

VIEW

A top-down photograph of a person with long brown hair, wearing a blue button-down shirt and white gloves, meticulously cleaning a silver teapot with a brush. The teapot has a woven handle and a lid. On the white surface around the teapot are several other items: a silver tray with an ornate pattern, another silver teapot, and several brushes with wooden handles. A blue and white striped cloth is also visible.

The membership
magazine of the
San Antonio
Museum of Art

FALL 2014

Seen & Unseen

Behind the scenes with the
Exhibits and Collections staff

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What's in **VIEW**



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The people make the Museum

DEAR MEMBERS:

We love to read our reviews on YELP and Trip Advisor because you like us! We score consistently 4.5 out of 5 stars. This recent review made us cheer:

"The most welcoming, enthusiastic museum in San Antonio, by far... The building itself, the setting, and the art are all wonderful, but it's the staff that really makes the San Antonio Museum of Art shine—just a group of people who seem genuinely pleased that you're there to see the art under their care."

—Christine M., San Antonio, TX 7/23/2014

Whether you are a longtime member or a new one (and there are a lot of you—more than 1,000 this year), we hope that you, too, notice not just the art, but also the people in our museum.

We have a staff of over 100 that is dedicated to working here and passionate about the importance of museums and the role they play in our lives. You can read about some of the behind-the-scenes work (and love!) that goes into caring for our 25,000 works of art and our 64,000 square feet of space on page 4.

Nothing is more gratifying for all of us than to see the galleries buzzing, as they have been this summer during the Matisse exhibition. While we have nothing against sitting quietly and contemplating a work of art, there is a certain magic that happens when you have a gallery full of people looking, discovering, becoming inspired, chatting, and comparing with their friends and family. Art at its best is social.

Thank you for your support. See you this fall at the Museum,

Katie

Katherine C. Luber, PhD
The Kelso Director

P.S. The first week of September is the last chance to see *Matisse: Life in Color* and *The Art Books of Henri Matisse*, exhibitions that only seem richer with each viewing. We hate to say *au revoir*, but join us for a final toast to this master on Saturday evening, September 6 (see the Calendar for details).

In Memoriam Walter F. Brown

On July 18th, Walter F. Brown Sr. a Founder and Life Trustee of the Museum, passed away. An enthusiastic collector and committed patron, Brown's support of the Museum took many forms over the years. Brown was an early and active advocate of the establishment of the Museum's Asian art collection, offering funding, guidance, and over the years, his own collection. Brown, with his wife, Lenora, donated over 700 important works of Asian art to the Museum—including Chinese ceramics spanning 2,000 years—the highlights of which will be celebrated in a special exhibition this fall (see page 6). The Museum mourns a remarkable man who set it on the path to excellence.

7 Raíces Americanas

Recent Acquisitions of
Pre-Columbian Art

Bowl with Human Face,
ca. 300 BC–AD 250
Chupicuaro culture, Michoacan/Guanajuato region, Mexico
Polychromed earthenware over red slip, h. 4 1/2 in.
(11.4 cm); w. 8 in. (20.3 cm);
d. 3 1/2 in. (8.9 cm)
Gift of Ruth and George Judson, 2005.3.1
Photography by Peggy Tenison



ON THE COVER
Associate Registrar
Kia Dorman polishes Irish
silver for an upcoming
exhibition loan.

9 Ancient to Modern

Contemporary Japanese Ceramics
and Their Sources



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Seen & Unseen

A WEEK BEHIND THE SCENES LAST SUMMER



Tuesday, 9:30 a.m.

Father Jesús García Recio of the Biblical and Oriental Institute in León, Spain, proposed to study and translate the Museum's cuneiform tablets and cones. These ancient Akkadian, Sumerian, and Babylonian documents date back to 2300–1900 BC. An image of each of the 31 pieces must be created with perfect lighting to capture the shallow marks across the surface. Scans are taken in complete darkness and then made into a composite image that reveals all sides of each fragment. These images are sent to Fr. Recio for translation. Eventually, the Museum hopes to share our cuneiform texts with other scholars online.

COLLECTIONS: Assistant Registrar David Westbrook works with Fr. Recio to identify pieces suitable to the project. Photographer Peggy Tenison suggests that the cuneiform would be best rendered using a high-resolution, deep-bed scanner. She assesses the clarity of each scan from a monitor as it is made and helps the preparator get the piece optimally positioned. **EXHIBITS:** Art Preparator/Lighting Specialist Jason Kirkland conducts painstaking set-up with tiny wedge props to position each tablet on the scanner. **COLLECTIONS:** Assistant Registrar Kimberly Mirelez coordinates the imaging process and will label and store the final images.

