Purchase with proceeds from the Blanton Museum Shop, 2016

**Teresa Hubbard / Alexander Birchler** (Hubbard: b. Dublin, Ireland, 1965; Birchler: b. Baden, Switzerland, 1962)  
*Giant*, 2014  
 High-definition video with sound on 3 screens, 30-minute loop, ed. 1/6  
 Commissioned by Ballroom Marfa  
 Gift of Jeanne and Michael Klein and Suzanne Deal Booth, 2015, 2015.17

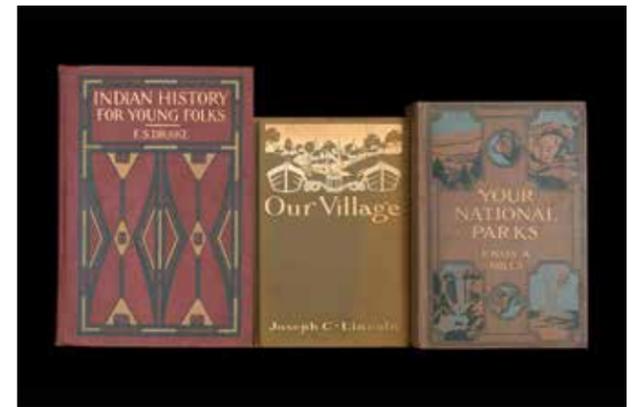
*Tape*, 2009  
 Four digital archival prints  
 24 x 30 in., each  
 Gift of Jeanne and Michael Klein, 2015, 2015.19.1/4-4/4

**Mary Ijichi** (b. Oakland, California, 1952)  
*Composition of Place #33*, 1999  
 Acrylic and string on Mylar  
 36 1/8 x 24 in.  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.46

**Luis Jiménez** (El Paso, Texas, 1940 – Hondo, New Mexico, 2006)  
 Untitled (*Sleeping Nude, Carmen*), 1969  
 Colored chalks and graphite pencil with blending over scratching on yellow paper  
 14 1/8 x 24 in.  
 Gift of Mr. and Mrs. Darcy A. Frownfelner, 2015, 2015.18

**Daniel Joglar** (b. Mar del Plata, Argentina, 1966)  
*Cuaderno de bitácora [Logbook]*, 2006  
 Sharpening block, erasers, notebook, note cards, paint sample, tortillon, pencil sharpener, funnel, architect's scale, and sticky notes in glass and wood vitrine with wood base  
 66 x 23 x 23 in.  
 Gift of Antonio C. La Pastina and Dale A. Rice, 2015; 2015.1

**Isaac Julien** (b. London, England, 1960)  
*True North, Ice Project*, 2004  
 Single screen, DVD film  
 Promised gift of Jeanne and Michael Klein, 2015

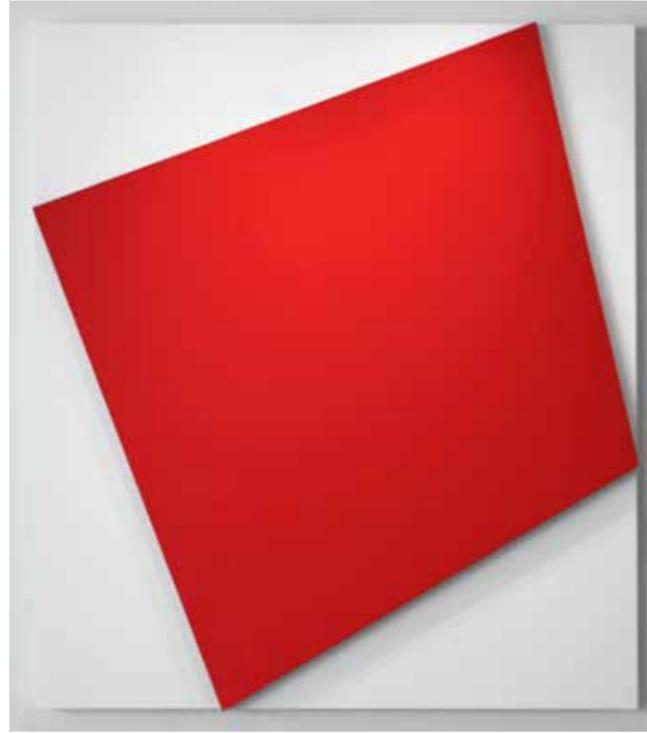


**Nina Katchadourian** (b. Stanford, California, 1968)  
*Indian History for Young Folks*, from the series, "Sorted Books: Once Upon a Time in Delaware/In Quest of the Perfect Book," 2012  
 C-print  
 13 5/8 x 20 1/8 in.  
 Promised gift of Michael Chesser, 2015

*Lavatory Self-Portrait in the Flemish Style #3*, 2011  
 C-print  
 Sheet: 13 5/16 x 10 5/16 in.  
 Promised gift of Lawrence Banka and Judith Gordon in honor of Catharine Clark, 2016

*Lavatory Self-Portrait in the Flemish Style #4*, 2011  
 C-print  
 Sheet: 13 5/16 x 10 5/16 in.  
 Promised gift of Adam Glick and Joshua Solon in honor of Veronica Roberts, 2016

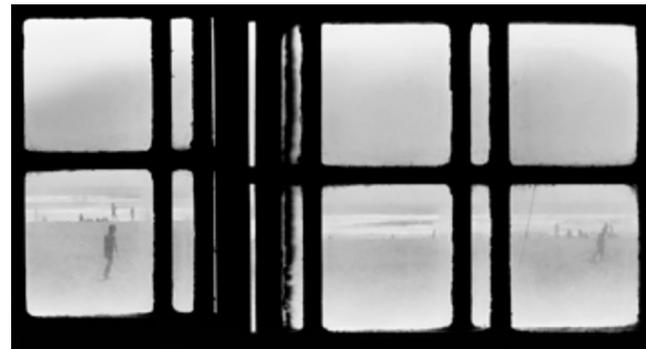
*Lavatory Self-Portrait in the Flemish Style #18–19*, 2011  
 Diptych, c-prints  
 Sheet: 7 3/16 x 6 in.  
 Promised gift of Anthony Aziz and Sammy Cucher in honor of Nina Katchadourian, 2016



**Ellsworth Kelly** (Newburgh, New York, 1923– Spencertown, New York, 2015)  
*Red Relief with White*, 2007  
 Oil on canvas, two jointed panels  
 80 x 71 3/4 x 2 3/4 in.  
 Promised gift of David G. Booth, 2015

**Byron Kim** (b. La Jolla, California, 1961)  
*Untitled* (for A.D.C.), 2012  
 Acrylic on canvas  
 90 x 72 in.  
 Museum purchase with generous support from Byron Kim and James Cohan Gallery in honor of Annette DiMeo Carozzi, 2015; 2015.2

**Fernando La Rosa** (b. Arequipa, Peru, 1943)  
*Pared-Ventana [Wall-Window]*. *Higuereta, Lima, Perú*, from the series *Ventanas [Windows]*, 1976  
 Gelatin silver print  
 Sheet: 11 13/16 x 13 7/8 in.  
 Purchased through the generosity of Bridget Aboel-Nil, Janet Allen, Mary Sullivan Casas, Joan Clark, Martha and Greg Clay, Stephanie Goodman, Margy Kennedy, Julie and Bruce Knox, Kathleen Irvin Loughlin, Flora Marvin, and Elisabeth and Alex Tynberg, 2016



**Fernando La Rosa** (b. Arequipa, Peru, 1943)  
*Ventana II [Window II]*. *Máncora, Piura, Perú*, from the series *Ventanas [Windows]*, 1974  
 Gelatin silver print  
 Sheet: 9 x 18 in.  
 Purchased through the generosity of Bridget Aboel-Nil, Janet Allen, Mary Sullivan Casas, Joan Clark, Martha and Greg Clay, Stephanie Goodman, Margy Kennedy, Julie and Bruce Knox, Kathleen Irvin Loughlin, Flora Marvin, and Elisabeth and Alex Tynberg, 2016

*Ventana III [Window III]*. *La Perla, Callao, Perú*, from the series *Ventanas [Windows]*, 1976  
 Gelatin silver print  
 Sheet: 11 13/16 x 13 7/8 in.  
 Anonymous gift in honor of Dr. Natalia Majluf, 2016

*Ventana XXVIII [Window XXVIII]*. *La Perla, Callao, Perú*, from the series *Ventanas [Windows]*, 1976  
 Gelatin silver print  
 Sheet: 9 x 13 7/8 in.  
 Purchased through the generosity of Bridget Aboel-Nil, Janet Allen, Mary Sullivan Casas, Joan Clark, Martha and Greg Clay, Stephanie Goodman, Margy Kennedy, Julie and Bruce Knox, Kathleen Irvin Loughlin, Flora Marvin, and Elisabeth and Alex Tynberg, 2016

