

articulate



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Building on Our Strengths



This season's exhibitions highlight some of the diverse strengths of the Blanton's collection—Latin American art, post-war abstract art, cutting-edge contemporary art, and prints and drawings—allowing us to share with you some of the latest efforts to advance these landmark programs.

For almost fifty years the Blanton has been a leader in the field of Latin American art, generating scholarship and exhibitions with a far-reaching impact. This spring, the Blanton-organized survey *The Avant-Garde Networks of Amauta: Argentina, Mexico, and Peru in the 1920s* completes its international tour here in Austin. Adding to the museum's legacy of producing groundbreaking

work in the field, this exhibition is the first to draw connections between artistic production from these three countries during this period.

Displaying contemporary art from around the globe is another major facet of the Blanton's program. In addition to the contemporary art displayed throughout the collection galleries, the Contemporary Project space is dedicated to showcasing new work by the artists of today. In this gallery we are thrilled to debut a new body of work by pioneering American artist Ed Ruscha.

This summer we are also proud to share an exhibition focused on post-World War II abstract painting, another rich area of the Blanton's collection. *Expanding Abstraction: Pushing the Boundaries of Painting in the Americas, 1958–1980* highlights the extraordinary core of this area of the museum's holdings—built from a transformative gift of works from the novelist James A. Michener and his wife Mari Michener that came to the Blanton in 1968—alongside other works made in the United States and Latin America in the 1960s and 1970s.

Finally, *The Artist at Work* celebrates 500 years of prints and drawings from Europe and beyond, drawing from the Blanton's collection to explore the timeless motif of how artists represent themselves and their studio practices.

Mark your calendars for the always-festive Blanton Block Party, Saturday, March 28, and this summer we'll be open late again on Fridays, until 8 p.m. in June and July, with special offerings available during those extended hours.

Thank you for your commitment to the Blanton. You are an essential part of our community, and we look forward to seeing you at the museum soon.

Simone Jamille Wicha
Director

Cover: Carlos Quizpez Asin, *Alegoría a los labradores [Allegory to the Workers]*, 1928, oil on canvas, 74 13/16 x 59 1/16 in., Universidad Nacional de Ingeniería, Lima, Peru

Above: Photo by Lynda M. Gonzalez/Austin American-Statesman via AP

THE AVANT-GARDE NETWORKS OF AMAUTA

ARGENTINA, MEXICO, AND PERU IN THE 1920S

February 16 – May 17, 2020



(Left) Emilio Pettoruti, *L'ombre [The Shadow]*, 1915, oil on cardboard, 12 5/8 x 12 15/16 in., Collection of Judy S. and Charles W. Tate

(Right) José Sabogal, *El recluta [Recruit]*, 1926, oil on canvas, 23 5/8 x 23 5/8 in., Universidad Nacional de Ingeniería, Lima, Peru

In the 1920s, Peruvian magazine *Amauta* was the media influencer for a vast network of artists and writers. Founded and directed by the well-known writer and social activist José Carlos Mariátegui, *Amauta* circulated around 3,000–4,000 copies. A system of agents and correspondents in Latin America and Europe nurtured the journal, helping to define its international impact.

The journal's broad perspective reveals not only the diversity of the avant-garde artistic production in Peru, Argentina, and Mexico, but also the key debates that shaped the art of Latin America during this period. Through their dynamic interactions on the pages of *Amauta*, this creative and intellectual network—with shared cultural and political projects—constructed the very idea of a Latin American region.

Even today, Mariátegui's radical vision remains a central reference point when discussing culture in Latin America. The diversity of his vision transcends national borders and is highlighted in the organization of *The Avant-garde Networks of Amauta*.

The exhibition seeks not only to question the binary oppositions that have so far structured the discussion of the art of the 1920s, such as nationalism/internationalism or tradition/modernity, but also to highlight the role of Indigenism as an avant-garde movement. Including a variety of media, such as painting, printmaking, photography, sculpture, poetry, popular art, publications, and ephemera, the exhibition brings together diverse artists such as Peruvians José Sabogal and Julia Codesido, Emilio Pettoruti and Abraham Vigo of Argentina, as well as Diego Rivera and Lola Cueto of Mexico.