WHAT'S CUNEIFORM?

One of the earliest known writing systems, cuneiform emerged in Sumer, in the southern part of present-day Iraq, around 3200 BC. Cuneiform (meaning "wedge-shaped") text consists of marks that were impressed into damp clay tablets with a blunt reed. Gradually developing from a system of symbols representing complete words to include phonetic signs as well, cuneiform writing became extinct by the 2nd century AD. Only a small fraction of the cuneiform tablets in world museum collections have been read or published by modern scholars.

Exhibitions, artwork, front-desk staff, and guards—that's the obvious in a museum. But behind the scenes, the Exhibits and Collections staff are the unsung heroes of the Museum. While the public is enjoying the art, these crucial players help the curators and their colleagues to advance knowledge and protect and expand our collections.

Monday, 10 a.m.

In a stairway leading from the second to third floor of the Asian galleries, a riser is to be installed to display Chinese Ming dynasty Retainers, which would likely have been arranged in similar procession in the tomb in which they were buried. The Exhibits department holds a dress rehearsal.

EXHIBITS: Project Coordinator Haley Adam, Curatorial Assistant Erin Keelin, Art Preparator/Digital Draughtsman Rob Bishop, and Director of Exhibits Tim Foerster mock up the new display, making sure that the riser will be high enough and that the objects are spaced correctly within the dimensions of the case, marked with blue tape.

“Art has no voice, so we are its advocates.”

—Karen Z. Baker, Registrar



Wednesday, 12 p.m.

Art objects on display must be mounted in a fashion that is invisible, shows them to best advantage, and protects them from any mishap.

EXHIBITS: Art Preparator/Mount Maker Lori Gonzalez works with Curator of Latin American Art Marion Oettinger to determine the best way to display pieces in the *Raíces Americanas* exhibition. These pre-Columbian objects are unfired clay, very fragile and rare, so care must be taken to protect them from abrasion or chemical deterioration. First, she measures and makes drawings and notes on each piece, and inspects it for any stress points. Then she crafts and tests a prototype mount. When she arrives at the best design, she paints the metal mount, “shrink-tubes” it to cushion the art, and adds a barrier of sueded polyethylene between the mount



and the “deck” to which it attaches. Meanwhile, Carpenter/Art Preparator Gabriel Ewald is at work in the shop, building blocks, cases, and decks for the exhibition. He uses medical grade particle-board, which releases fewer chemicals that could harm the art.

Thursday, 9 a.m.

The Museum is lit with more than 2,700 track light “cans,” many of them nearly 30 feet off the ground, and numerous small lights in display cabinets, all with bulbs, fuses, and hardware to be tended.

EXHIBITS: Jason Kirkland patrols twice weekly to see which lights need attention. He then mounts a lift and drives through the Museum to make replacements, steering through galleries crowded with delicate

displays. Today he replaces seven case bulbs, nine can bulbs, and one malfunctioning can and screens a light that looks disproportionately “hot.” Lights can change color depending on whether they are LCD or halogen (thus altering the appearance of the art). The age and materials of many pieces—stone, oil painting, wood, textile, paper—mean each work must have light metered to the precise foot-candle to illuminate it without injury.

Friday, 3:15 p.m.

COLLECTIONS: Kia Dorman cleans Irish silver from the Museum's John V. Rowan Jr. collection, the finest in its category outside of Ireland. Eighteen pieces for the collection are being prepared for loan for an exhibition at the Art Institute of Chicago. She removes any dust or grit with a Japanese *bake* brush and applies a mixture of precipitated calcium carbonate and denatured alcohol with cotton pads. Her painstaking technique allows removal of only a tiny bit of patina at a time so she can polish to the exact tonality required for historical accuracy and curatorial preference.



“This is like staging, lighting, and building sets for a concurrent run of Broadway productions. Except the star ‘actors’ can’t move, may be thousands of years old, and are sensitive to chemicals, temperature, humidity, and light.”

—Tim Foerster
DIRECTOR OF EXHIBITS

Look for the Museum's first Behind-the-Scenes tour coming this November.

Major Gift of Asian Art from Lenora and Walter F. Brown

The San Antonio Museum of Art received a gift of Asian art comprised of over 250 objects from Life Trustees of the Museum Lenora and Walter F. Brown at the end of 2013. This is the largest and most significant gift of Asian art in the Museum's history and will be celebrated with an exhibition this fall.

"This major gift from Mr. and Mrs. Brown, along with their many other gifts and remarkable support over the years, establishes the Museum as one of the top collections of Asian art in the United States," said John Johnston, Coates-Cowden-Brown Curator of Asian Art.