**Elad Lassry** (b. Tel Aviv, Israel, 1977)  
*Joanne and Trace, No Distractions A3*, 2007  
 Silkscreen on magazine paper  
 13 1/3 x 21 1/4 in.  
 Gift of Portia Hein and Philip Martin, 2014; 2014.74

**Ann Ledy** (b. Saint Paul, Minnesota, 1952)  
*Untitled*, 2004  
 Walnut ink on paper  
 17 7/8 x 22 5/8 in.  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.47

**Julian Lethbridge** (b. Colombo, Sri Lanka, 1947)  
*Melrose Beach #1*, 2002  
 Three-color lithograph from 3 aluminum plates  
 Sheet: 30 1/4 x 27 in.  
 Promised gift of John A. Robertson, 2014

*Melrose Beach #2*, 2002  
 Two-color lithograph from 3 aluminum plates  
 Sheet: 30 1/4 x 27 in.  
 Promised gift of John A. Robertson, 2014

*Melrose Beach #3*, 2002  
 Three-color lithograph from 3 aluminum plates  
 Sheet: 30 1/4 x 27 in.  
 Promised gift of John A. Robertson, 2014

*Melrose Beach #4*, 2002  
 Three-color lithograph from 3 aluminum plates  
 Sheet: 30 1/4 x 27 in.  
 Promised gift of John A. Robertson, 2014

*Melrose Beach #5*, 2002  
 Six-color lithograph from 6 aluminum plates  
 Sheet: 30 1/4 x 27 in.  
 Promised gift of John A. Robertson, 2014

**Lance Letscher** (b. Austin, Texas, 1962)  
*Large Birds, Insects, Trees, and Clouds*, 1998  
 Collage of paper with graphite  
 42 7/8 x 66 1/2 in.  
 Gift of John A. Robertson and Carlota S. Smith, 2014; 2014.26

**Claude Gellée, called Claude Lorrain**  
 (Chamagne, France, 1604 – Rome, Italy, 1682)  
*Europa and the Bull (L'Enlevement d'Europe)*, 1634  
 Etching  
 Gift of Lee Chesney III, 2016



**Gilda Mantilla and Raimond Chaves**  
*Isla [Island]*, 2009  
 Quicktime animation projected on recycled cardboard with metal frame  
 Panel: 41 5/16 x 29 1/2 in.  
 Promised gift of Jeanne and Michael Klein, 2016

**D.E. May** (b. Salem, Oregon, 1952)  
*Untitled*, 2001  
 Graphite pencil and rubber colored pencil on paper  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.48



**Ana Mendieta** (Havana, Cuba, 1948 – New York City, 1985)  
*Alma Silueta en Fuego (Silueta de Cenizas)*, November 1975  
 8mm color film transferred to DVD, edition 2/6  
 Promised gift of Jeanne and Michael Klein, 2015

*Ochun*, 1981  
 8mm color film transferred to DVD, edition 1/6  
 Promised gift of Jeanne and Michael Klein, 2015

**Eleanore Mikus** (b. Detroit, Michigan, 1927)  
Untitled, 2007  
Handfolded paper; green, orange, and yellow crayon  
Sheet: 17 7/8 x 15 in.  
Promised gift of Michael Chesser, 2014

**Donald Moffett** (b. San Antonio, Texas, 1955)  
*Lot 102807X (Yellow)*, 2007  
Acrylic polyvinyl acetate on linen and wall, with rayon and steel zipper  
72 x 72 in.  
Purchase through the generosity of Houston Endowment, Inc. in honor of Melissa Jones, with support from Jeanne and Michael Klein and Lora Reynolds and Quincy Lee, 2014; 2014.1

*Mr. Gay in the U.S.A.*, 2001  
Pencil on paper  
Dimensions variable  
Purchase through the generosity of Houston Endowment, Inc. in honor of Melissa Jones, 2014; 2014.2.1–18



**Donald Moffett** (b. San Antonio, Texas, 1955)  
*Lot 121909 (18/o)*, 2009  
Oil on linen on wood panel  
16 3/4 x 16 1/2 x 2 3/4 in.  
Gift of Jeanne and Michael Klein in honor of Veronica Roberts, 2014; 2014.72

**Donald Moffett** (b. San Antonio, Texas, 1955)  
*Landscape #4*, 2002  
Oil and found tape on found wood,  
18 1/4 x 14 1/2 in.  
Promised gift of Jeanne and Michael Klein in honor of Donald Moffett, 2014

*Untitled/Green Roller (Lot 080104)*, 2004  
Video projection, oil, and alkyd on linen on wood  
Panel: 16 x 20 in.  
Promised gift of Jeanne and Michael Klein in honor of Donald Moffett, 2014

*Texas, 1967*, from the series *What Barbara Jordan Wore*, 2001  
Digital chromogenic development print in artist's frame,  
edition 2/3  
Gift of the artist in honor of Jeanne and Michael Klein, 2015; 2015.14

*Texas, 1969*, from the series *What Barbara Jordan Wore*, 2001  
Digital chromogenic development print in artist's frame,  
edition 2/3  
Gift of the artist in honor of Jeanne and Michael Klein, 2015; 2015.15

*Texas, 1971*, from the series *What Barbara Jordan Wore*, 2001  
Digital chromogenic development print in artist's frame,  
edition 2/3  
Gift of the artist in honor of Jeanne and Michael Klein, 2015; 2015.16

**Tom Molloy** (b. Waterford, Ireland, 1964)  
*Native, Early Start*, 2013  
Graphite pencil on paper  
6 1/4 x 9 1/4 in.  
Gift of Jeanne and Michael Klein, 2015; 2015.9



**Tom Molloy** (b. Waterford, Ireland, 1964)  
*Native, Sitting Bull*, 2013  
Graphite pencil on paper  
6 1/4 x 4 11/16 in.  
Gift of Jeanne and Michael Klein, 2015; 2015.10

**Frank C. Moore** (New York City, 1953–2002)  
*Bubble Bath*, 1990  
Oil on featherboard with metal attachments and copper pipe frame  
83 1/2 x 99 1/2 in.  
Gift of The Gesso Foundation, 2015; 2015.27



**Thomas Moran**  
(Bolton, England, 1837 – Santa Barbara, California, 1926)  
*Venice*, 1901  
Oil on canvas  
15 1/4 x 23 1/8 in.  
Gift of the Estate of Jack S. Blanton, Sr., 2014; 2014.70

**Thomas Moran**  
(Bolton, England, 1837 – Santa Barbara, California, 1926)  
*View of Long Island*, 1893  
Oil on canvas  
16 x 14 3/8 in.  
Gift of the Estate of Jack S. Blanton, Sr., 2014; 2014.71

*Sunrise - The Pond, East Hampton*, 1883  
Line etching and drypoint  
Gift of Lee Chesney III, 2016

**Florian Morlat** (b. Munich, Germany, 1968)  
*Mr. Moto*, 2013  
Oil enamel and cast aluminum  
64 x 30 x 11 in.  
Gift of Cherry and Martin, Los Angeles, 2014; 2014.75

Untitled Drawing (7), 2012  
Acrylic paint and glue on newsprint  
22 1/4 x 21 3/4 in.  
Gift of Cherry and Martin, Los Angeles, 2014; 2014.76

Untitled Drawing (9), 2012  
Acrylic paint and glue on newsprint  
22 1/4 x 21 3/4 in.  
Gift of Cherry and Martin, Los Angeles, 2014; 2014.77

Untitled Drawing (10), 2012  
Acrylic paint and glue on newsprint  
22 1/4 x 21 3/4 in.  
Gift of Cherry and Martin, Los Angeles, 2014; 2014.78

**Stephen Mueller** (Norfolk, Virginia, 1947 – New York City, 2011)  
*Shu*, 2010  
Acrylic on canvas  
50 1/4 x 48 in.  
Gift of the Estate of Stephen Mueller, 2015; 2015.21

**Lais Myrrha** (b. Belo Horizonte, Brazil, 1974)  
*Bestiário [Bestiary]*, 2005  
Video  
Gift of Antonio C. La Pastina and Dale A. Rice, 2016



**Lais Myrrha** (b. Belo Horizonte, Brazil, 1974)  
*Coluna infinita [Infinite Column]*, 2011  
Video  
Gift of Antonio C. La Pastina and Dale A. Rice, 2016



**Nic Nicosia** (b. Dallas, Texas, 1951)  
*Real Pictures #2*, 1987  
Gelatin silver print, edition 1/10  
48 x 73 in.  
Gift of Fredericka Hunter and Ian Glennie in honor of Jeanne and Mickey Klein, 2014; 2014.7

*Real Pictures #3*, 1987  
Gelatin silver print, edition 1/10  
48 x 48 in.