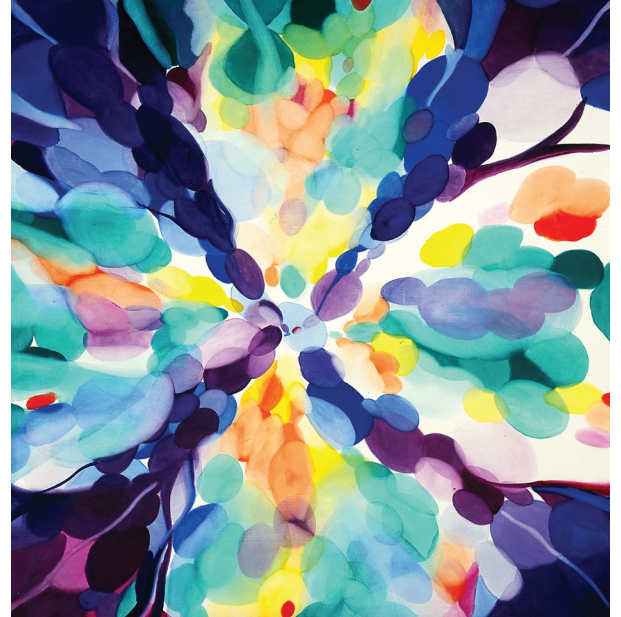
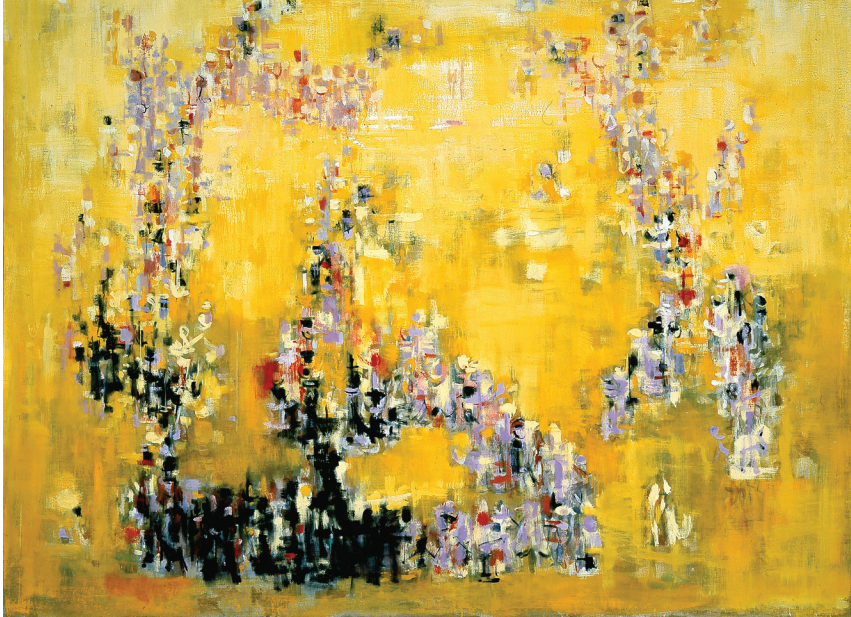
This exhibition is organized by the Blanton Museum of Art and the Museo de Arte de Lima.

Major funding for the exhibition is provided by The Diane and Bruce Halle Foundation.

Generous funding is also provided by Judy and Charles Tate, Jeanne and Michael Klein, PromPerú, and the Scurlock Foundation Exhibition Endowment, with additional support from Sarah and Ernest Butler.

EXPANDING ABSTRACTION: Pushing the Boundaries of Painting in the Americas, 1958–1980

June 21–August 30, 2020



Critics and artists themselves have proclaimed painting as a medium “dead” many times, yet it always remains robust and widely practiced internationally. Abstraction provided a new and unprecedented avenue for painting in the early 20th century, which was revolutionized again with the rise of Abstract Expressionism in the late 1940s and 1950s.

This exhibition highlights one of the Blanton's great strengths: post-World War II abstract painting. It is a genre that was favored by James and Mari Michener, whose donation of their collection to the museum was singularly important. *Expanding Abstraction* also highlights the Blanton's strengths in Latin American modernism from the same general period. The decades of the 1960s and 1970s were particularly rich in experimental painting, and this work is a major focus of the exhibition.

The flourishing of performance art, avant-garde film and video, and conceptualism at that time is a primary reason that many in the art community wrote off contemporary painting, yet these newer forms also spurred innovative approaches to the more established medium and encouraged the questioning of traditional genre boundaries. New materials and techniques, especially the widespread use of acrylic and the adaptation of industrial materials and tools, allowed artists to create an array of surfaces previously unseen in the history of painting, and to make hybrid objects somewhere between painting and sculpture. *Expanding Abstraction* unfolds in six sections: Emphatic Gestures; Material Radicality; Stained, Poured, Sprayed; Between Painting and Sculpture; Opticality; and Geometries.