The Browns have been instrumental in the Museum's growth and success since its founding in 1981 and have supported numerous acquisitions, exhibitions, lectures, and seminars. In 2005 the Lenora and Walter F. Brown Asian Art Wing was

opened in their honor, which boasts 15,000 square feet of galleries devoted to Asian art.

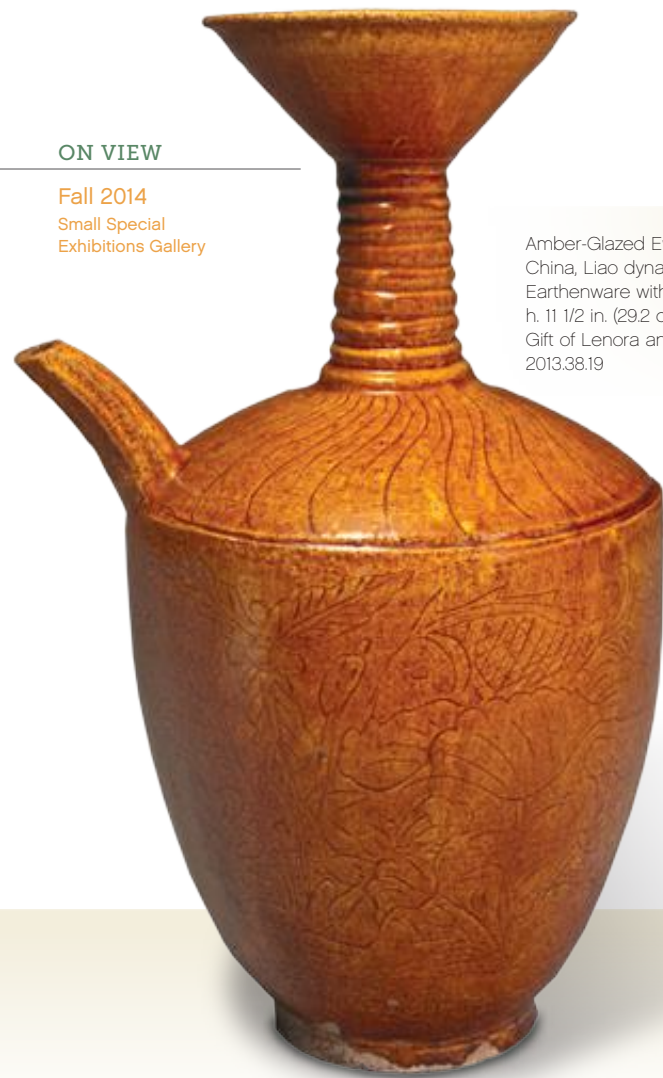
Important examples of Chinese ceramics in this gift include a large Tang dynasty (618–907) *sancai*-glazed horse, numerous ceramic objects from the Liao dynasty (907–1125), and blue and white porcelain from the Ming and Qing dynasties. Other Chinese works in the gift include a 17th century red lacquer document box, a 16th century cloisonné jar and a fine 18th century embroidery of a scholar's rock and flower. The gift includes two major sets of Japanese prints: *Thirty-Two Aspects of Daily Life* by Tsukioka Yoshitoshi (1839–1892) and *One-Hundred Poems by One-Hundred Poets* by Utagawa Kunisada (1786–1865). The Yoshitoshi prints were featured in the Museum's popular 2011 exhibition *Seasons of Beauty*. See calendar cover, page 13.



Figure of a Female Attendant
China, Western Han dynasty (206 BC–AD 9)
Earthenware with pigments,
h. 29 1/8 in. (74 cm); w. 11 1/2 in. (29.2 cm);
d. 5 1/2 in. (14 cm)
Gift of Lenora and Walter F. Brown,
98.15.4.a-b

ON VIEW

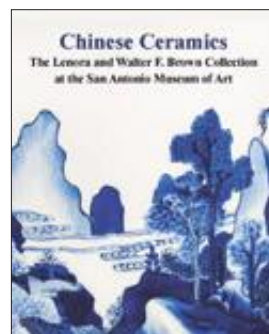
Fall 2014
Small Special
Exhibitions Gallery



Amber-Glazed Ewer with Incised Decoration
China, Liao dynasty (907–1125)
Earthenware with slip and glaze,
h. 11 1/2 in. (29.2 cm); diam. 7 1/16 in. (17.9 cm)
Gift of Lenora and Walter F. Brown,
2013.38.19

New Book Release

The Chinese ceramics collection at the San Antonio Museum of Art, mainly comprised of donations from Lenora and Walter F. Brown, is the greatest strength of the Museum's Asian art collection. A forthcoming book provides nearly one hundred highlights of the collection spanning over 2,000 years of ceramic history and is a testament to the Browns' generosity to the Museum. The book, titled *Chinese Ceramics: The Lenora and Walter F. Brown Collection at the San Antonio Museum of Art*, is written by John Johnston, the Museum's Coates-Cowden-Brown Curator of Asian Art and features an essay and contributions by Rose Kerr, former Keeper of Asian Art at the Victoria and Albert Museum and a leading authority on Chinese ceramics. The deluxe, large-format, hardback edition includes beautiful photography by Peggy Tenison and is both scholarly and visually stunning. On sale in the Museum Shop beginning mid-September.