Gift of Fredericka Hunter and Ian Glennie in honor of Jeanne and Mickey Klein, 2014; 2014.8

*Real Pictures #5*, 1987  
Gelatin silver print, edition 1/10  
48 x 57 in.

Gift of Fredericka Hunter and Ian Glennie in honor of Jeanne and Mickey Klein, 2014; 2014.9

**Nic Nicosia** (b. Dallas, Texas, 1951)  
*Real Pictures #6*, 1987  
Gelatin silver print, edition 1/10  
48 x 68 1/4 in.  
Gift of Fredericka Hunter and Ian Glennie in honor of Jeanne and Mickey Klein, 2014; 2014.10

*Real Pictures #7*, 1987  
Gelatin silver print, edition 1/10  
48 x 76 in.  
Gift of Fredericka Hunter and Ian Glennie in honor of Jeanne and Mickey Klein, 2014; 2014.11

*Real Pictures #8*, 1988  
Gelatin silver print, edition 1/10  
48 x 55 1/2 in.  
Gift of Fredericka Hunter and Ian Glennie in honor of Jeanne and Mickey Klein, 2014; 2014.12

*Real Pictures #10*, 1988  
Gelatin silver print, edition 1/10  
36 x 84 in.  
Gift of Fredericka Hunter and Ian Glennie in honor of Jeanne and Mickey Klein, 2014; 2014.13

*Near (modern) Disaster #8*, 1983  
Cibachrome print, edition 14/15  
39 1/4 x 49 1/4 in.  
Gift of Fredericka Hunter and Ian Glennie in honor of Annette DiMeo Carozzi, 2014; 2014.14

**Martin Noël** (Berlin, Germany, 1956 – Bonn, Germany, 2010)  
Untitled, from the *–freundlich– series*, 2007  
Acrylic and graphite pencil  
6 x 4 1/4 in.  
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.49

Untitled, from the *–freundlich– series*, 2007  
Acrylic and graphite pencil  
6 x 4 1/4 in.  
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.50

**Okay Mountain** (artist collective)  
*Roadside Attractions*, 2012  
Birch plywood, masonite, printed brochures, two artificial trees, and two chairs, edition 1/3  
Dimensions variable  
Purchase with funds provided by The Mark and Hilarie Moore Family Trust in memory of Timothy A. Fallon, 2014; 2014.27

**Gloria Ortiz-Hernández** (b. Cali, Colombia, 1943)  
*Over and Over #5*, 2010  
Tape, charcoal, graphite pencil and colored pencil on paper  
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.51

**Tony Oursler** (b. New York City, 1957)  
*Minnesota Multi-Phasic Personality Inventory #7*, 1994  
Cloth, video projector, tape, VCR, tripod  
Promised gift of Jeanne and Michael Klein, 2015

**Katja Oxman** (b. Munich, Germany, 1942)  
*An Open Window*, 1991  
Color aquatint  
Gift of Katja and Mark Oxman, 2016

*Lands That Were*, 1986  
Color aquatint  
Gift of Katja and Mark Oxman, 2016

*Silence in the Garden*, 2013  
Color aquatint  
Gift of Katja and Mark Oxman, 2016

Five Development proofs for *Silence in the Garden*, 2013  
Color aquatint  
Gift of Katja and Mark Oxman, 2016

**Janet Passehl** (b. Braintree, Massachusetts, 1959)  
*Sleep*, 2011  
Cloth  
1 x 31 x 23 in.  
Gift of Laurence Miller, 2015; 2015.7

**Ellen Phelan** (b. Detroit, Michigan, 1943)  
*Curtain Call*, 1996  
Soft ground etching  
13 3/4 x 17 5/8 in.  
Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.52

**Susan Philipsz** (b. Glasgow, Scotland, 1965)  
*Part File Score*, 2014  
24-channel sound installation with 12 color digital and black screen prints  
Promised gift of Jeanne and Michael Klein, 2015

**Nadezda Prvulovic** (b. Dubrovnik, Croatia, 1930)  
*Pipe*, from the series *Blast Furnace*, 1998  
Gouache on paper laid down on canvas  
57 3/16 x 84 1/8 in.  
Gift of Becky Duval Reese in memory of Eric Paul Anderson, 2014; 2014.29

**Lynn Randolph** (b. Port Arthur, Texas, 1938)  
*The Diviner*, 1985  
Oil on canvas  
58 x 46 in.  
Purchase through the generosity of the Joan Hohlt and J. Roger Wich Foundation, 2016

**Pipilotti Rist** (b. Grabs, Canton of St. Gallen, Switzerland, 1962)  
*Hallo, Guten Tag! Kassmund*, 1995  
Mixed media with video and audio  
15 1/2 x 12 3/4 in.  
Promised gift of Jeanne and Michael Klein, 2015

**Matheus Rocha Pitta** (b. Tiradentes, Mina Gerais, Brazil, 1980)  
*Drive Thru #1*, 2007  
Video NTSC  
Gift of Antonio C. La Pastina and Dale A. Rice, 2016

**Joseph Victor Roux-Champion** (Chaumont, France 1871 – Vars, France, 1953)  
*Portrait of Paul Signac*, 1927  
Etching and aquatint  
Gift of Lee Chesney III, 2016

**Randolph Rogers** (Waterloo, New York, 1825 – Rome, Italy, 1892)  
*The Truant*, 1857  
White Carrara marble  
40 1/2 x 26 1/2 x 16 in.  
Gift of Dr. and Mrs. Herbert M. and Mary Jo Loyd, 2014; 2014.3

**Amanda Ross-Ho** (b. Chicago, Illinois, 1975)  
*Partial White Goddess #5 Re-Enactment (SOME CATS ARE MORE VOCAL THAN OTHERS)*, 2010  
Canvas drop cloth, acrylic paint, graphite, aluminum thumbtacks, vintage goldtone brooch  
97 x 50 in.  
Gift of Cherry and Martin, Los Angeles, 2014; 2014.81

Untitled *Still Life (OUTH OF BORD R)*, 2012  
Sheetrock, latex paint, graphite, acrylic, found image, charm bracelet, map tacks, urethane, and chip brush  
23 1/2 x 18 in.  
Gift of Cherry and Martin, Los Angeles

*Masking Detail #7 (GOLDEN HAT)*, 2012  
Acrylic, screenprinted taffeta ribbon, and vintage goldtone brooch on raw canvas  
24 x 17 3/4 in.  
Gift of Cherry and Martin, Los Angeles, 2014; 2014.80

**Amanda Ross-Ho** (b. Chicago, Illinois, 1975)

*Intersection 2*, 2006

Lightjet print mounted on Sintra, ed. 1 of 2  
26 x 20 in.

Gift of Mary Leigh Cherry and Tony de los Reyes, Los Angeles,  
2014; 2014.79



**Rembrandt Harmensz. van Rijn** (Leiden, The Netherlands, 1606  
– Amsterdam, 1669)

*Abraham's Sacrifice*, 1655

Etching and drypoint  
6 3/16 x 5 1/4 in.

Purchase through the generosity of the Still Water Foundation,  
2015; 2015.32

**Kim Rugg** (b. Montreal, Canada, 1963)

*The View from Oklahoma (Kim's Valley North of Amarillo)*, 2014

Ink on paper  
23 x 19 3/16 in.

Purchase with funds provided by The Mark and Hilarie Moore  
Family Trust in memory of Timothy A. Fallon, 2016

**Christopher Russell** (b. Boulder, Colorado, 1983)

*Explosion 8*, 2014

Folded pigment paper scratched with razor  
21 x 33 in.

