



## CONNECTIONS Blanton Volunteer News

December 2010

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### VOLUNTEERS RALLY TO THE BLANTON'S BUSY FALL SCHEDULE

As many of you know from experience, The Blanton has been a busy center of art, activity, and community this fall. The past few months have seen The Blanton open the outstanding exhibitions *Turner to Monet* and *Repartee* while hosting numerous functions. From Austin Museum Day to our monthly Bach Cantata, The Blanton continues to generate excitement and enthusiasm within Austin's art community, all while offering new and stimulating works of art from the museum's own collection. Most importantly though, throughout it all, volunteers like you have generously devoted time and energy into making the aspirations of this fall a reality. You gave one hundred percent no matter the task, and The Blanton staff sends it's sincerest thanks and regards for all of your help this year. The successes of the past few months would not have been possible without your generous and hard work. So again, thank you!

That said, the year has not come to a close yet. The Blanton will need your continued support throughout the holiday season. So please, if you would like to volunteer anytime during the holiday or New Year season, contact Martha Bradshaw at [martha.bradshaw@blantonmuseum.org](mailto:martha.bradshaw@blantonmuseum.org).

By Austin Andrews



Volunteers help tell Blanton Tarot fortunes at the December *B scene*.  
Photo: Martha Bradshaw

### MESSAGE FROM MARTHA

There is a change in the air at The Blanton, not related to the weather, but rather to the presentation of original works of art on view. Curators, educators, and administrators have been meeting and working hard to craft a slightly different and new way of presenting art that will continue to engage the visitor and at the same time provide new perspectives. Volunteers will notice art in the Klein Gallery has a gradual change of introductory text and labeling. Educators will be interviewing visitors to see which approaches seem most effective. Watch for different interpretation material as well.

In the meantime, volunteers continue to greet visitors and make their visit extraordinary. We help them find their way, in more ways than one. Great work!

Martha



Martha Bradshaw,  
Manager of Visitor and  
Volunteer Services

Photo: Charla Wood



Blanton volunteers gather at grayDuck Gallery for a meeting and training session.  
Photo: Vanessa Fuentes

## COMMENTS ON TURNER TO MONET

I really wasn't looking forward to this show as I thought it would be too academic for my modern taste, but the quality, beauty, and near-perfect presentation overcame all resistance; I love it! Opening with the stunning Turner landscape and ending with Monet's *Springtime*, the exhibition features outstanding works which punctuate the collection as well as present the title directly.

I even found an unexpected personal relevance in Théodore Rousseau's 1845

*Hoarfrost* as it exactly mirrors the photo of a sunrise taken several years ago by my brother-in-law, John Jefferson, on our four-acre ranch west of Austin. They have the same color, format, subject matter, and beauty. I would recommend this exhibition to anyone. It is a real credit to The Blanton for bringing these spectacular works to Texas.

By Pat Boyt



Théodore Rousseau, *Hoarfrost*, ca. 1845, oil on canvas, The Walter Art Museum, Baltimore



Édouard Manet, *At the Café*, ca. 1879, oil on canvas, The Walters Art Museum, Baltimore

difficult to focus the eyes among the helter-skelter of dead bodies.

Another device common to both works is the dramatic use of light and black contrasted with white. In *At the Café*, the sheen of the dandy's top hat pops against sparkling white accents on his face, hands, collar, shirt, and cuffs. On the streets of *Civil War*, the dark, slain figures become graphic elements in eerie pools of white.

Works such as these provide me with continual interest, and the more I look at Manet's artwork, the more I see and the more I like.

By Anne Roussos

## NEW IMPRESSIONS

Viewing the *Turner to Monet* exhibition alongside The Blanton's own collection of nineteenth-century prints and drawings gives us an opportunity to form new impressions of a formative period in art history. When considering both *Turner to Monet* and *Repartee*, it was a revelation for me to find that my two favorite works in these exhibitions were created by Édouard Manet: the oil painting, *At the Café* and the lithograph, *Civil War*. It is interesting to compare their common approaches in different mediums.

Each work presents an edgy commentary on nineteenth-century life: prostitution in the midst of Paris night life and the ravages of bloody street battles between government troops and insurgents. Indeed, both works generated public criticism and outrage.

In each work, Manet crowds the canvas with awkwardly cropped figures that add to the unsettling nature of events. The detached characters of *At the Café*, gaze off at different points outside of the canvas, diverting the focus of the viewer. In the streets of *Civil War*, it also is



## JEANNE GRAHAM: A BRIGHT, NEW FACE AMONG BLANTON VOLUNTEERS

Much like the weather that Sunday afternoon, Austin Museum Day came upon The Blanton like a storm. There were 3,359 people crowded into the galleries, escaping the rain and enjoying the art. In an instant, The Blanton could have fallen into chaos, but not with volunteers like Jeanne Graham. Working through the wind and the rain, Jeanne continued to engage each and every visitor by offering pamphlets, information, and warm greetings. With a smile on her face and a friendly, welcoming attitude, Jeanne has proven herself an invaluable addition to The Blanton’s team of volunteers.