This exhibition is organized by the Blanton Museum of Art.

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

Left: Norman Lewis, *La Puerto Del Sol*, 1958, oil on linen canvas, 51 1/4 x 63 3/4 in., Blanton Museum of Art, The University of Texas at Austin, Gift of the Longview Foundation, Inc.

Right: Alice Baber, *Lavender High*, 1968, oil on canvas, 75 1/2 x 75 1/2 in., Blanton Museum of Art, The University of Texas at Austin, Michener Acquisitions Fund

Exhibitions

CONTEMPORARY PROJECT

Ed Ruscha: Drum Skins **January 11–July 12, 2020**

Ed Ruscha: Drum Skins will debut a new body of more than a dozen round paintings made between 2017 and 2019 by the pioneering American artist known for his use of language. The presentation features text Ruscha painted on found drumheads that he has collected over the past forty years. Informed by memories of the distinctive slang he grew up hearing in Oklahoma, the phrases consist of double negatives such as “I Never Done Nobody No Harm” and “I Ain’t Telling You No Lie.” As Ruscha explains, “I grew up with people that spoke this way...I was very acutely aware of it and amused by it. It seems like you’d run from incorrect English, but I embraced it.”

Generous funding is provided by Jeanne and Michael Klein, with additional support from Ellen and David Berman.



Diedrick Brackens: darling divined **July 25–December 13, 2020**

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

Diedrick Brackens was born in Mexia, Texas, in 1989. He received a BFA from the University of North Texas in Denton and an MFA from the California College of the Arts in San Francisco. He currently lives and works in Los Angeles.

This exhibition is organized by the New Museum, New York.



Top: Ed Ruscha, *Not Never*, 2018, acrylic on vellum drumhead, diameter 31 5/8 in., Photo: Paul Ruscha, Courtesy of the artist and Gagosian

Bottom: Diedrick Brackens, *bitter attendance, drown jubilee*, 2018, woven cotton and acrylic yarn and silk organza, 72 x 72 in., Hammer Museum, Los Angeles, Purchased with funds provided by Beth Rudin DeWoody, Courtesy of the artist

Exhibitions

PAPER VAULT

The Artist at Work

December 14, 2019–June 28, 2020

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



Off the Walls: Gifts from Professor John A. Robertson

July 11–October 25, 2020

John A. Robertson (1943–2017) was a renowned bioethics scholar and longtime professor at The University of Texas at Austin School of Law, as well as a passionate art collector. This exhibition celebrates his generosity and legacy with a selection of contemporary prints, drawings, collages, and photographs from the nearly ninety works Robertson bequeathed to the Blanton or gave during his lifetime. It features internationally-, Texas-, and Austin-based artists, including Michael Ray Charles, Sue Coe, Philip Guston, Dorothy Hood, Lance Letscher, Glenn Ligon, and Richard Serra. In addition, UT Professor Emeritus Bill Lundberg's pioneering film installation *Swimmer* (1975), which Robertson helped the Blanton acquire in 2008, will screen in the Film & Video Gallery August 29–December 6, 2020.



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

Top: George Bellows, *The Life Class, First Stone*, 1917, lithograph, 18 7/8 x 25 13/16 in., Blanton Museum of Art, The University of Texas at Austin, Gift of the Still Water Foundation

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

FILM & VIDEO GALLERY

Wael Shawky: *Cabaret Crusades III: The Secrets of Karbala* December 21, 2019–April 19, 2020