Purchase with funds provided by The Mark and Hilarie Moore  
Family Trust; 2014.28

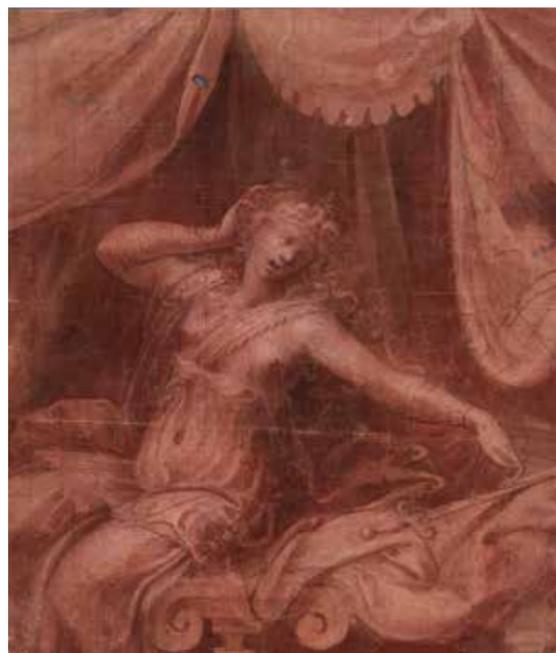


**Surabhi Saraf** (b. Indore, India, 1983)

*FOLD*, 2010

1080 high-definition video with sound

Purchase through the generosity of the Houston Endowment, Inc.,  
in honor of Melissa Jones, 2015; 2015.25



**School of Fontainebleau** (French, ca. 1530–1610)

*Lucretia*, ca. 1550-1600

Pen and brown ink over purple ink and wash with black and white  
chalks, squared in black chalk

7 3/4 x 6 11/16 in.

Gift of Kurt Dolnier and Alessandra Manning-Dolnier, 2015;  
2015.24

**Frank Selby** (b. Palm Springs, California, 1975)

*Eruption, Alarm*, 2013

Graphite on mylar  
Sheet: 35 x 17 3/4 in.

Promised gift of Michael Chesser, 2014

**Arlene Shechet** (b. New York City, 1951)

*One and Only*, 2011/2015

Glazed ceramic and painted plywood  
57 x 16 x 15 in.

Gift of Lora Reynolds, 2015

**Cindy Sherman** (b. Glen Ridge, New Jersey, 1954)

*In My Garden*, 1987

C-print in colors

Sheet: 12 x 8 in.

Promised gift of John A. Robertson, 2015

*Mrs. Claus*, 1990

C-print on Fuji Color paper

Sheet: 13 x 10 in.

Promised gift of John A. Robertson, 2015

**Sir Frank Short** (Stourbridge, England, 1857 – Ditchling,  
England, 1945)

*When the weary moon was on the wane, Dort*, 1893

Mezzotint

Gift of Lee Chesney III, 2016

**Alyson Shotz** (b. Glendale, Arizona, 1964)

*Time Lapse Series #1 (III)*, 2014

Wet spun white linen thread and pins on panel  
85 1/8 x 49 1/8 in.

Promised gift of Jeanne and Michael Klein, 2015

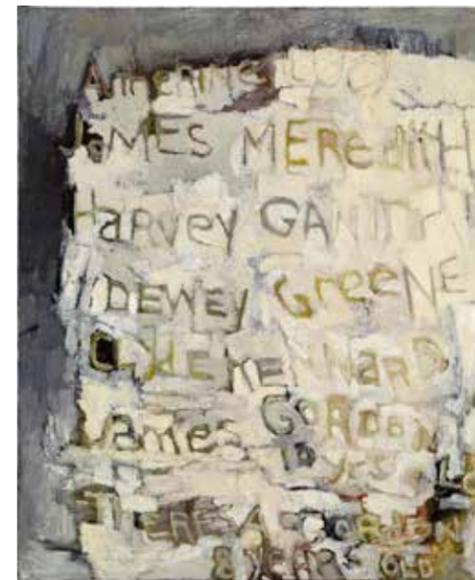
**Jennifer Steinkamp** (b. Denver, Colorado, 1958)

*Dancehall Girl 8*, 2005

Video installation

Dimensions variable, approximately 15 inches tall

Promised gift of Jeanne and Michael Klein, 2015



**May Stevens** (b. Quincy, Massachusetts, 1924)

*Honor Roll*, 1963

Oil on canvas  
42 1/2 x 36 in.

Purchase through the Amon G. Carter Art Acquisition Fund and  
Archer M. Huntington Museum Fund, and made possible by  
generous support from Alessandra Manning-Dolnier and Kurt  
Dolnier in memory of Ruth Seay, Charles Irvin, Jeanne and Michael  
Klein, Anthony Meier, Fredericka and David Middleton, and an  
anonymous donor, 2015

*Big Daddy with Hats*, 1971

Color screenprint

23 1/16 x 22 5/16 in.

Gift of Ryan Lee, New York, 2015

**Tavares Strachan** (b. Nassau, Bahamas, 1979)

*I Belong Here (White)*, 2012

Blocked-out neon and glass, edition of 9, AP 1 of 2  
24 x 48 in.

Gift of Anthony Meier in honor of Jeanne and Michael Klein, 2014;  
2014.33

*We Belong Here (Blue)*, 2012

Blocked-out neon and glass, edition of 9, AP 1 of 2  
24 x 61 in.

Gift of Anthony Meier in honor of Jeanne and Michael Klein;  
2014.34



**Tavares Strachan** (b. Nassau, Bahamas, 1979)  
*Panchen Lama* from *The Constellation Series*, 2011  
 Lightbox, edition 14/15  
 59 x 47 1/4 in.  
 Promised gift of Jeanne and Michael Klein, 2014

*You Belong Here (Yellow)*, 2012  
 Blocked-out neon and glass, edition 3 of 9, with 2 APs  
 24 x 61 in.  
 Gift of Jeanne and Michael Klein, 2016

**Allyson Strafella** (b. Brooklyn, 1969)  
*Hill*, 2008  
 Pigmented linen fibers and abaca fibers  
 39 11/16 x 59 1/8 in.  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.53

Untitled, 1995  
 Typewriter drawing on carbon paper  
 10 3/4 x 8 1/2 in.  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.54

**Hadi Tabatabai** (b. Mashhad, Iran, 1964)  
*Vertical #4*, 2009  
 Prisma colored pencil on paper  
 9 7/8 x 8 7/8 in.  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.55

**Torquato Tasso** (Italian, 1544–1595) and **Giovanni Battista Piazzetta** (Italian, 1682–1754)  
*La Gerusalemme Liberata di Torquato Tasso con le figure di Giambattista Piazzetta*, 1745  
 Book, engravings and text  
 17 3/4 x 13 in.  
 Gift of Kurt Dolnier and Alessandra Manning-Dolnier, 2015; 2015.12

**Javier Téllez** (b. Valencia, Venezuela, 1969)  
*El león de Caracas [The Lion of Caracas]*, 2002  
 Installation with single channel video projection, stereo sound, and wall text  
 Susman Collection, 2015; 2015.22

*Letter on the Blind For the Use of Those Who See*, 2007  
 16mm film transferred to HD video, color, sound  
 Promised gift of Jeanne and Michael Klein, 2015

**Andrew Topolski** (Buffalo, New York, 1952–2008)  
*Hard Target 3*, 1988  
 Collage of letaset, colored paper, and acetate with graphite pencil  
 22 x 17 in.  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.56

**Lynne Woods Turner** (b. Dallas, Texas, 1951)  
 Untitled, 2007  
 Graphite pencil and tea on paper  
 22 1/4 x 30 in.  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.57

**Joseph Mallord William Turner** and **William Say** (engraver) (London, Chelsea (Greater London), 1775–1851)  
*Marine Dabblers (Liber Studiorum, part VI, plate 29)*, 1811  
 Etching and mezzotint  
 Gift of Lee Chesney III, 2016

**Ignacio Uriarte** (b. Krefeld, Germany, 1972)  
*Four Three Color Amorphouses*, 2013  
 Pigmented ink on paper, set of four drawings  
 23 3/8 x 16 1/2 in., each  
 Gift of Jeanne and Michael Klein, 2014; 2014.15.1/4-4/4

**Copy after Simon Vouet** (French, 1590–1649)  
*Oeuvres de S. Vouet*, ca. 17th century  
 Engravings in a bound volume  
 19 x 13 in.  
 Gift of Kurt Dolnier and Alessandra Manning-Dolnier, 2015; 2015.13.1/98-98/98

**Joan Waltemath** (b. Nebraska, 1953)  
*Evolves through white*, 2008  
 Egg tempera, gouache, colored pencil, conté crayon, and oil pastel on paper  
 15 3/4 x 11 1/2 in.  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.58

**Grace Bakst Wapner** (b. Brooklyn, 1934)  
*The Western Wall*, 2012  
 Burlap, paper, and acrylic paint  
 38 1/2 x 27 in.  
 Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds, 2014; 2014.30

**Sadao Watanabe** (Tokyo, Japan, 1913 – 1996)  
*The Handkerchief of Veronica*, 1967  
 Katazome (paste resist stencil dyeing) on momigami (crumpled mulberry) paper  
 22 1/2 x 19 1/4 in.  
 Gift of the Estate of Dean Towner, 2014; 2014.4