Jeanne Graham  
Photo: Josh Baker

Jeanne got her start at the museum this past July. She became particularly interested in volunteering after hearing a docent speak on the *Matisse as Printmaker* exhibition over the summer. Jeanne says that the tour got her thinking that “helping at the museum would be a great way to both learn about art and meet interesting folks. And it has been!” True to her giving and friendly nature, Jeanne says that her favorite part of the job is simply interacting with visitors and that her favorite work is *Stacked Waters* because of the calm and awe-inspiring beauty it represents. We thank you for your support, Jeanne, and hope to see more of you in the future!

By Austin Andrews

## AUSTIN MUSEUM DAY

Sundays are usually busy days for The Blanton, however on Sunday, September 19, 2010 – Austin Museum Day – brought in thousands of visitors to the museum, despite the rainy weather. Without our volunteers, the day would not have been the success it was. This is just another example of the great work that our volunteers do.



Volunteers Judy Farmer and Justine Chen help visitors on Austin Museum Day. Photo: Josh Baker



Kids and adults enjoy The Blanton’s art activities on Austin Museum Day. Photo: Josh Baker

## GIRL SCOUTS COME TROOPING IN

There were Daisies, Brownies, Juniors, and a few Cadets, along with all of their leaders and chaperones. Most wore vests, caps, sashes, or whatever else they needed to display their various badges. It was October 9, and it was definitely Girl Scout Day.

With photocopied artwork in hand, the girls went from table to table outside of the museum, making their very own Blanton buttons. Each scout began by tracing out the design of the button from a piece of paper. Next, the scouts came to my station, where I helped the girls punch out their design which was then carried to the third table, where their buttons were completed. The girls had a great time and so did I.

The Blanton hosts the scouts twice a year – once in the fall and once in the spring, so be sure to help out next spring!

By Katie Burns



Jill Schroeder in her gallery, the grayDuck.

**CONNECTIONS**

Published by staff and  
volunteers of the Blanton Museum of Art

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Graciela Hasper, *Untitled*, 1999, acrylic on canvas.  
Collection of Magdalena Cordero

**THE GrayDuck Gallery**

Everyday I get to work in a beautiful space, surrounded by thought provoking, meticulously crafted works of art. This was my answer when Martha asked me recently for an update on my gallery, grayDuck. I realize that it's the same reason I enjoyed volunteering at The Blanton so much.

My name is Jill Schroeder, and I'm a Blanton Volunteer alum who just recently opened my own gallery in South Austin. On December 2, we opened our sixth show, "*Drawn Together.*" The past six months have been a whirlwind of activity and fantastic art. I've been lucky enough to meet so many people from the Austin Art community and beyond. In fact, my favorite part of the job is visiting an artist in their studio, seeing their work, and hearing about their process. I'm always inspired by their passion and attention to the smallest detail. One of my goals for grayDuck is to make it a non-pretentious, friendly venue for new art. So if you stop in, please introduce yourself and let me show you my favorites.

You can find the grayDuck Gallery on 608 West Monroe Street and more information at [grayduckgallery.com](http://grayduckgallery.com).

By Jill Schroeder

**REPARTEE: ANOTHER VISUAL TREAT**

As many of you already know, October 2 marked the opening of The Blanton's current exhibition, *Turner to Monet: Masterpieces from The Walters Art Museum*. While much of the attention this fall remains centered on the aforementioned show, it is also important not to overlook another collection of works currently on display in the museum, *Repartee: 19th-Century Prints and Drawings from The Blanton Collection*. While of the same time period, *Repartee* further contextualizes *Turner to Monet* in terms of social criticisms, artistic development, and medium. With this dialogue in mind, neither exhibition is complete without the other, so be sure not to miss it. *Repartee* will be on view at The Blanton through January 16, 2011.



Mary Cassat, *In the Opera Box*, ca. 1880  
Etching  
The Blanton Museum

By Austin Andrews

**RECOVERING BEAUTY OPENING IN FEBRUARY**

The Blanton's upcoming exhibition, *Recovering Beauty: The 1990s in Buenos Aires*, features artwork specific to Argentina throughout the nineties. The exhibition largely focuses on works from the Centro Cultural Rojas or "el Rojas" group, and explores the artistic and political shift as Buenos Aires emerged out of a dictatorship. *Recovering Beauty* will be on view at The Blanton February 20, 2011 through May 22, 2011.

By Austin Andrews