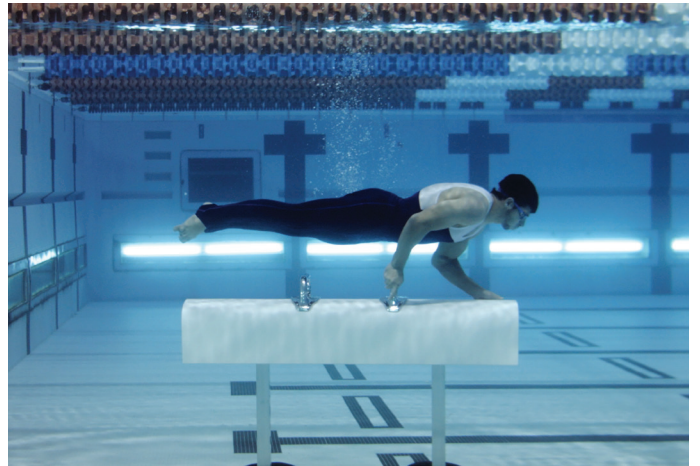
Wael Shawky's film recounts episodes from the religious wars of the Crusades Period with a highly stylized visual language that features glass marionettes and handmade miniature sets. The conflicts depicted in Shawky's work primarily took place in the 12th century, during the Second, Third, and Fourth Crusades, in which soldiers from the Christian West sought to reclaim Jerusalem and the Holy Land from Muslim rule.

Shawky drew inspiration from *The Crusades through Arab Eyes*, a 1983 book by the French-Lebanese writer Amin Maalouf, which re-examined these conflicts through the writings of Arab historians, providing a counter-narrative to typical Western interpretations. The film unfolds in a manner that is both episodic and epic in its scope, spanning centuries and geography in the cities of Karbala, Mecca, Venice, Damascus, Aleppo, Cairo, and Jerusalem.



R. Eric McMaster May 2–August 16, 2020

R. Eric McMaster's work explores the protocols that govern various sports by manipulating, isolating, or restricting the rules and conditions that determine athletes' movements. In *A Change of Atmosphere* (2015), a gymnast performs his pommel horse routine underwater, struggling with the awkwardness of breathing and the challenge of buoyancy rather than gravity. *The Obstruction of Action by the Presence of Order* (2012–13) appropriates footage from the 2012 Summer Olympics of athletes awaiting the signal to perform. *The Obstruction of Action by the Existence of Form* (2012–13) places two hockey teams in a custom rink built to a fraction of the regulation size and forces them to play shoulder to shoulder. McMaster has stated: "When we experience the familiar disrupted, we often can't clearly categorize the experience." The results can be humorous or awe-inspiring—sometimes both simultaneously—and often demonstrate a vulnerability that both athletes and non-athletes can relate to.



McMaster was born in Clarion, Pennsylvania, in 1979. He received a BFA from Pennsylvania State University and an MFA from Arizona State University. He currently lives and works in Austin, where he teaches in the Department of Art and Art History at The University of Texas at Austin.

Top: Wael Shawky, *Cabaret Crusades III: The Secrets of Karbala* (still), 2015, HD film, color, sound, English subtitles, dimensions variable, 2 hours, Courtesy the artist and Lisson Gallery

Bottom: R. Eric McMaster, *A Change in Atmosphere* (still), 2015, 1080p video, 8:41 minutes, Courtesy of the artist

BLANTON MUSEUM OF ART

Spring/Summer 2020 Calendar

B SCENE

The Blanton's art party features live music, tours, and a cash bar.

Free for members/\$15 general public

THIRD THURSDAYS

The Blanton is open late until 9 p.m. the Third Thursday of every month.

See page 9 for details. **Free Admission**

PUBLIC TOURS

Offered every Saturday and Sunday at 3 p.m., Thursdays at 12:30 p.m., and during *B scene*. Permanent collection and special exhibition topics are covered throughout the year.

MUSEUM HOURS

Tuesday–Friday | 10 a.m.–5 p.m.

Saturday | 11 a.m.–5 p.m.

Sunday | 1–5 p.m.

Monday | Closed

Open until 9 p.m. on *Third Thursday*.

FREE admission every Thursday is made possible by The Moody Foundation.

Open *Late Till 8* every Friday, June 5–July 31.

Closed July 4



Members Get It!

Mark your calendar for the Annual Spring Member Double Discount Week beginning Friday, April 3, through Sunday, April 12. Take advantage of your 20% discount just in time for Mother's Day!

Inner Spirit Rattles, \$32/\$28.80 for members

FEBRUARY

Thursday 2/13 | 6–8 p.m.

Member Event

Director's Circle Preview Party for *The Avant-garde Networks* of Amauta

Saturday 2/15 | 11 a.m.–4 p.m.

Member Event

Members-Only Preview Day for *The Avant-garde Networks* of Amauta

Wednesday 2/19 | 12:30 p.m.

Gallery Talk

Veronica Roberts on *Ed Ruscha: Drum Skins*

Thursday 2/20

Third Thursday

Open late until 9 p.m.