**Bill Weiss** (b. Irvington, New Jersey)  
*Four part image*, 1993  
 Ink on tracing paper laid down on rag  
 Four sheets, 10 x 8 in., each  
 Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.59.1/4-4/4

**Charles White** (Chicago, Illinois, 1918 – Los Angeles, California, 1979)  
*We Have Been Believers*, 1949  
 Lithograph with scratching  
 15 15/16 x 15 in.  
 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

*General Moses and Sojourner* (Harriet Tubman and Sojourner Truth), 1954  
 Charcoal wash with Wolff carbon pencil and white chalk over traces of graphite pencil with scratching out and blending  
 27 7/8 x 38 in.  
 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



**Charles White** (Chicago, Illinois, 1918 – Los Angeles, California, 1979)  
*I've Been Buked and I've Been Scorned*, 1956  
 Compressed and vine charcoal with carbon pencil and charcoal wash splatter over traces of graphite pencil  
 44 5/8 x 35 3/8 in.  
 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  
 Compressed charcoal and brown and gray vine charcoal with scratching out, blending, and erasing  
 31 x 56 in.  
 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

*Young Woman*, 1963–64  
 Lithograph with crayon and tusche wash and scratching  
 15 1/8 x 19 1/8 in.  
 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

*Harvest*, 1964  
 Lithograph  
 22 1/4 x 30 1/8 in.  
 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

**Charles White** (Chicago, Illinois, 1918 – Los Angeles, California, 1979)

*Head*, 1967

Lithograph (stone)

11 x 7 1/2 in.

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

*Wanted Poster Series #6*, 1969

Oil wash brushed and stencilled with masking out over traces of graphite pencil

59 x 27 in.

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

*Elijah*, 1969

Etching in brown ink with plate tone

17 1/4 x 26 in.

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



**Charles White** (Chicago, Illinois, 1918 – Los Angeles, California, 1979)

*Wanted Poster Series #10*, 1970

Oil wash brushed and stencilled with masking out over traces of graphite pencil

40 x 60 in.

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

*Homage to Sterling Brown*, 1972

Oil on canvas

40 x 60 in.

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

*Vision*, 1973

Etched silver plate

8 in. diameter of plate

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

*Prophet II*, 1975

Color lithograph and screenprint in four colors

24 1/2 x 35 1/2 in.

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

*I Have a Dream*, 1976

Crayon lithograph (stone)

22 1/4 x 30 in.

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

*Sound of Silence II*, 1978

Lithograph and screenprint in six colors

25 x 35 1/4 in.

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

*Love Letter III*, 1977

Color crayon and spray paint lithograph printed in four colors and screenprint with gradated inking

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

30 x 22 1/4 in.

*Head of a woman, three quarter profile*, 1979 (printed 1984)

Etching in brown ink with plate tone

22 1/4 x 21 3/4 in.

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

*Head of a man in profile*, 1979 (printed 1984)

Etching in brown ink with plate tone

22 1/4 x 21 3/4 in.

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

**Charles White** (Chicago, Illinois, 1918 – Los Angeles, California, 1979)

*Profile of Woman, facing right*, 1979 (printed 1984)

Etching in brown ink with plate tone

12 x 13 in.

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

*Head of Woman III*, 1979 (printed 1984)

Etching in brown ink with plate tone

11 7/8 x 12 7/8 in.

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

**Mark Williams** (b. Pittsburgh, Pennsylvania, 1950)

Untitled, 2003

Polyurethane enamel oil paint on paper

7 x 5 5/8 in.

Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.60

**Brian Wood** (b. Saskatoon, Canada, 1948)

*Fled*, 2000

Ink on Mylar laid down on mat board

11 x 7 7/8 in.

Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.61

**Joseph Zito** (b. Brooklyn, 1957)

*Bird Lives*, 1988

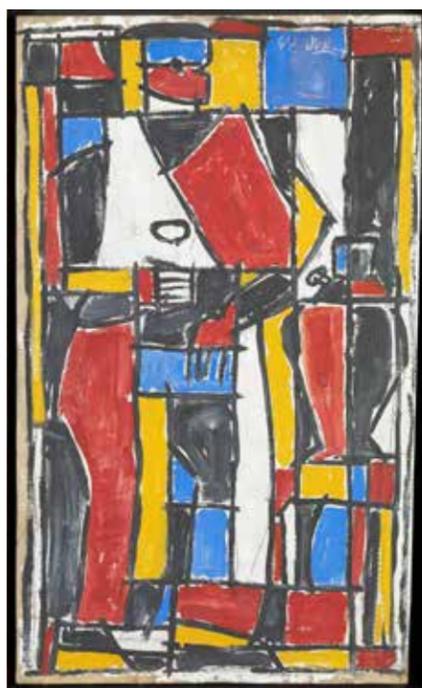
Oil on paper

17 7/8 x 43 5/8 in.

Gift of Sarah-Ann and Werner H. Kramarsky, 2014; 2014.62

**The Judy and Charles Tate Collection of Latin American Art**

\*All works gift of Judy S. and Charles W. Tate, 2014, unless otherwise noted



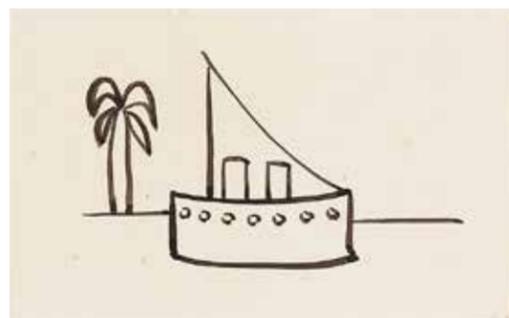
**Julio Alpuy** (Tacuarembó, Uruguay, 1919 – New York City, 2009)

*Constructive Man*, 1948  
Oil on board  
22 x 13 in.

*The Earth*, 1963  
Oil on wood with incising  
38 3/4 x 61 1/2 in.

**Julián Althabe** (Buenos Aires, Argentina, 1911–1975)

*Escultura* [Sculpture], ca. 1960  
String and wire with black paint  
22 3/4 x 16 x 24 in.



**Tarsila do Amaral** (Capivari, Brazil, 1886 – São Paulo, Brazil, 1973)

*Barco* [Ship], 1924  
Ink on paper  
4 13/16 x 7 13/16 in.

**Carmelo Arden Quin** (Rivera, Uruguay, 1913 – Savigny-sur-Orge, France, 2010)

*Jaune-Bleu* [Yellow-Blue], 1956  
Enamel on wood  
21 3/8 x 14 1/4 x 1 1/8 in.

**Ernesto Ballesteros** (b. Buenos Aires, Argentina, 1963)  
*10,000 líneas formando una imagen* [10,000 Lines Forming an Image], 2001

Pencil on paper  
22 3/4 x 35 3/4 in.

**Hércules Barsotti** (São Paulo, Brazil, 1914–2010)

*Sem título* [Untitled], 1959  
Ink on paper  
14 x 11 7/8 in.

*Sem título* [Untitled], 1959  
White ink on black paper  
14 x 11 7/8 in.

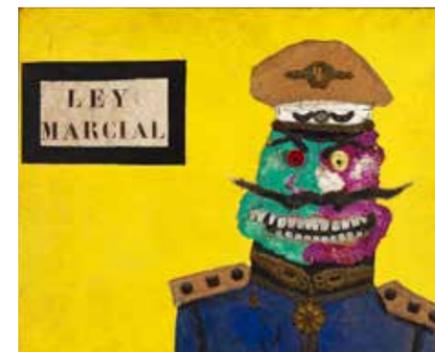
*Sem título* [Untitled], 1959  
Ink on paper  
14 x 11 3/4 in.

**Luis Fernando Benedit** (Buenos Aires, Argentina, 1937–2011)

*Serie de los lepidópteros* [Lepidoptera Series], 1974  
Watercolor with graphite on paper  
17 1/2 x 27 in.

**Rubén Berland** (b. Havana, Cuba, 1955)

*Tormenta* [Storm], 2001  
Oil on canvas  
36 x 48 in.



**Antonio Berni** (Rosario, Argentina, 1905 – Buenos Aires, Argentina, 1981)

*Ley marcial o le dictateur* [Martial Law or The Dictator], 1964  
Oil on particle board with cardboard, velvet, plaster, plastic, gilded escutcheons, tap shoe tips, nails, and staples  
19 1/2 x 24 13/16 in.

