

DOCUMENTS OF THE GENERAL FACULTY

**REPORT OF THE MEMORIAL RESOLUTION COMMITTEE FOR
JACQUELINE BARNITZ**

The special committee of the General Faculty to prepare a memorial resolution for Professor Emeritus Jacqueline Barnitz, Department of Art and Art History, has filed with the secretary of the General Faculty the following report.



Alan W. Friedman, Secretary
General Faculty and Faculty Council
The University of Texas at Austin
Arthur J. Thaman and Wilhelmina Doré Thaman Professor of English and Comparative Literature

**IN MEMORIAM
JACQUELINE BARNITZ**

Jacqueline Barnitz, Professor Emerita in the Department of Art and Art History, died on October 28, 2017, at the age of ninety-three. She was a pioneering historian of Latin American art who played a key role in establishing this area as a scholarly discipline. A member of the faculty of The University of Texas at Austin from 1981 until her retirement in 2007, Jacqueline was a beloved colleague and an inspiring mentor to her undergraduate and graduate students. Her 2001 text *Twentieth-Century Art of Latin America* was the first book to chronicle the history of modern and contemporary art in Latin America. It remains the standard textbook in the field, now updated in an expanded edition produced with scholar Patrick Frank (2015).

Jacqueline Essery Korkegi was born in Geneva in 1923 and lived in Switzerland and Italy as a child. From the early 1930s to 1941, she and her family resided in Brussels. In summer 1941, during a family vacation in the south of France, they were caught by the German occupation but ultimately escaped by ship to the United States. A talented artist, Jacqueline trained in New York as a portrait painter, but she was increasingly drawn to circles of contemporary artists and poets, including those from Latin America. After her first trip to Buenos Aires in 1962, she began to write actively as an art critic in New York, highlighting the contributions of artists from Latin America. Her January 1967 article in *Arts Magazine*, “The Question of Latin American Art: Does It Exist?” is a powerful reminder of the uphill battle she fought to gain recognition for a field that today is thriving.

In 1969, Jacqueline started teaching Latin American art at the State University of New York at Stony Brook, where she soon realized she would need a graduate degree to continue to develop the field. She went on to earn a Ph.D. at the Graduate Center of the City University of New York, focusing on the avant-garde Argentinian artists associated with the journal, *Martín Fierro*. Her hiring at The University of Texas at Austin in 1981 was an inspired choice, building upon the presence of the Barbara Duncan Collection of Latin American art, which was assembled with the support of founding University Art Museum director Donald Goodall. During Jacqueline’s career at UT, the museum (now the Jack S. Blanton Museum of Art) greatly expanded its holdings in this area, a process to which she contributed actively.

In a pre-digital era, Jacqueline developed her expertise by travelling extensively in Latin America, meeting artists, and building up a network of colleague-collaborators. She also brought back photographs of works of art, interviews, books, catalogs, and ephemera—most of it previously unavailable in the United States. A dynamic and engaging instructor, Jacqueline enlivened her lectures with vivid tales of her encounters, discussions, and debates with artists and intellectuals both in New York and on her Latin American travels. None of it was secondhand; it was the life that she had led since the 1960s and that she shared with undergraduates and graduates alike. Her publications, including her monumental *Twentieth-Century Art of Latin America*, were likewise grounded in her primary research in Latin America and her remarkable ability to “detect patterns,” as she once described her approach. During her career, Jacqueline published extensively (reviews, articles, and exhibition

catalog essays) and guest curated many exhibitions of Latin American artists. She also lectured widely, from professional conference papers to invited lectures, throughout the United States and Latin America.

Today, Jacqueline's many doctoral students are leading scholars in the field who work as curators, professors, and independent researchers in the United States and abroad. Before her death, she bequeathed her library and archive to the Nettie Lee Benson Latin American Collection at The University of Texas at Austin so that future generations of students can continue to expand the scholarly study of Latin American art that she inaugurated. In addition, the Jacqueline Barnitz Graduate Endowment in Art History, which she also established, will support the students to whom she was so devoted.

This memorial resolution was prepared by a special committee consisting of Professors Linda Dalrymple Henderson (Chair), George Flaherty, and Julia Guernsey.

Distributed to the Dean of the College of Fine Arts on September 4, 2018, and posted under "Memorial Resolutions" at <https://wikis.utexas.edu/display/facultycouncil/Wiki+Home>.