4 p.m. Special Program: Panel discussion on *The Avant-garde Networks* of Amauta

Tuesday 2/25 | 12 noon

Performance

Midday Music Series

Wednesday 2/26 | 12:30 p.m.

Gallery Talk

Susan Rather on *The Artist at Work*

Friday 2/28 | 12:30 p.m.

Gallery Talk

Florenca Bazzano on *The Avant-garde Networks* of Amauta

MARCH

Saturday 3/7 | 11 a.m.–5 p.m.

Special Program

Explore UT

Thursday 3/19

Third Thursday

Open late until 9 p.m.

Tuesday 3/24

11:30 a.m., 12:30 p.m., 1:30 p.m.

Performance

Bach in the Subways worldwide

Wednesday 3/25 | 12:30 p.m.

Gallery Talk

Vanessa Davidson on *The Avant-garde Networks* of Amauta

Saturday 3/28 | 11 a.m.–11 p.m.

Special Event

Blanton Block Party

Tuesday 3/31 | 12 noon

Performance

Midday Music Series

APRIL

Friday 4/3–Sunday 4/12

Member Event

Member Double Discount Shopping Days in the Museum Shop

Tuesday 4/7 | 12 noon

Special Program

Dr. Almerindo E. Ojeda on "Inventiveness and Invention in Colonial Latin American Art"

Tuesday 4/14 | 12:30 p.m.

Gallery Talk

Veronica Roberts on *Ed Ruscha: Drum Skins*

Wednesday 4/15 | 12:30 p.m.

Gallery Talk

Louis Waldman on *The Artist at Work*

Thursday 4/16

Third Thursday

Open late until 9 p.m.

12 noon Special Program: Lynda Klich on *The Avant-garde Networks* of Amauta

6:30 p.m. Performance: Fusebox Festival Presents MXTX

Tuesday 4/28 | 12 noon

Performance

Midday Music Series

MAY

Thursday 5/7 | 6:30 p.m.

Artist Talk

Ed Ruscha in conversation with Veronica Roberts

Thursday 5/21

Third Thursday

Open late until 9 p.m.

JUNE

Enjoy a summer of Blanton Family Programs, June 16–July 31. Visit blantonmuseum.org/familyprograms for details, descriptions, and registration info.

Friday 6/5 | 6:30 p.m.

Fridays Late Till 8

Performance: Austin Chamber Music Center

Sunday 6/7 | 2–4 p.m.

Performance

SoundSpace

Friday 6/12 | 6:30 p.m.

Fridays Late Till 8

Performance: Silent Films Out Loud with live accompaniment by Density512

Wednesday 6/17 | 6–8 p.m.

Member Event

Director's Circle Preview Party for *Expanding Abstraction*

Thursday 6/18

Third Thursday

Open late until 9 p.m.

Friday 6/19

Fridays Late Till 8

6 p.m. Special Program: Katy Siegel on *Expanding Abstraction*

6:30 p.m. Performance: Ephraim Owens

Saturday 6/20 | 11 a.m.–4 p.m.

Member Event

Members-Only Preview Day for *Expanding Abstraction*

Tuesday 6/23 | 12:30 p.m.

Gallery Talk

Carter Foster on *Expanding Abstraction*

Friday 6/26 | 6–10 p.m.

B scene

Psychedellic Summer

JULY

July is Member Appreciation Month. Members receive a double discount of 20% in the Shop every Friday, Saturday, and Sunday in July.

Friday 7/3 | 6:30 p.m.

Fridays Late Till 8

Performance: Austin Chamber Music Center

Friday 7/10 | 6:30 p.m.

Fridays Late Till 8

Performance: Rumbullion

Thursday 7/16

Third Thursday

Open late until 9 p.m.

Friday 7/17 | 6:30 p.m.

Fridays Late Till 8

Performance: Ruby & The Reckless

Friday 7/24 | 6:30 p.m.

Fridays Late Till 8

Performance: Flora and Fawna

Friday 7/31 | 6:30 p.m.

Fridays Late Till 8

Performance: Mean Jolene

AUGUST

Thursday 8/20

Third Thursday

Open late until 9 p.m.

Visit blantonmuseum.org for updates.

Public & Family Programs

B SCENE

Psychedelic Summer

Friday, June 26 | 6–10 p.m.

