

TEXAS★LEADER

PLANNING TO CHANGE THE WORLD



The Art of Giving
Charles and Judy Tate,
collecting for a cause

Summer 2017



TEXAS
The University of Texas at Austin



From the President

The impact of planned giving on UT Austin's arts and humanities



PHOTO BY MARSHA MILLER

The arts and humanities are vital to The University of Texas at Austin's mission to educate the next generation of leaders, who will confront humanity's most complex challenges. Our most urgent problems are multifaceted. Effective solutions will require deep understanding of politics, economics, history, culture, and ethics. Those who aspire to make a real difference in the world, in their communities, or in their professions will need a grounding in the liberal arts. Education in the arts and humanities offers insights into society and its timeless—but also evolving—needs. Students learn to think critically, creatively, and comprehensively, to articulate a vision and to collaborate with others to make it a reality. These skills and experiences will serve our graduates for a lifetime, by ensuring that they can lead in a rapidly changing world.

UT provides our students and scholars with outstanding intellectual and cultural resources. The College of Liberal Arts, with most of its departments ranking in the top tier nationally, is becoming one of the best liberal arts colleges at a flagship public research university. The performing and visual arts programs in the Butler School of Music and the College of Fine Arts enable students to create and to connect theory with practice. The Blanton Museum of Art, the Harry Ransom Center, and the Dolph Briscoe Center for American History hold renowned art, literary, and historical collections that enrich education and scholarship at the university and enlighten visitors from around the world.

In this issue, you can read about visionary donors who are advancing the arts and humanities at UT: Charles and Judy Tate, who have contributed a large collection of Latin American art to the Blanton Museum; Ellsworth Kelly, whose final work, *Austin*, is currently being constructed at the Blanton; Sheryl Goodnight, who established two scholarships at the Butler School of Music; Lewis Smith, who is donating his collection of photographs and other important documents to the Ransom Center; Richard Rainwater, whose estate has created an endowment for the study and performance of American music; Bobby and Sherri Patton, who have made a transformative gift to the College of Liberal Arts; and Austin Gleeson, a UT professor of physics who is endowing multiple Plan II professorships.

These donors and other Texas leaders like you sustain the university's excellence in all corners of the Forty Acres. Thank you for your passion and support for the arts and humanities at our great university.

Gregory L. Fenves, *President*

The University of Texas at Austin | @gregfenves

Key Supporter

Why Sheryl Goodnight is supporting UT Austin's piano and flute students

Sheryl Goodnight remembers everything.

A flute and piano virtuoso who earned a Bachelor of Music in applied piano with a certificate in flute from The University of Texas at Austin in 1992, she effortlessly recalls every teacher she has ever studied with on either instrument, every ensemble with which she has played, every master class attended, every audition, every competition.

Her encyclopedic memory extends to every piece of music she has mastered, and not just the title and composer, but the piece itself—section by section, phrase by phrase, measure by measure, note by note. She estimates she has a significant part of up to 100 major works memorized.

This last bit of astounding recall is rooted in necessity; Goodnight is blind.

UT Austin is one of the best universities in the country for accommodating visually impaired students, she says. "I really used what I learned here," says Goodnight, who teaches flute at the University of Mary Hardin Baylor and Temple College. She also serves as principle flutist for the Temple Symphony Orchestra and gives solo and chamber music performances.

Now she is making a planned gift that will endow significant scholarships in both piano and flute to allow others to follow in her path. "UT had such an impact on my career and touched my life in so many ways that I thought I would like to leave a mark at this school." And she wants her scholars to be as excited about and focused on a Longhorn education as she was. "There's a certain



standard here unlike any other place, I feel. I spent time preparing to come to this place. I didn't come until I felt like I was ready."

Born, reared, and still living in Temple (where, as she puts it, she is married to her music, her dog, and her computer), Goodnight attended Temple College and Baylor University before enrolling at UT Austin, where she studied from 1981-92.

She could see in childhood and still can see light and shapes, but in the 1980s the contrast between light and dark started to diminish. To help her learn the pieces, her mother would perform the flute and piano parts, and to this day her house is "inundated with boxes of cassettes." A device that inserts a special tone to mark the beginning of a new section helps her skip around in the music to rehearse specific passages.