Raíces Americanas

Recent Acquisitions of Pre-Columbian Art

ON VIEW

October 11, 2014 –
February 2015
Golden Gallery

RIGHT

Pestle with Anthropomorphic
Figure on Top, ca. 1000–1500
Taíno Culture,
Greater Antilles
Stone, h. 6 in. (15.2 cm); diam.
4 1/4 in. (10.8 cm)
On loan from C. Thomas
Wright, L2014.16.3
Photography by
Peggy Tenison

BELOW

Bowl with Human Face,
ca. 300 BC–AD 250
Chupicuaro culture,
Michoacán/Guanajuato
region, Mexico
Polychromed earthenware
over red slip, h. 4 1/2 in.
(11.4 cm); w. 8 in. (20.3 cm);
d. 3 1/2 in. (8.9 cm)
Gift of Ruth and George
Judson, 2005.3.1
Photography by
Peggy Tenison

Timed to open the weekend of *Día de la Raza*, known in North America as Columbus Day, the exhibition *Raíces Americanas (American Roots)* will shed new light on the exceptional skill and creative spirit of Ancient America before the arrival of Europeans.

The San Antonio Museum of Art has a small, superb collection of pre-Columbian art from most of ancient Latin America—art that represents the roots of our city's culture and the direct heritage of over 65% of its citizenry. As a priority, the Museum collects, researches, and exhibits pre-Columbian art from Mesoamerica, Central and South America, and the Caribbean. However, the collection did not include examples of ancient art from the Greater Antilles and northwest central Mexico. *Raíces Americanas* changes that.

The focus exhibition features recent acquisitions (two gifts and one promised gift) of art from the Taíno culture of the Greater Antilles (AD 700–1500), the Chupicuaro culture of Guanajuato, Mexico (300 BC–AD 200), and the Tarascan culture of Michoacán, Mexico (AD 1200–1520).

"In a way, the Taíno pieces are the stars of the exhibition," said Curator of Latin American Art Marion Oettinger Jr. "These people and their culture ceased to exist within one hundred years after the arrival of Columbus. But echoes are still with us. Our words *hammock* and *canoe* come directly from the Taíno. And, thanks to Mexican revolutionaries, who rejected European design in a search for their cultural heritage, many motifs in Mexican folk art recall pre-Columbian culture."

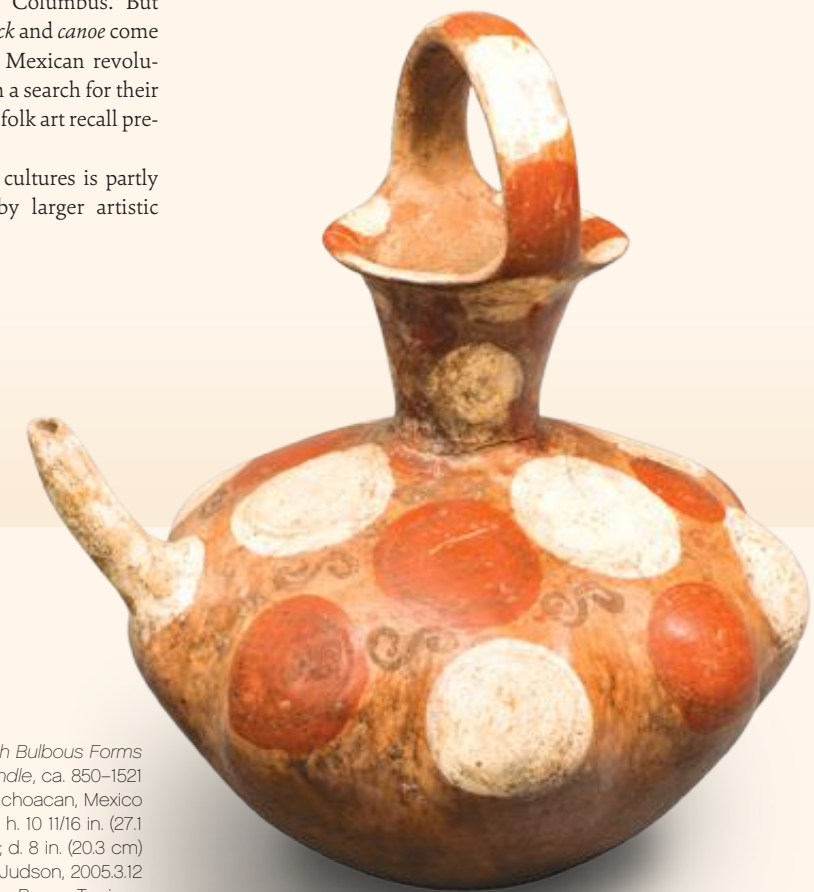
The art produced by these enigmatic cultures is partly idiosyncratic, but it is also informed by larger artistic