*Ramona con medallón* [Ramona with Medallion], ca. 1976  
Collagraph with metal relief print, edition 19/25  
30 15/16 x 24 3/16 in.

**Martín Blaszkó** (Berlin, Germany, 1920 – Buenos Aires, Argentina, 2011)

*Sin título* [Untitled], 1947  
Oil on cardboard  
16 5/16 x 13 1/2 in.

**Fernando Botero** (b. Medellín, Colombia, 1932)

*Reclining Woman*, 1985  
Bronze with brown patina, E.A. 1/2  
34 x 64 13/16 x 30 in.

**Claudio Bravo** (Valparaiso, Chile, 1936 – Taroudant, Morocco, 2011)

*Nautilus*, 2001  
Oil on canvas  
13 x 9 1/4 in.

**Waltercio Caldas** (b. Rio de Janeiro, Brazil, 1946)

*Book*, 2004  
Stainless steel and yarn  
12 1/2 x 36 x 23 3/8 in.

**Sérgio de Camargo** (Rio de Janeiro, Brazil, 1930–1990)

*Sem título* [Untitled], ca. 1966  
Painted wood construction  
4 3/4 x 6 x 1 1/2 in., each

**Mario Carreño** (Havana, Cuba, 1913 – Santiago, Chile, 1999)

*Hombre con guitarra* [Man with Guitar], 1947  
Oil on canvas  
23 3/8 x 29 3/8 in.

*Mujer con guitarra* [Woman with Guitar], 1947

Gouache and ink with graphite on heavy paper  
21 1/8 x 27 13/16 in.

**Leonora Carrington** (Clayton Green, England, 1917 – Mexico City, 2011)

*Casting the Runes*, 1951  
Oil tempera with gold metallic paint on wood  
30 3/16 x 17 7/8 in.



**Willys de Castro** (Uberlândia, Brazil, 1926 – São Paulo, Brazil, 1988)

*Sem título* [Untitled], 1952  
Oil on wood  
23 1/2 x 26 1/8 in.

*Pluriobjeto* [Pluriobject], 1977–83

Chromed iron, oxidized iron, and anodized matte aluminum  
785 1/16 x 2 x 5 3/4 in.

**Amílcar de Castro** (Paraisópolis, Brazil, 1920 – Belo Horizonte, Brazil, 2002)

*Sem título* [Untitled], 1994  
Iron  
17 x 5 x 10 1/2 in. and 17 x 4 11/16 x 4 15/16 in.

**Lothar Charoux** (Vienna, Austria, 1912 – São Paulo, Brazil, 1987)

*Composição I [Composition I]*, 1950

Oil on canvas  
23 13/16 x 19 1/16 in.

**Pablo Chiuminatto** (b. Viña del Mar, Chile, 1965)

*Sin título [Untitled]*, 2006

Oil on canvas  
44 3/4 x 78 3/4 in.

**Lygia Clark** (Belo Horizonte, Brazil, 1920 – Rio de Janeiro, Brazil, 1988)

*Planos em superfície modulada (estudo) [Planes on Modulated Surface (study)]*, 1957

Double-sided collage of black and white cut cardstock with graphite  
15 1/2 x 7 3/4 in.

**Carlos Cruz-Díez** (b. Caracas, Venezuela, 1923)

*Vibraciones en el espacio [Vibrations in Space]*, 1958

Oil on wood with paper  
26 x 29 7/8 x 1 7/8 in.

**Pablo Curatella-Manes** (La Plata, Argentina, 1891 – Buenos Aires, Argentina, 1962)

*La mujer del tapado grueso [Woman in Heavy Overcoat]*, circa 1921

Terracotta  
15 x 8 x 9 13/16 in.

**Ernesto Deira** (Buenos Aires, Argentina, 1928 – Paris, 1986)

*La edad de la razón [The Age of Reason]*, 1963

Enamel on canvas  
51 1/16 x 76 3/4 in.

**Juan Del Prete** (Vasto, Italy, 1897 – Buenos Aires, Argentina, 1987)

*Composición [Composition]*, 1937

Oil on board  
12 1/2 x 7 13/16 in.



**Emiliano Di Cavalcanti** (Rio de Janeiro, Brazil, 1897–1976)

*Fábrica [Factory]*, 1930

Watercolor and gouache on paper  
12 1/4 x 8 1/4 in.

**Miguel Diomede** (Buenos Aires, Argentina, 1902–1974)

*Plato con frutas [Plate with Fruit]*, 1948

Oil on Masonite  
6 3/4 x 9 in.

**Iran do Espírito Santo** (b. Mococa, Brazil, 1963)

*Untitled (keyhole)*, 2003

Crystal  
3 1/4 x 1 1/2 x 3/4 in.

**María Fernanda Cardoso** (b. Bogotá, Colombia, 1963)

*Antennae Drawing*, 2003

*Butterfly Tongues*, 2003

*Butterfly Tongues*, 2003

*Butterfly Drawing*, 2003

Butterflies, acrylic, silicone, and metal  
12 x 12 x 3 in., each

*Papillo Thoas Cinyrus*, 2003

Butterflies, silicone, plexiglass, and metal  
49 x 49 x 6 15/16 in.

**Aristides Fernandez** (Güines, Cuba, 1904–1934)

*Los obreros [The Workers]*, circa 1930

Ink, watercolor, and wash on thin board  
8 1/2 x 12 3/8 in.

**León Ferrari** (Buenos Aires, Argentina, 1920–2013)

*Ecología [Ecology]*, 1998

Oilstick, acrylic, and plastic butterflies on canvas  
71 1/16 x 59 in.

**Hermelindo Fiaminghi** (São Paulo, Brazil, 1920–2004)

*Sem título [Untitled]*, 1955

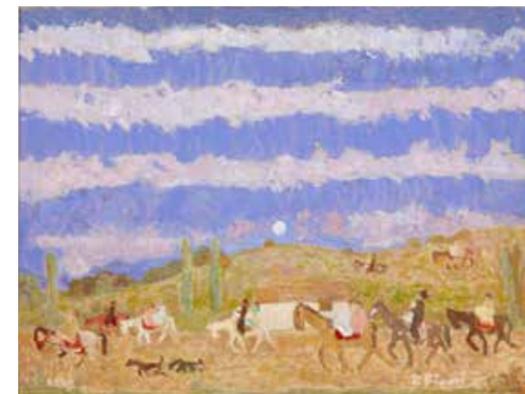
Ink, gouache, and graphite on paper  
6 3/16 x 7 5/8 in.

*Sem título [Untitled]*, 1955

Ink, gouache, and graphite on paper  
6 1/2 x 5 1/2 in.

*Sem título [Untitled]*, 1955

Ink, gouache, and graphite on paper  
6 9/16 x 5 9/16 in.



**Pedro Figari** (Montevideo, Uruguay, 1861–1938)

*Vuelta de la misa [Return from Mass]*, 1932

Oil on board  
24 x 31 3/4 in.

*El requiebro [The Compliment]*, circa 1920

Oil on board  
18 x 23 1/2 in.

**Samson Flexor** (Soroca, Moldova, 1907 – São Paulo, Brazil, 1971)

*Composición*, 1922

Ink and gouache with graphite on paper  
9 1/2 x 9 1/2 in.

**Antônio Goncalves Gomide** (Itapetininga, Brazil, 1895 – Ubatuba, Brazil, 1967)

*Sem título [Untitled]*, late 1930s

Gouache and graphite on brown paper  
7 5/8 x 10 7/8 in.

*Sem título [Untitled]*, late 1930s

Ink and gouache with graphite on paper  
7 5/8 x 10 1/8 in.

**Sebastián Gordín** (b. Buenos Aires, Argentina, 1969)

*Sea Stories*, 2007

Wood marquetry  
10 1/2 x 7 3/4 x 1/4 in.

*The Lobotomist*, 2013

Wood sheets  
10 1/4 x 9 3/8 x 1/4 in.

*El contrato [The Contract]*, 2013

Wood marquetry and fabric on plywood  
11 1/16 x 10 1/2 x 10 15/16 in.

*Fantasy*, 2013

Wood marquetry  
10 x 8 1/4 x 1/2 in.

**Josefina Guilisasti** (Santiago, Chile, 1963)

*Still Life*, 2006

Oil on canvas  
42 1/4 x 43 1/4 in.

*Still Life*, 2006

Oil on canvas  
42 1/2 x 43 1/4 in.

*Still Life*, 2006

Oil on canvas  
42 1/4 x 43 1/4 in.

**José Gurvich** (Yestmev, Lithuania, 1927 – New York City, 1974)

*Personajes contruidos en café [Constructed Figures in a Café]*, 1952

Oil on cardboard  
20 x 33 3/4 in.