Expand your mind as we take a psychedelic trip to the 1970s in celebration of *Expanding Abstraction: Pushing the Boundaries of Painting in the Americas, 1958–1980*. Tripped-out music, kaleidoscopic lighting, art-making, and cash bar and snacks set the scene for a far-out party vibe.

Free for members/\$15 general public

PERFORMANCE

Midday Music Series

A collaboration between the UT Butler School of Music and the Blanton exploring relationships between art and music. Performances in the Rapoport Atrium on select Tuesdays at 12 noon.

February 25: The UT Butler School of Music Guitar Studio

March 31: Excerpts from the UT Butler Opera Center's production *The Elixir of Love*

April 28: Composition students from the UT Butler School of Music create original music in response to works of art in the Blanton collection, performed by AIME (Alternative Improvisation Music Ensemble)

Bach in the Subways

Tuesday, March 24 | 11:30 a.m., 12:30 p.m., and 1:30 p.m.

UT Professor of Psychology Michael Domjan, Ph.D joins thousands of musicians worldwide in collectively celebrating the anniversary of the birth of Johann Sebastian Bach.

Fusebox Festival/MXTX: A Cross Border Exchange

Thursday, April 16 | 6 p.m.

The Blanton is pleased to partner with Austin's Fusebox Festival in presenting an original workshop performance of MXTX: A Cross Border Exchange. This project will ultimately result in an open-source audio sample library, an album, and live performances through a collaborative exchange between composers and DJ-producers from both sides of the Rio Grande. Presented by Golden Hornet and Co-Commissioned by Ballroom Marfa, MXTX is co-curated by Coka Treviño, Orión García, Felipe Pérez Santiago, and Graham Reynolds.

Support for Music Programs at the Blanton is provided in part by Sarah and Ernest Butler.

SoundSpace

Sunday, June 7 | 2–4 p.m.

The acclaimed performance series returns with a program inspired by works of art on view, featuring a series of interdisciplinary performances throughout the Blanton galleries.

SoundSpace is generously underwritten by Michael Chesser.



GALLERY TALKS

Wednesday, February 19 | 12:30 p.m.

Curator Veronica Roberts on *Ed Ruscha: Drum Skins*

Wednesday, February 26 | 12:30 p.m.

UT Professor Susan Rather on *The Artist at Work*

Friday, February 28 | 12:30 p.m.

Assistant Curator Florencia Bazzano on *The Avant-garde Networks of Amauta*

Wednesday, March 25 | 12:30 p.m.

Curator Vanessa Davidson on *The Avant-garde Networks of Amauta*

Tuesday, April 14 | 12:30 p.m.

Curator Veronica Roberts on *Ed Ruscha: Drum Skins*

Wednesday, April 15 | 12:30 p.m.

UT Professor Louis Waldman on *The Artist at Work*

Tuesday, June 23 | 12:30 p.m.

Deputy Director Carter Foster on *Expanding Abstraction*

THIRD THURSDAYS

The Blanton is open late until 9 p.m. the third Thursday of every month with free admission. See the calendar on pages 8–9 for *Third Thursday* dates happening each month.

In the Café Enjoy a glass of wine and a slice of pizza for \$6.

ARTIST TALK

Thursday, May 7 | 6:30 p.m.

Iconic American artist Ed Ruscha in conversation with curator Veronica Roberts about his new works on view in the Contemporary Project. Visit the Blanton website in April for information on ticket purchase and registration details.

Funding provided by the Carolyn Harris Hynson Centennial Endowment.

SPECIAL PROGRAMS

Art Talk

Thursday, February 20 | 4–6 p.m.

Panel discussion on *The Avant-garde Networks of Amauta*.

Funding provided by the Barbara Duncan Centennial Endowed Lectureship.

Explore UT

Saturday, March 7 | 11 a.m.–5 p.m.

This all-ages event highlights the exciting role of art in university life. **Free Admission**

Distinguished Visitor Speakers in the Art of the Spanish Americas Series

Tuesday, April 7 | 12 noon

“Inventiveness and Invention in Colonial Latin American Art” presented by Dr. Almerindo E. Ojeda, Founding Director, Project for the Engraved Sources of Spanish Colonial Art (PESSCA), Emeritus Professor Linguistics, University of California at Davis, Profesor Honorario, Pontificia Universidad Católica del Perú.

Funding provided by the College of Liberal Arts.

Art Talk

Thursday, April 16 | 12 noon

Latin American art curator, CUNY Hunter College professor, and author Lynda Klich on *The Avant-garde Networks of Amauta*.