She studied under many influential teachers at UT Austin including Betty Mallard, Nancy Garrett, John Hicks, and Karl Kraber. Goodnight started teaching privately in 1981 and has taught more than 100 students since then, 41 of whom have made All-State Orchestra.

"If you're going to study music, you do it because you're passionate about it and you love it," says Goodnight. "It teaches you to express yourself. It's also very good at relieving stress. Music gives you interdisciplinary skills, structure for your day and your life." ■

PHOTO
Marsha Miller

"UT had such an impact on my career and touched my life in so many ways that I thought I would like to leave a mark at this school."

The Art of Giving

Charles and Judy Tate's gift of Latin American artwork lifts Blanton Museum of Art even higher

BY
Avrel Seale

PHOTOS
Nick Simonite

(left) Teresita Fernández, *Stacked Waters*, 2009, cast acrylic, 240 × 795 × 561 in. Blanton Museum of Art, The University of Texas at Austin. Gift of alumni, 2008.



At 5 o'clock on a Saturday in February, Charles and Judy Tate arrived at the Blanton Museum of Art at The University of Texas at Austin.

The Houston couple was early to the museum's gala and wanted to peek at the renovated and reinstalled permanent collection galleries. They climbed the stairs to the second floor, made two lefts, and stopped. There, they stood in silence and teared up as they saw for the first time the collection of Latin American art they had given to the Blanton. Although they had made the promised gift some two years earlier, this was the first time they had seen the sculptures and paintings they had collected over the previous 17 years integrated within the Blanton's collection. And when they considered everything that meant—from supporting a museum that for many students might be the first museum they experience, to elevating the Blanton's standing, to expressing their love and support for the university itself—"It was very emotional," Judy says.

In addition to the 120 modern and contemporary works, they also contributed \$1 million toward the endowment that supports the Blanton's position of curator for Latin American art. The total value of their gift to the Blanton was \$10 million. Museum director Simone Wicha says, "A great museum is built on the foundation of a great collection and the strength of its curatorial team. The Tates' gift has single-handedly transformed the museum's collection, creating even more opportunities to engage and inspire our visitors through the presentation of Latin American art in our galleries. By strengthening the Blanton's endowment for its curator of Latin American art, the Tates have also ensured that the greatest expertise is brought to the research, teaching, and display of the museum's renowned Latin American collection."

If their names seem familiar, it might be because the Tates have been a power couple of UT Austin service and support for decades. Both have won the highest honor for Texas Exes, the Distinguished

(above) Beatriz González, *Apuntes para la historia extensa, continuación* [Notes for an extensive history, continuation], 1968, oil on canvas, 39 ½ x 47 ¼ in., Blanton Museum of Art, The University of Texas at Austin. Gift of Judy S. and Charles W. Tate, 2016. Courtesy the artist.



Alumnus Award. Both have served on the Development Board and the Blanton's board and have endowed numerous scholarships from fine arts to biomedical engineering.

Judy, B.Ed. '73, has chaired the Blanton's National Leadership Board and is active

with numerous UT organizations. For her, supporting the university is a deep family tradition. Her parents, Ralph and Mary John Spence, orchestrated

the effort to acquire and then donate the Gutenberg Bible to UT's Ransom Center in 1975, and no fewer than 26 members of the Spence family are Longhorns.

By contrast, Charles, B.B.A. '68, was a first-generation Longhorn (the son of an Aggie, no less). But he has blazed a trail of leadership across campus matched by few others, including serving on the board of the University of Texas Investment Management

Company (UTIMCO) and the university's visioning working group, the Commission of 125, which along with other service earned him a UT Presidential Citation. A health care investor with a highly successful track record—from Morgan Stanley to Hicks, Muse, Tate & Furst, and now Capital Royalty—Charles also has been inducted into the McCombs School Hall of Fame.

Nor are these the first treasures the Tates have donated to their alma mater or to the Blanton itself. In addition to the Tates having given Latin American artwork to the Blanton previously, in 1999 Charles and business partner Tom Hicks bought the diary of José Enrique de la Peña, a first-hand account of the Battle of the Alamo, at auction for \$387,500 and donated it to UT's Briscoe Center for American History.