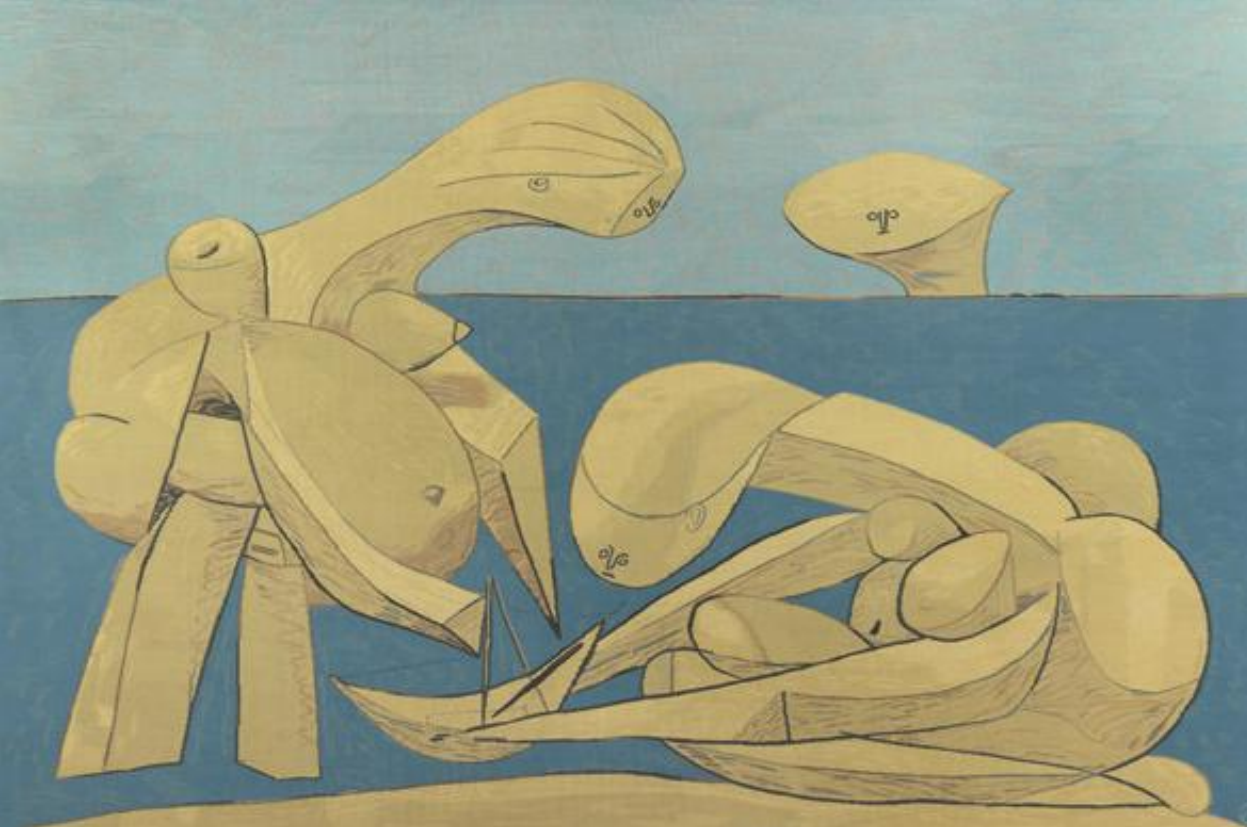


trends of the pre-Columbian world. All of the sixty-six objects in this exhibition were made and used for rituals associated with human burials or in homage to local deities. "The fact that these objects were buried is a large part of why they still exist," said Oettinger. "So much other knowledge of these ancient cultures and the artifacts of their everyday life were wiped out."