*Naturaleza muerta construida en celestes [Constructed Still Life in Azures]*, 1958

Oil with lace on board  
19 5/16 x 31 5/16 in.

**Alfredo Guttero** (Buenos Aires, Argentina, 1882–1932)  
Sin título [Untitled], 1922  
Graphite and colored pencil on paper  
23 1/2 x 28 11/16 in.

**Alfredo Hlito** (Buenos Aires, Argentina, 1923–1993)  
*Formas en el plano* [*Forms on the Plane*], 1949  
Oil on canvas  
31 1/2 x 23 5/8 in.

**Enio Iommi** (Rosario, Argentina, 1926 – San Justo, Argentina, 2013)  
*Línea continua* [*Continuous Line*], ca. 1950  
Stainless steel  
9 5/8 x 11 3/4 x 11 3/4 in.



**Frida Kahlo** (Mexico City, 1907–1954)  
*Carma II* [*Karma II*], 1946  
Graphite on paper  
10 3/4 x 8 in.

**Fortunato Lacámara** (Buenos Aires, Argentina, 1887–1951)  
*Naturaleza muerta* [*Still Life*], ca. 1945  
Oil on board  
13 3/4 x 19 1/2 in.



**Wifredo Lam** (Sagua la Grande, Cuba, 1902 – Paris, 1982)  
Sans titre [Untitled], 1945  
Oil on canvas  
28 3/4 x 21 3/16 in.

Sans titre [Untitled], ca. 1950  
Black ink on heavy paper  
10 3/8 x 7 in.

Sans titre [Untitled], circa 1938  
Gouache on paper mounted on canvas  
35 7/8 x 48 in.

**Julio Larraz** (b. Havana, Cuba, 1944)  
*Study for the Landing*, 1986  
Oil on canvas  
35 3/4 x 35 3/4 in.

**Julio Le Parc** (b. Mendoza, Argentina, 1928)  
*Continuel Mobile* [*Continual Mobile*], 1966  
Aluminum and color acetate with cloth, cardboard, and fishing wire on wood, edition 49/100  
38 3/4 x 15 3/4 x 3 1/4 in.

**Luis Lizardo** (b. Caracas, Venezuela, 1956)  
Sin título [Untitled], 2004–5  
Paper and nylon filament  
61 x 37 x 30 in.

**Antonio Llorens** (Montevideo, Uruguay, 1920–1995)  
Sin título [Untitled], 1954  
Enamel on wood  
21 x 28 3/4 in.

Sin título [Untitled], 1960  
Enamel on iron and wood base with enamel  
39 1/4 x 12 1/8 x 14 in.



**Jorge Macchi** (b. Buenos Aires, Argentina, 1963)  
*Stubborn Lover*, 1997  
Plaster, wax, and iron  
32 1/2 x 33 15/16 x 9 1/8 in.

**Francisco Matto** (Montevideo, Uruguay, 1911–1995)  
*Naturaleza muerta: plano de color y línea* [*Still Life: Plane of Color and Line*], 1945  
Oil on board  
21 1/4 x 32 3/4 in.

*Tres formas* [*Three Forms*], 1956  
Ink and watercolor on paper  
5 3/8 x 5 1/4 in.

*Tres formas* [*Three Forms*], 1957  
Oil on board  
20 3/8 x 17 1/8 in.

*Composición sobre fondo negro* [*Composition on Black Background*], 1958  
Oil on cardboard  
15 x 18 in. (38.1 x 45.7 cm)  
Gift of Judy S. and Charles W. Tate, 2004

**Jorge Macchi** (b. Buenos Aires, Argentina, 1963)  
*Construcción en cinco colores* [*Construction in Five Colors*], 1963  
Oil and graphite on cloth  
44 x 25 3/4 in.  
Gift of Judy S. and Charles W. Tate, 2010

**Francisco Matto** (Montevideo, Uruguay, 1911–1995)  
*Reticula turquesa* [*Turquoise Grid*], 1963  
Oil on board mounted on canvas  
20 3/4 x 16 1/4 in.

Estudio para *Dintel*, estudio para moneda de la FAO, monedas de la FAO (anverso y reverso) [*Study for Lintel, study for FAO coin, FAO coins (obverse and reverse)*], 1969–88  
Ink on paper and silver coins  
14 1/4 x 13 1/2 in.

*Dintel* [*Lintel*], 1988  
Tempera on wood construction  
21 5/8 x 33 7/16 in.



**Carlos Mérida** (Guatemala City, 1891 – Mexico City, 1984)  
*Abstract*, 1953  
Glass mosaic on composite matrix  
33 1/8 x 72 x 1 1/8 in.

Sin título [Untitled], 1968  
Petroplastic with gold metallic paint over red ground on panel  
46 3/8 x 23 13/16 in.

*Mecanismo mudable* [*Mutable Mechanism*], 1969  
Oil on board  
19 1/8 x 15 3/8 in.

*Estudio para Mecanismo mudable* [*Study for Mutable Mechanism*], circa 1969  
Graphite and colored pencil on paper  
6 11/16 x 5 1/2 in.

**Hélio Oiticica** (Rio de Janeiro, Brazil, 1937–1980)  
*Séco 16*, circa 1956  
Gouache and ink on cardboard  
15 1/4 x 17 in.

**José Clemente Orozco** (Ciudad Guzmán [Jalisco], Mexico, 1883 – Mexico City, 1949)  
*Soldaderas* [*Women Soldiers*], 1928  
Lithograph  
11 3/4 x 18 5/16 in.

**Jaime Palacios** (b. Beijing, China, 1963)  
*Manos poderosas* [*Powerful Hands*], 1995  
Oil on seven ready-made mannequin hands  
Dimensions vary

**Emilio Pettoruti** (La Plata, Argentina, 1892 – Paris, France, 1971)  
*Lago de garda* [*Lake Garda*], 1915  
Watercolor on paper  
4 1/2 x 5 3/4 in.

*Paisaje italiano* [*Italian Landscape*], 1916  
Watercolor on paper  
4 1/2 x 5 5/8 in.

*La casa del poeta (I)* [*The Poet's House (I)*], 1920  
Ink on brown paper  
9 1/2 x 7 1/16 in.

**Marcelo Pombo** (Buenos Aires, Argentina, 1959–present)  
*Recepción en la llanura* [*Reception on the Plain*], 2004  
Enamel on panel  
39 1/4 x 59 in.

*La pinacoteca de los pobres* [*The Gallery of the Poor*], 2008  
Enamel on panel  
39 x 59 in.

**Liliana Porter** (b. Buenos Aires, Argentina, 1941)  
*Trabajo forzado* [*Forced Labor*], 2004  
Etching and collage, edition 31/50  
22 1/4 x 15 in.

*Trabajo forzado* [*Forced Labor*], 2005  
Shelf, plastic figure, mulch  
Dimensions variable

*Hombre dibujando* [*Man Drawing*], 2006  
Metal figure on painted wooden base and graphite on wall  
Dimensions variable

**Lidy Prati** (Resistencia, Argentina, 1921 – Buenos Aires, Argentina, 2008)  
Sin título [Untitled], 1955  
Ink on paper  
28 9/16 x 19 11/16 in.

**Domingo Ramos** (Güines, Cuba, 1894 – Havana, Cuba, 1967)

*Paisaje* [*Landscape*], 1946  
Oil on Masonite  
15 1/4 x 17 1/8 in.



**Emilio Renart** (Mendoza, Argentina, 1925 – Buenos Aires, Argentina, 1991)  
Sin título [Untitled], 1964  
Paint and ink with colored pencil on paper  
43 5/8 x 27 3/8 in.

**Armando Reverón** (Caracas, Venezuela, 1889–1954)  
*Juanita en la playa* [*Juanita at the Beach*], 1925  
Oil on burlap with gesso on verso  
15 1/2 x 19 5/8 in.

**Diego Rivera** (Guanajuato, Mexico, 1886 – Mexico City, 1957)  
*Mujer frente el espejo* [*Woman in Front of a Mirror*], 1917  
Ink on parchment paper  
7 3/8 x 5 3/16 in.