Funding provided by the Barbara Duncan Centennial Endowed Lectureship.

Art Talk

Friday, June 19 | 6 p.m.

Katy Siegel, Senior Programming and Research Curator at Baltimore Museum of Art, on *Expanding Abstraction*.

Funding provided by the Carolyn Harris Hynson Centennial Endowment.

BLANTON
BLOCK
PARTY

4th
ANNUAL
2020



Saturday, March 28 | 11 a.m.–11 p.m.

Save the date and get ready to bring family and friends to enjoy free admission, local live music and other performances, favorite Austin food vendors, outdoor art activities, gallery tours, and more. We'll be celebrating the exhibition *The Avant-garde Networks of Amauta: Argentina, Mexico, and Peru in the 1920s*, which has traveled to Spain, Peru, and Mexico before completing its tour here in Austin.

The Michener Building, Smith Building, and Faulkner Plaza will all be buzzing with Block Party fun, from music and dancing to a cash bar and photo booth. This celebration of culture and community starts at 11 a.m. and doesn't stop until 11 p.m. Come join us! **Free Admission**

For details, visit BlantonBlockParty.org.



Public & Family Programs



Celebrate Austin's summer in the coolest way possible: by visiting the Blanton on Friday nights. Every Friday in June and July, the museum stays open late for your art-viewing pleasure. Special programming includes Adult Swim (art-making mixers), pop-up exhibitions in the Wilkinson Center for Prints and Drawings, live performances, and café specials.

June 5: Pop-Up Exhibition and Austin Chamber Music Center performance

June 12: Adult Swim and Silent Films Out Loud with live accompaniment by Density512

June 19: Pop-Up Exhibition, Art Talk, and music by Ephraim Owens

June 26: *B scene: Psychedelic Summer*
Museum closed from 5–6 p.m. *B scene* hours from 6–10 p.m.

July 3: Adult Swim and Austin Chamber Music Center performance

July 10: Pop-Up Exhibition and music by Rumbullion

July 17: Adult Swim and music by Ruby & The Reckless

July 24: Pop-Up Exhibition and music by Flora and Fawna

July 31: Adult Swim and music by Mean Jolene

SUMMER FAMILY PROGRAMS

Tuesday, June 16–Friday, July 31, 2020

Join us for an array of multi-generational programs that engage children and adults in active exploration of art and the world around them. Look, talk, and create together this summer while enjoying our guided family tours and special activities. All children must be accompanied by an adult to participate in family programming.

3ft Deep | Ages 3–5

Artists & Authors | Ages 5–8

Deeper Dives | Ages 8–11 (3rd–5th grade)

Free Diving | Ages 11–14 (6th–8th grade)

WorkLAB Studio | All ages

Check out our online calendar in May for the most up-to-date details, descriptions, and registration guidelines. For additional information, email education@blantonmuseum.org



Member Events

DIRECTOR'S CIRCLE PREVIEW PARTY

Thursday, February 13 | 6–8 p.m.

Mingle with Director's Circle members, artists, and scholars at this cocktail party celebrating the opening of *The Avant-garde Networks of Amauta: Argentina, Mexico, and Peru in the 1920s*.

Director's Circle Members Only

MEMBERS-ONLY PREVIEW DAY

Exhibition Salon with the Curators

Saturday, February 15 | 11 a.m.–12 noon

Join Vanessa Davidson, curator of Latin American art, and Florencia Bazzano, assistant curator of Latin American art, for an introduction to *The Avant-garde Networks of Amauta*. Enjoy an artful conversation exploring the diversity of the avant-garde artistic production in Peru, Argentina, and Mexico in the 1920s.

Open to all Blanton Members

Member Preview and Tours

Saturday, February 15 | 11 a.m.–4 p.m.

Blanton members are invited to explore *The Avant-garde Networks of Amauta* during the Blanton's members-only preview. Enjoy the exhibition on your own or join a docent-guided tour.

Open to all Blanton Members

MEMBER DOUBLE DISCOUNT SHOPPING DAYS

Friday, April 3–Sunday, April 12

Looking for a gift to celebrate a graduate or an extra special mom? Blanton members enjoy a double discount (20%!) in the Museum Shop all week.

DIRECTOR'S CIRCLE PREVIEW PARTY

Wednesday, June 17 | 6–8 p.m.