Vessel with Bulbous Forms
and Stirrup Handle, ca. 850–1521
Tarascan culture, Michoacán, Mexico
Polychromed earthenware, h. 10 11/16 in. (27.1
cm); w. 9 in. (22.9 cm); d. 8 in. (20.3 cm)
Gift of Ruth and George Judson, 2005.3.12
Photography by Peggy Tenison





After Pablo Picasso
Spanish, 1881-1973
Tapestry after *Girls with Toy Boat*
Woven in 1973 by Mme. J. de la Baume Dürrbach, Cavalaire, France
Wool tapestry; h. 6 ft. 3 1/2 in.; w. 9 ft. 5 in.
Kykuit, National Trust for Historic Preservation, bequest of Nelson A. Rockefeller
©2014 Estate of Pablo Picasso / Artist Rights Society (ARS), New York
Photography by Lynton Gardiner

Nelson Rockefeller's Picassos

TAPESTRIES COMMISSIONED FOR KYKUIT

As a member of a prominent family of art patrons, Nelson A. Rockefeller was well versed in commissioning art. Between 1955 and 1975, he applied this skill to his interests in modern art and the history of French tapestry in an ambitious project.

Rockefeller arranged for eighteen enormous tapestries to be modeled after some of Pablo Picasso's most important paintings. They were painstakingly hand woven by Madame Jacqueline la Baume Dürrbach in Cavalaire, France, in consultation with the artist.

This December, the majority of these works—feats of imagination, craftsmanship, negotiation, and collaboration—will travel from Kykuit, the Rockefeller family estate in Westchester County, NY, to San Antonio for exhibition at the Museum.

"It's a rarity for so many of the commissioned Picasso tapestries to be exhibited together outside the estate," said Kelso Director Katie Luber.

A catalogue with color plates of the tapestries and essays treating the history of the commissions, the original paintings, and the correspondence between Rockefeller, Picasso, and the weavers will be published to accompany the exhibition.

After Pablo Picasso
Spanish, 1881-1973
Tapestry after *Pitcher and Bowl of Fruit*
Woven in 1970 by Mme. J. de la Baume Dürrbach, Cavalaire, France
Wool tapestry, h. 7 ft. 9 in.; w. 9 ft. 2 1/2 in.
Kykuit, National Trust for Historic Preservation, bequest of Nelson A. Rockefeller
©2014 Estate of Pablo Picasso / Artist Rights Society (ARS), New York
Photography by Lynton Gardiner



"Imagine rendering Pablo Picasso's painted color, texture, and line into large-scale weaving, under the artist's supervision, for the Rockefellers. It's a rarity for these tapestries to be exhibited together outside of Kykuit and the Museum's Cowden Gallery will be a dramatic space to view them."

— KATIE LUBER

ON VIEW

December 20, 2014–
March 8, 2015
Cowden Gallery

PREVIEW

ON VIEW

January 17 –
April 5, 2015
Small Special
Exhibitions Gallery

Ancient to Modern

Contemporary Japanese
Ceramics and Their Sources

Guest Curated by Emily J. Sano,
Director Emeritus, Asian Art Museum of San Francisco



Contemporary ceramics is one of the most attractive and creative forms of art produced in Japan today. Its vitality springs from a long tradition of ceramic manufacture that began in about 13,000 BC and extends to the present day.

Early inhabitants of the Japanese islands produced pottery storage jars and cooking pots. Those functional wares went through several stages of development, from hand-built objects fired in open pits to wheel-thrown vessels fired into durable stoneware at temperatures of 2,200 degrees Fahrenheit or higher.

As new forms of ceramic wares were introduced from China and Korea, Japanese potters adopted and adapted glazes and porcelains for use by the upper classes. In addition, the introduction of tea drinking by Zen monks—and rise of tea masters who worked for the great military shoguns—generated the development of vessels designed for specific uses in the tea ceremony, a practice that has endured as the major form of elite social intercourse from the 16th century to modern times.

In the early 20th century, the *Mingei* (Folk Craft) movement renewed the appreciation of handcrafted items in an industrialized society accustomed to machine-made goods. Current interest in high design has helped ceramics flourish today, as Japanese artists draw upon the multiple sources of ceramic tradition in their own country, as well as new techniques of shaping, glazing, coloring, and firing clay to produce inventive new works.

Featuring the work of several leading artists like Takahiro Kondo, Eiko Kishi, and the late Yasukage Kato, this exhibition of about fifty works will explore five themes: ancient ceramics and the tradition of unglazed wares; high-fired stoneware and the Six Ancient Kilns; porcelains, blue and white, and enameled glazes; tea ceremony vessels from Mino and Kyoto; and new techniques in contemporary ceramics.