Perhaps the real story of this gift starts when Judy was in grade school in Tyler and “the picture lady,” a Junior League volunteer, would visit her class with posters of the “Mona Lisa” and Monet's waterlilies and talk about art. Now,

in a sense, Judy has picked up the picture lady's torch, awakening not 30 grade school students to the meaning of art but 50,000 college students and 150,000 Blanton visitors a year.

Charles' awakening to art came later in life but was just as strong. His early tastes ran toward western art and American landscapes, which he identified with as a Texan and enjoyed purely as decoration for his home and office. When Charles and Judy married, a love for their alma mater and a love for art soon melded into a plan: They would collect Latin American art, “a conscious effort to build a collection of paintings that related to each other,” as Charles puts it, with guidance from one of the Blanton's curators and would eventually give the collection to the museum.

The Blanton was the first museum in the United States to establish a curatorial position devoted solely to Latin American art, which it did in 1988, when the museum still resided within UT's Art Building. How much sweeter, then, that the Tates' gifts are now displayed in the soaring environs of the Blanton's current facility, built 10 years ago. The curator who guided much of the Tates' collecting was Gabriel Pérez-Barreiro. “We traveled with Gabriel, who was educating our eye about the works,” says Judy. Together the three went shopping in Argentina, Brazil, and Uruguay. Today Pérez-Barreiro is director and chief curator of the Colección Patricia Phelps de Cisneros based in New York and Caracas, Venezuela. “The Blanton already had significant exposure to Latin American art,” Charles says, “so it was done very much to enhance the collection the Blanton already had.”

“Not only did the Tates build an amazing collection,” says the Blanton's current curator of Latin American art, Beverly Adams, “but they did so *specifically* with the Blanton in mind. This kind of thoughtful, engaged, and constructive generosity is both rare and remarkable. Because of the Tates, many key moments, ideas, and artists that were missing from our collection are now represented, and we can now tell a more expansive story of creativity and innovation in the region.”

As for the future, the Tates are still collecting with an eye for what will further enhance the Blanton collection of modern and contemporary art from Latin America and position the museum to remain a leader in what is now a growing field. “We still have a few chapters to fill out. They just happen to be very expensive chapters!” Charles laughs.

And as for their inspiration to add toward the endowment for the curatorship, Charles explains, “There are a couple of areas of philanthropy that are very difficult to develop. One is maintenance funds, and another, in this case, a curator. It's easier to raise money for something that's physical that people can put their name on.” But, Charles says, it is just as important to build the support structures so that in the future, institutions are not burdened by the proper upkeep of gifts.

For both of the Tates, the motivation to give not just to the Blanton but to the wider university runs deep. “The four years I spent at The University of Texas were the most significant in my life,” remembers Charles. “It's this period of time that's the bridge between when you're living at home with your parents and when you're expected to become a fully functioning adult. And it's a period of extraordinary change, just explosive. It's the most meaningful four years both in terms of what I learned and the friendships and relationships I made. It's like the university is part of me. It's part of who I am.”

It's just as true for Judy. “I grew up in a household where my dad (a Texas Cowboy) had a UT brand on his chest. I knew from girlhood that this was a really important place. Fortunately, I got to follow their example of giving to the university and participating.”

Says Judy, “Art holds us together as a people. Not everyone's a scientist or into technology, but I think everybody responds to art emotionally. Everybody responds to beauty.”

“Giving to UT is one of the easiest things we do; we just wish we could do more,” says Charles. “This is not a burden. We get as much back as we give.” ■

(left to right) Antonio Llorens, Sin título [Untitled], 1954, enamel on wood, 21 × 28 ¾ in., Blanton Museum of Art, The University of Texas at Austin. Gift of Judy S. and Charles W. Tate, 2014. Courtesy the Llorens Estate.

Antonio Llorens, Sin título [Untitled], 1960, enamel on iron and wood base with enamel, 39 × 12 ½ × 14 in., Blanton Museum of Art, The University of Texas at Austin. Gift of Judy S. and Charles W. Tate, 2014. Courtesy the Llorens Estate.