Expanding Abstraction: Pushing the Boundaries of Painting in the Americas, 1958–1980 opens to Director's Circle members, artists, and scholars with this exclusive preview party.

Director's Circle Members Only

MEMBERS-ONLY PREVIEW DAY

Saturday, June 20 | 11 a.m.–4 p.m.

Expanding Abstraction opens to members during the Blanton's signature preview day. Explore the exhibition on your own or join docent-guided tours throughout the afternoon.

Open to all Blanton Members



JULY IS MEMBER APPRECIATION MONTH!

During July, members receive double discounts (20% off) every Friday, Saturday, and Sunday in the Museum Shop.

MEMBER BOOK CLUB

Attention, Readers! Be part of Austin's most unique book club, pairing group discussions of related novels or short stories with guided tours of the newest Blanton exhibitions. This spring and summer, we'll consider how artists and authors portray themselves in their work, as well as how they push the boundaries of conventional art forms. Keep an eye on your inbox for more details!

Blanton Around the World



By touring exhibitions organized by the museum and loaning artworks from the collection to other institutions, the Blanton is able to expand its reach around the world. Likewise, the museum benefits greatly from borrowing works of art from its peers and bringing the best traveling exhibitions to Austin.

Here are just a few examples of how these types of collaborations recently amplified the Blanton's program. *The Avant-garde Networks of Amata: Argentina, Mexico, and Peru in the 1920s* concludes its worldwide tour at the Blanton this spring, following exhibitions in Madrid, Lima, and Mexico City. The Blanton was a major lender to *Charles White: A Retrospective*, organized by the Art Institute of Chicago and the Museum of Modern Art, New York, which also toured to the Los Angeles County Museum of Art. An important painting by Arshile Gorky from the Blanton's collection was included in a Gorky survey at the Galleria Internazionale d'Arte Moderna di Ca' Pesaro in Venice; and the Blanton's iconic painting by Alice Neel will be part of a retrospective of her work at the Centre Pompidou in Paris in the summer of 2020.

While you are visiting museums around the U.S. and the world, you might find works loaned by the Blanton on their walls. The museum is proud to support these efforts and grateful for opportunities to host remarkable touring exhibitions and borrow great works of art for display in our galleries.



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

Bottom: Charles White, *Wanted Poster Series #10*, 1970, oil wash brushed and stenciled with masking out over traces of graphite pencil, 40 x 60 x 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

Thank You, Blanton Supporters!

We gratefully acknowledge the donors of gifts totaling \$5,000 or more who provide financial and in-kind support for the Blanton's acquisitions, exhibitions, operations, programming, and publications. Gifts recognized below were received between September 1, 2018 and August 31, 2019.

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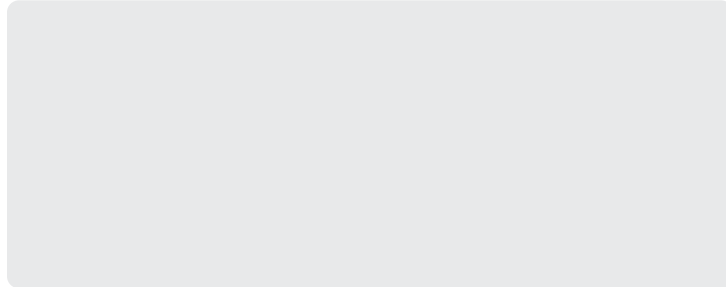
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Upcoming Exhibition



REALMS OF THE DHARMA: BUDDHIST ART ACROSS ASIA

October 11, 2020–January 3, 2021

Drawn from the collections of the Los Angeles County Museum of Art, this exhibition presents an international survey of Buddhist art. It begins with objects associated with Buddhism's origins in India and follows its spread through Southeast Asia, the Himalayas, and East Asia. Comprised of some 150 rare and beautiful works of art in a variety of media, the exhibition introduces important aspects of Buddhist thought and ritual practices. Organized both geographically and thematically, the exhibition is designed to engage both general and specialist audiences. It will explore the life story of the Buddha, the role of the bodhisattva, Buddhist cosmology, and key Buddhist concepts that have found their way into popular culture.

This exhibition is organized by the Los Angeles County Museum of Art.

Funding for this exhibition at the Blanton is provided in part by Fredericka and David Middleton.

Image: *Buddha Shakyamuni*, late 6th century, copper alloy with traces of paint, 15 1/2 x 6 3/4 x 4 in., Photo © Museum Associates/LACMA