Miyashita Zenji (Japanese, 1939–2012)
Ki no jooshoo; Rising Air, 2004
Standing bell-shaped vessel decorated with bands of colored clay in graduated shades of blue to pale green, Stoneware and colored clay bands with clear overglaze
h. 19 1/4 in.; w. 12 1/4 in.; d. 6 7/8 in.
C.J. and Susan L. Peters Collection
Photograph by Richard Goodbody

Contemporary Art

THE CURATOR EXPLAINS

ERIN K. MURPHY, ASSISTANT TO THE CHIEF CURATOR

In 1970, Andy Warhol (American, 1928–1987) purchased a Polaroid Big Shot camera and began to record his fascination with glamour, celebrity, and fame by way of several thousand photographs. Recently, the Museum acquired a group of fifteen of these Polaroids from 1972.

While the reproducible, spontaneous medium of photography was always central to Warhol's practice and aesthetic—in the 1960s he used newspaper and magazine photographs as the basis for iconic silkscreen paintings of subjects ranging from portraits to electric chairs—the Polaroid camera, now virtually obsolete, gave him new freedom to explore his rich social life.

Warhol's Polaroids were edited and sequenced within individual red Holson Polaroid albums catalogued by specific social groups or events and often annotated (sometimes facetiously) in the artist's hand. Warhol had an exceedingly wide social circle, including musicians, actors, socialites, curators, fashion designers, artists, and the yet-to-be-discovered.

Although some of the individuals in this group of photographs aren't identified, the three Polaroids selected here reveal the range of Warhol's subjects. The photo above features the dapper Pierre Bergé (on the right), one-time life partner of Yves Saint Laurent and co-founder of his couture house, walking

Andy Warhol, American (1928–1987), *Fred Hughes*, 1972. Polacolor Type 108, h. 4 1/4 in. (10.8 cm); w. 3 1/2 in. (8.9 cm). Gift of The Andy Warhol Foundation for the Visual Arts, 2014.19.11. © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



with French aristocrat Charles "Kim" d'Estainville. The one below right shows Thadée Klossowski, youngest son of the painter Balthus, "necking in a huge armchair" with Nico, lead singer for The Velvet Underground, the influential band produced by Warhol in the 1960s. The photo below left depicts Fred Hughes, Warhol's business manager and founder of the Andy Warhol Foundation for the Visual Arts, labeled "Fred Morris."

This group of photographs is a wonderful addition that complements another Warhol in the Museum's collection: the screenprint *Green Pea from Campbell's Soup 1* (1968). These Polaroids were a generous gift from the Andy Warhol Foundation for the Visual Arts as a part of its Andy Warhol Photographic Legacy Program in commemoration of its twentieth anniversary. They are not currently on view.



Andy Warhol
American (1928–1987)
Charles d'Estainville and Pierre Berge, 1972
Polacolor Type 108, h. 4 1/4 in. (10.8 cm); w. 3 1/2 in. (8.9 cm)
Gift of The Andy Warhol Foundation for the Visual Arts, 2014.19.5
© 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Andy Warhol
American (1928–1987)
Thadée Klossowski and Nico, 1972
Polacolor Type 108, h. 4 1/4 in. (10.8 cm); w. 3 1/2 in. (8.9 cm)
Gift of The Andy Warhol Foundation for the Visual Arts, 2014.19.12
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Asian Art

THE CURATOR EXPLAINS

JOHN JOHNSTON, COATES-COWDEN-BROWN CURATOR OF ASIAN ART

Tang horses are iconic representations of early China, and this example is one of the most magnificent in an American museum collection. The figure is exceptionally large and expressively modeled. Horses were idealized by the elite in the Tang dynasty—powerful horses imported to China from Central Asia in this period provided a great advantage in battle. Tang horse sculptures were placed in tombs to serve

the dead in the afterlife. Standing foursquare on a rectangular plinth, the horse appears at attention with pricked ears and open mouth. The earthenware figure is covered with the lead *sancai*, or "three color," glaze characteristic of the period. The horse's mottled green saddlecloth is deeply carved and lends movement to the object. The iridescence visible on the saddlecloth and areas of the body are the result of chemical changes during burial. This outstanding sculpture is part of a generous recent gift of more than 250 Asian works of art from the collection of Lenora and Walter F. Brown (see page 6), and will be exhibited with other selections from the gift this fall.