Enio Iommi, Línea Continua [Continuous Line], circa 1950, stainless steel, 9 ¾ × 11 ¾ × 11 ¾ in., Blanton Museum of Art, The University of Texas at Austin. Gift of Judy S. and Charles W. Tate, 2014. Courtesy Claudia Girola.

Also pictured: Julián Althabe, Escultura [Sculpture], circa 1960, string and wire with black paint, 22 ¾ × 16 × 24 in., Blanton Museum of Art, The University of Texas at Austin. Gift of Judy S. and Charles W. Tate, 2014.

The Last Masterpiece

With the help of donors, Ellsworth Kelly's *Austin* will captivate campus visitors in February

The 2,715-square-foot building will include a totemic redwood sculpture, 14 black-and-white marble panels, and colored glass windows, all designed by Kelly, who said, "I hope visitors will experience *Austin* as a place of calm and light."

PHOTOS
Courtesy Blanton
Museum of Art

At the Blanton Museum of Art, there are temporary exhibits, there are permanent exhibits, and then there is *Austin*, the most permanent exhibit of all.

This work is not going in a stone building, it is a stone building, designed by the late world-famous painter and sculptor Ellsworth Kelly. Kelly, a major abstract artist since the 1950s who in 2012 received the National Medal of Arts from President Obama, created his first design for a free-standing building in 1986. It was commissioned by a private collector but never came to fruition. In the final years of his life, Kelly donated the design of this chapel-like edifice to the Blanton and named it in honor of the city in which it would be realized. The building is now well underway on the Blanton's grounds, situated between the museum and the foot of Speedway Avenue (now a bricked-over pedestrian mall), and in the other direction, along the sight lines of the Texas State Capitol. *Austin* will be the only Kelly-designed building in existence.

Born in 1923 and a life-long resident of New York state, Ellsworth Kelly died in 2015 at the age of 92. The 2,715-square-foot building will include a totemic redwood sculpture, 14 black-and-white marble panels, and colored glass windows, all designed by Kelly, who said, "I hope visitors will experience *Austin* as a place of calm and light."

The Blanton has undertaken a \$23 million campaign to realize *Austin* and support it in perpetuity. Aside from the gift from the artist of the design concept, funds for its realization

have been provided by Jeanne and Michael Klein, Judy and Charles Tate (see related story on p. 2), the Scurlock Foundation, Suzanne Deal Booth and David G. Booth, the Longhorn Network, and others. "The University of Texas is under significant financial pressure. Every building that's built has to be maintained," says Charles Tate, whose gift, with his wife, Judy, included \$1.5 million toward the endowment to support the care, conservation, and study of *Austin*. "It's one thing to raise the money to construct a piece of art. It's quite another to maintain it and keep it the way it ought to be."

Though *Austin* has no religious affiliation, it continues the modernist trend of artists

designing buildings, a distinguished tradition that includes the *Rothko Chapel* in Houston and Henri Matisse's *Chapelle du Rosaire* in Southern France, says museum director Simone Wicha.

Jack Shear, Kelly's partner and the president of the Ellsworth Kelly Foundation, says, "This gift will not only enrich the lives of students at The University of Texas at Austin and visitors to the Blanton, but will make the campus a destination for people from around the world."

When the gift was first announced, Kelly told the *New York Times*, "Go there and rest your eyes, rest your mind. Enjoy it." ■



Rendering of
Ellsworth Kelly's
Austin at the
Blanton Museum
of Art; below, the
artist at his desk



Bobby and Sherri Patton invest in Liberal Arts

PHOTO
Jon SooHoo

What is the difference between a vocational school and a university? To Bobby Patton Jr., the difference is important, so important that he and his wife, Sherri, are investing \$20 million to make sure UT Austin remains in the latter category.

The Pattons believe there is no better preparation for life and work today than a liberal arts education because it requires creative, independent thinking and innovative problem solving. And it's a testimony to the

The Best Preparation

power of Patton's student experience in the Plan II honors program within Liberal Arts that he feels such devotion even though he was only in it for two years. He switched majors to business administration, but the Plan II experience stayed with him, and the more of life he saw, the more convinced he became of the program's value to his journey. He became an investor in oil and gas, ranching, insurance, and even major league sports when he became part owner of the Los Angeles Dodgers in 2012.