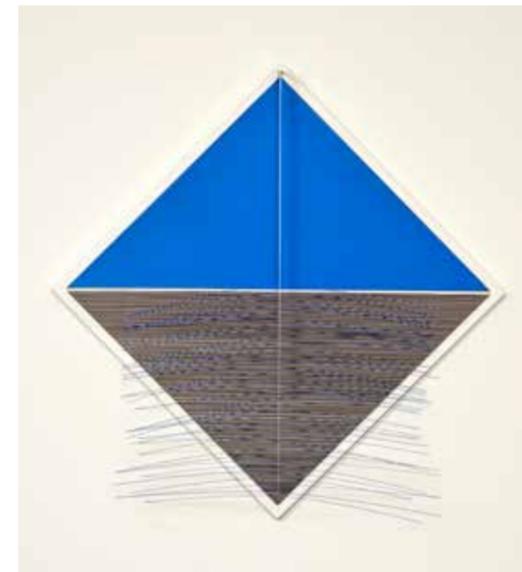
**Tomás Sánchez** (b. Aguada de Pasajeros, Cuba, 1948)  
*Nubes sobre la laguna* [*Clouds over the Lagoon*], 1996  
Oil on canvas  
75 3/4 x 95 1/4 in.

**Mira Schendel** (Zurich, Switzerland, 1919 – São Paulo, Brazil, 1988)  
Sem título, da serie *Caderno* [Untitled, from *the Notebook series*], 1970s  
Letraset ink on paper  
14 3/4 x 40 1/8 in.

*Composição em preto e branco* [*Composition In Black and White*], 1980s  
Collage of black handmade paper on paper with ink and gold metallic paint  
15 5/8 x 11 1/2 in.

**David Alfaro Siqueiros** (Chihuahua, Mexico, 1896 – Cuernavaca, Mexico, 1974)  
*Three Ladies*, ca. 1968  
Acrylic on heavy cardboard mounted on wood  
13 3/8 x 9 15/16 in.

**Xul Solar** (Buenos Aires, Argentina, 1888–1963)  
*Una grafía* [*Writing*], 1935  
Watercolor on paper mounted to board  
8 1/2 x 11 1/2 in.



**Jesús Rafael Soto** (Ciudad Bolívar, Venezuela, 1923 – Paris, 2004)  
*Rombo cobalto* [*Cobalt Rhombus*], 1968  
Paint on wood mounted to fiberboard with metal and monofilament  
55 1/2 x 55 1/2 x 9 13/16 in.

**Jesús Rafael Soto** (Ciudad Bolívar, Venezuela, 1923 – Paris, 2004)  
*Paralelas vibrantes* (de *Serie Síntesis*) [*Vibrant Parallels* (from *Synthesis Series*)], 1979  
Plastic, silkscreen, and metal  
17 x 10 1/2 x 3 5/8 in.

**Rufino Tamayo** (Oaxaca, Mexico, 1899 – Mexico City, 1991)  
*Road Workers*, 1932  
Gouache on paper  
10 3/8 x 7 15/16 in.

*El astrónomo* [*The Astronomer*], 1957  
Oil on canvas  
40 x 32 in.

*Capítulo X* (de *L'Apocalypse de Saint Jean*) [*Chapter X* (from *The Apocalypse of Saint John*)], 1962  
Lithograph, 1/20  
13 7/8 x 19 3/4 in.

*Sandías* [*Watermelons*], 1968  
Crayon with graphite on paper  
9 3/8 x 12 7/8 in.

**Luis Tomasello** (La Plata, Argentina, 1915 – Paris, France, 2014)  
*Atmosphere Chromoplastique No. 210* [*Chromoplastic Atmosphere No. 210*], 1968  
Paint on wood  
45 3/16 x 45 5/8 x 2 1/2 in.

**Joaquín Torres-García** (Montevideo, Uruguay, 1874–1949)  
Sin título [Untitled], 1933  
Ink and graphite on paper  
7 13/16 x 5 1/2 in.

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**Joaquín Torres-García** (Montevideo, Uruguay, 1874–1949)  
*Composición* [*Composition*], 1931  
Ink and graphite on brown paper  
4 1/2 x 3 1/4 in.

*Grafismo constructivo sobre cuatro colores primarios*  
[*Constructive Graphic on Four Primary Colors*], 1943  
Oil on board  
21 3/4 x 16 11/16 in.

**Tunga** (b. Palmares, Brazil, 1952)  
*The Elective Affinities Monumental Miniature*, 2004  
Silver and prosthetic teeth  
8 x 7 x 6 in.

**Katie Van Scherpenberg** (b. São Paulo, Brazil, 1940)  
*Through a Looking Glass*, from the series *Mommy I Promise To Be Happy*, 1997  
Acrylic with aluminum pigment, aluminum leaf on embroidery, and gesso on canvas  
49 1/4 x 71 in.

**Alfredo Zalce** (Pátzcuaro, Mexico, 1908 – Morelia, Mexico, 2003)  
*Harvesting*, 1986  
Watercolor on paper  
19 1/2 x 13 5/8 in.

**Francisco Zúñiga** (San José, Costa Rica, 1912 – Mexico City, 1998)  
*Crouching Nude*, 1964  
Charcoal and watercolor on paper  
19 x 11 3/4 in.

*El umbral, étude No. IV* [*The Threshold, study No. IV*], 1970  
Bronze with green brown patina, edition II/III  
16 3/4 x 20 5/8 x 1 3/4 in.

*Elena de pie* [*Elena Standing*], 1975  
Bronze with brown patina, edition II/III  
25 1/4 x 8 1/4 x 9 in.

*Madre en cuclillas* [*Crouching Mother*], 1978  
Bronze with dark green patina, edition IV/VI  
15 1/2 x 13 x 14 in.

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Program support was provided for the following lectures, panels, and gallery talks:

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Marcie Begleiter and Karen Shapiro | Funding provided by the Carolyn Harris Hynson Centennial Endowment.

Kristin Swenson | Funding provided by the M.K. Hage Centennial Visiting Professorship in Fine Arts.

Lucy Lippard | Funding provided by the M.K. Hage Centennial Visiting Professorship in Fine Arts.

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Deborah Hay, Alva Noë & Michèle Steinwald | Funding provided by the Carolyn Harris Hynson Centennial Endowment.

**Between Mountains and Sea: Arts of the Ancient Andes**

Steve Bourget | Funding provided by the Carolyn Harris Hynson Centennial Endowment.

**In the Company of Cats and Dogs**

Hal Herzog | Funding provided by the Carolyn Harris Hynson Centennial Endowment.

**Doris Salcedo**

Doris Salcedo | Funding provided by the Barbara Duncan Centennial Endowed Lectureship.

**La línea continua: The Judy and Charles Tate Collection of Latin American Art**

James Oles | Funding provided by the M.K. Hage Centennial Visiting Professorship in Fine Arts.

**Impressionism and the Caribbean: Francisco Oller and His Transatlantic World**

Edward Sullivan | Funding provided by the M.K. Hage Centennial Visiting Professorship in Fine Arts.

**Roadside Attractions**

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Elaine Nichols | Funding provided by the M.K. Hage Centennial Visiting Professorship in Fine Arts.

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**James Drake: Anatomy of Drawing and Space (Brain Trash)**

James Drake and David Krakauer | Funding provided by the Carolyn Harris Hynson Centennial Endowment.

**Natalie Frank: The Brothers Grimm**

Natalie Frank | Funding provided by the Carolyn Harris Hynson Centennial Endowment.

Kate Bernheimer | Funding provided by the Charles and Dorothy Clark Lectureship in Fine Arts

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**Moderno: Design for Living in Brazil, Mexico, and Venezuela, 1940-1978**

Renato Anelli, George Flaherty, Fernando Lara, Cecilia Loschiavo, Ana Elena Mallet, and Jorge Rivas Perez | Funding provided by the Barbara Duncan Centennial Endowed Lectureship.

**The Crusader Bible: A Gothic Masterpiece**

William Voelkle | Funding provided by the Charles and Dorothy Clark Lectureship in Fine Arts

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**Fixing Shadows: Contemporary Peruvian Photography, 1968-2015**

Luz María Bedoya, Pablo Hare, and Fernando Castro | Funding provided by the Barbara Duncan Centennial Endowed Lectureship.

**Come as You Are: Art of the 1990s**

Alexandra Schwartz | Funding provided by the M.K. Hage Centennial Visiting Professorship in Fine Arts.

Donald Moffett and Jim Lewis | Funding provided by the Carolyn Harris Hynson Centennial Endowment.

Byron Kim | Funding provided by the Carolyn Harris Hynson Centennial Endowment.

**Ellsworth Kelly's Austin**

Gavin Delahunty, Carter Foster, Tricia Y. Paik, and Richard Shiff | Funding provided by the M.K. Hage Centennial Visiting Professorship in Fine Arts.

**Conversations in Conservation**

Dawn Rogala and Hannah Wong | Funding provided by the Mary Saunders Leech Centennial Lectureship in Fine Arts.

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