The Pattons' gift will support faculty and graduate student endowments, as well as excellence funds to support programs and experiential learning for undergraduates in research, leadership, study abroad, and internship programs. "The Patton Challenge has inspired others to make investments in our college that are truly unprecedented," says Randy Diehl, dean of Liberal Arts. "Since receiving the gift last fall we have been able to create 19 new faculty endowments—that's nine more than the total we were able to fund in the previous seven years."

Patton has a soft spot for two liberal arts mainstays. "History gives us the benefit of hindsight; we learn lessons from the past that can be applied today." And he says studying English is important not only in developing reading and writing skills but in learning how to weigh opposing ideas and consider consequences rather than simply jumping to conclusions.

Patton says he applies what he has learned in the liberal arts to how he conducts business.

"I focus on buying good companies, but I'm not so much interested in what they do as how they do it," he says. "Sometimes older companies just keep adding layers instead of solving the underlying problems. You need responsibility and accountability

—you need to have a standard—and that's something I demand because of my liberal arts education. You could say I run a liberal arts business." ■



Longhorn alumnus and Dodgers co-owner Bobby Patton Jr. and his wife, Sherri

Long Exposure

Lewis Smith's photo collection deepens Harry Ransom Center's archive



PHOTO
Pete Smith

In the stairwell just outside the President's Office is a stained glass window, salvaged from the Old Main Building that once stood on that spot. On it, two words appear side by side on a shield: "Art" and "Science."

These are the two realms of knowledge bridged by Lewis Smith—Chair of Radiation Oncology at UT Health Northeast in Tyler and a connoisseur and collector of art. And art and science are the realms he wants to help The University of Texas at Austin bridge as well.

To that end, Smith is making a historic gift to UT Austin that likely will total \$8 million when fully realized.

He has bequeathed a large portion of his art and book collection to the Harry Ransom Center, UT's internationally renowned humanities research library and museum. This includes a large number of valuable photographs, including pieces by Ansel Adams and Alfred Stieglitz and Robert Mapplethorpe's flower series. Some of the portraits are as important for their subjects as for their creators: portraits of Frida Kahlo and Albert Einstein, for example, would complement collections held by the center. There are paintings and rare books as well, including an early edition of *The Great Gatsby*. He estimates that these cultural treasures have a current value of more than \$1 million, and he intends to keep collecting for the rest of his life. Those future works will eventually find their way to the Ransom Center if they are a good fit.

The Harry Ransom Center's collections provide insight into the creative process of writers and artists. Visitors engage with these collections through research and study, exhibitions, publications, and a variety

of program offerings including readings, talks, symposia, and film screenings.

Smith also will bequeath the mineral rights for land he inherited recently when his mother passed away. These oil and gas wells are never sold but rather managed by the UT System's Land Office, which has been in existence for almost 100 years. Because their revenue will go to the Harry Ransom Center, it is impossible to assign a total value to his gift, as this portion in particular could grow significantly in value.

Though his father was a UT Austin alumnus, Lewis, a proud eighth-generation Texan, attended Yale, Cambridge, and Columbia medical school. His connection to UT came with his friendship with former longtime director of the Ransom Center Tom Staley, who recruited Smith to serve on the center's Advisory Council some 10 years ago and whom he jokingly calls "his most expensive friend." During this time, Smith attended meetings in Austin and even traveled with the Advisory Council to Cuba.

"I would like for the collection to go someplace where it would be wanted and be used. I don't have enough to form my own museum. I'd much rather let someone have it, display it properly, use it properly, and let it go out for exhibit to other places. UT Austin does great work. I'd like to see that work be contributed to and continued." ■

Smith is making a historic gift to UT Austin that likely will total \$8 million when fully realized.

PHOTOS
Courtesy College
of Liberal Arts,
Marsha Miller



When One Equals Five

How physics professor Austin Gleeson inspired five professorships in the College of Liberal Arts Plan II Honors Program.

“I didn’t know I was a rich person!” exclaims Austin Gleeson, 78. After putting pencil to paper, he figures that when his current gift pledges from his individual retirement accounts are fulfilled, he will have donated \$850,000 to the institution to which he has already dedicated most of his adult life.

Gleeson was born, reared, and educated in Philadelphia, but has been a pillar of UT Austin’s faculty, teaching physics to more than 3,000 Plan II students, since 1969. “This Plan II program is the best honors program in the country—it just plain is,” he says.

His philanthropic history with the university began in 2010 shortly after his wife, Elizabeth, passed away. He wanted to do something in her name and knew there had always been

a need for the Plan II Honors Program to fund professors who teach courses in the program. By taking distributions from his faculty retirement account, he funded \$150,000 toward a professorship in Plan II, challenging Plan II alumni to join him. In two and a half years, the funds for the professorship had been committed. The Elizabeth B. Gleeson Excellence Endowment in Physics (soon to be upgraded to a professorship) will forever fund a physics professor to teach in Plan II.

Blunt and funny, Gleeson says creating the fund was so painless. “I got to thinking, why should I save that money until I drop dead? Why don’t I give it now with the \$100K a year out of my retirement?” He was so pleased with the response from Plan II alumni that he decided to make four additional gifts to

seed four new professorships in the Plan II Honors Program, contingent on other donors matching his gift. He announced his intentions during his acceptance speech while becoming the first Natural Sciences professor to receive the College of Liberal Arts’ Pro Bene Meritis Award.

The matches came in faster than he expected, and Gleeson laughs, “Now I’m the one who’s behind the ball!”

And, magnanimously, Gleeson is letting the donors who match his gift put their name on the professorships. So far, Gleeson has helped endow four Plan II professorships, in math, the social sciences, biology, and the humanities with the generous support of Stuart Stedman and the Stedman West

Foundation, Lisa and David Genecov, and Leslie Blanton. “I think that before it’s over, just about every Plan II course will have its own professorship,” Gleeson predicts.

[Gleeson] was so pleased with the response from Plan II alumni that he decided to make four additional gifts to seed four new professorships.

This level of philanthropy is a remarkable accomplishment, but he says many faculty members are probably in a similar position. “If they have any love for this university—any love—this is how they’ve got to handle it,” Gleeson says. “And who better than faculty to designate where funding should go? We should know what UT needs.” ■

Our Songs



PHOTOS
Courtesy Butler
School of Music

Richard Rainwater's \$5 million gift to American music

Richard Rainwater earned a math degree at UT Austin in 1966, and went on to become a very successful investor and fund adviser in Fort Worth. In 2003 he left \$5 million in his charitable trust to The University of Texas at Austin to be used for the teaching, scholarship, and performance of American music. After his death in 2015, the Richard E. Rainwater Fund for American Music formed in accordance with his wishes to support UT's Butler School of Music.

A newly established \$5 million endowment at The University of Texas at Austin will advance the study of American music—from roots to jazz to film music to the concert hall. The gift significantly enhances the Butler School of Music's capacity to study and present American music of the past, present, and future.

"Our family is proud to play a part in the education and scholarly pursuits of students and faculty throughout our country," says Richard's son, Todd. "The opportunity to enhance the study, creation, and performance of American music at UT Austin's Butler School of Music will broaden the enjoyment and meaning that music provides to many in our society."

Mary Ellen Poole, director of the Butler School of Music, adds, "This generation of Butler School students and faculty—and all those to come—are so fortunate to be the beneficiaries of Mr. Rainwater's incredible foresight and

"This generation of Butler School students and faculty are so fortunate to be the beneficiaries of Mr. Rainwater's incredible foresight and generosity."



generosity. He recognized our strengths and wanted to help us become even stronger."

The endowment is expected to provide \$250,000 annually in funds that will, among other commitments, expand the scholarly activities of the Center for American Music, support travel and program assistance for ensembles whose repertory is drawn primarily from the Americas, and bring the most inventive and diverse American composers to campus.

John Goff, a fellow alumnus and longtime friend and colleague, says, "Richard was not musically inclined, but he had a great appreciation for people who were. He loved to dance, and music always brought a smile to his face. Music was one of the ways he brought happiness into his life. He often had music playing in the office—and certainly in the car."

The newly created Rainwater Innovation Grants will have the most immediate impact on students. Starting this spring, both undergraduate and graduate students were able to propose initiatives aimed at challenging

the usual way of doing things by reaching unexpected audiences, thus advancing the field of music in a provocative and productive way.

"American music—whether jazz, musicals, bluegrass, or mariachi—reflects our rich, diverse cultural history. Music is an enormous part of what makes us uniquely American," said College of Fine Arts dean Doug Dempster. "This generous gift allows us to offer even more opportunities to students in our college who study and perform American music. It will expose them to world-class visiting artists and allow them to perform and interact with fellow musicians and scholars around the world." ■

Jeff Helmer, professor of jazz studies and associate director at the Butler School, conducts the UT Jazz Orchestra. Below, Cellist Daniel Kopp plays in the UT Symphony Orchestra.



Cover

Ernesto Deira, *La edad de la razón* [The Age of Reason], 1963, enamel on canvas, 51 1/16 x 76 3/4 in., Blanton Museum of Art, The University of Texas at Austin. Gift of Judy S. and Charles W. Tate, 2014. Courtesy Martin and Silvina Deira.

PHOTO BY NICK SIMONITE

Submissions

TEXAS LEADER is published for members of the Texas Leadership Society and other alumni and friends of The University of Texas at Austin. To submit story ideas, comments, questions, and address changes, please use the enclosed envelope, call us at 800-687-4602, or email giftplan@austin.utexas.edu.

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Wondering how to include the university in your will? Here's the language we suggest:

I hereby direct \$ _____ (or _____ percent of my residual estate) in cash, securities, or other property to the Board of Regents of The University of Texas System for the benefit of The University of Texas at Austin.

This gift shall be for the further benefit of [college, school, unit]

and shall be used to [purpose]

As with any decision involving your assets and/or estate, we urge you to seek the advice of your professional counsel when considering a gift to The University of Texas at Austin.

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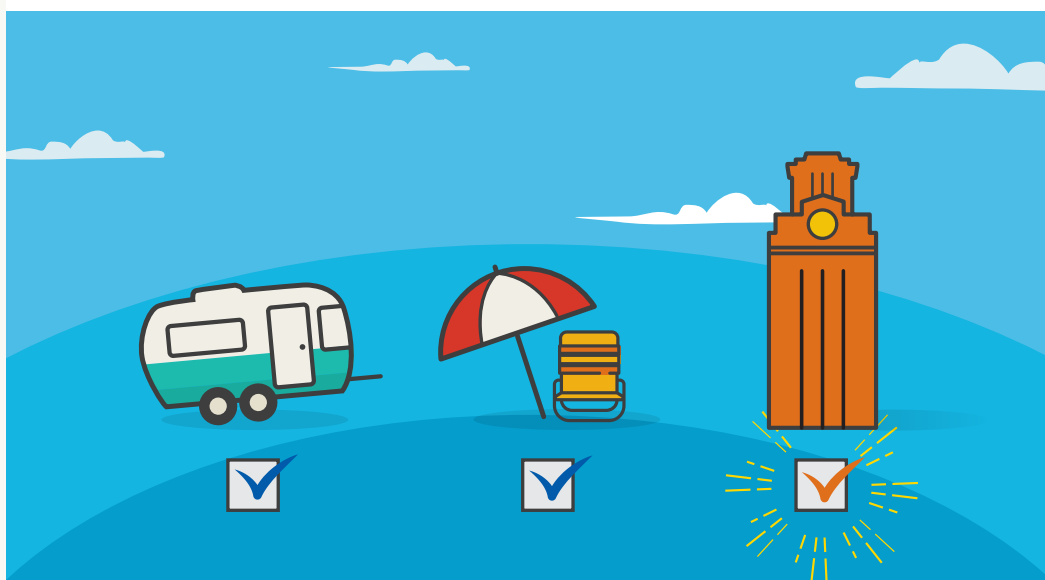
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