Horse
China, Tang dynasty (618–907)
Earthenware with *sancai* glaze, h. 32 1/4 in. (81.9 cm); w. 34 in. (86.4 cm); d. 13 in. (33 cm)
Gift of Lenora and Walter F. Brown, 2013.38.10
Photography by Peggy Tenison



American Art

THE CURATOR EXPLAINS

WILLIAM KEYSE RUDOLPH,
THE MARIE AND HUGH HALFF CURATOR OF
AMERICAN ART
AND MELLON CHIEF CURATOR

An intimate, meditative late 19th-century scene of a river valley is a new gift to the collection. San Antonians Barbara and George Williams have enriched the Museum's American holdings with the generous donation *Landscape* by George Inness (1825–1894).

One of the most important American landscape artists of the second half of the 19th century, George Inness had three distinct styles throughout his long and successful career. He first worked in a warmly lit, clearly composed style derived from his emulation of the first generation of Hudson River School painters. Next, after extensive European travels, Inness developed an evocative style springing from the approach of the French Barbizon painters, who worked outside in easily accessible rural areas near Paris. At the end of his life, after settling near Montclair, NJ, his work finally became deeply subjective, suggesting his own emotional responses to place.

Landscape is marked by an atmosphere of tranquility and peace. A lone fisherman tries his luck in the river, while a row-boat sets sail, all surrounded by lush greenery of the mountain setting. The scene was probably painted on site near Conway, NH, where Inness worked during the middle of the 1870s.



Once it is given a light surface cleaning and rehoused in a new, period-appropriate frame, the painting will join another work by Inness in the American collection galleries. The gift acts as a lovely complement to the Museum's other Inness, *View on Lake Nemi*, which was painted in 1871 during the artist's final extended journey to Italy. Visitors will experience not just a beautiful painting, but also a wider range of the artist's style.

George Inness
(American, 1825–1894).
Landscape. c. 1875.
Oil on panel,
11 1/4 x 17 1/2 in.
Gift of George and
Barbara Williams in
memory of Gladys Williams
Chadwick and John
Breedon Chadwick.
Photography by
Peggy Tenison

Latin American Art

THE CURATOR EXPLAINS

MARION OETTINGER, CURATOR OF LATIN AMERICAN ART

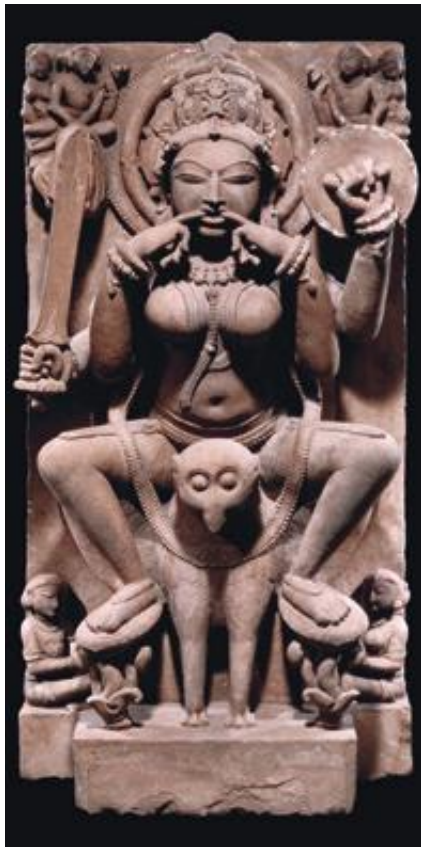
Carlos Mérida (b. Guatemala City, 1891; d. Mexico City, 1984) was one of Latin America's greatest 20th-century artists. In 1910, he traveled to Europe and worked with leading avant-garde Parisian-artists such as Kees van Dongen, Modigliani, and others. With the outbreak of World War I, he returned to Guatemala, where he began experimenting with themes associated with pre-Columbian and 20th-century indigenous culture. Upon moving to Mexico City, he was immediately embraced by the city's art community and was given a one-man show by the prestigious Academy of Fine Arts in 1920. During a second trip to Europe (1927–29), Mérida met and was influenced by

Kandinsky, Miró, Klee, and Torres-García. He worked on public murals with Diego Rivera during the 1940s, although he preferred experimenting with abstraction and constructivism to social realism.

During the 1920s–40s, Carlos Mérida executed a series of realistic lithographs sponsored by the Mexican and Guatemalan governments, and the Museum owns several early portfolios from those projects. We are now proud to have acquired *Mexican Costume: 25 Color Plates and Text* (1941), Chicago: Pocahontas Press, along with 21 of the original 25 gouache paintings Mérida used to produce the lithographs. The lithograph shown here represents two Otomí Indian women from central Mexico. This important acquisition, which complements our collection of indigenous texts from all the Mexican cultures represented in Mérida's portfolio, was made possible through the Mary Katherine Lynch Kurtz Fund for the Acquisition of Latin American Art. The plates and gouaches are not currently on view.



Carlos Mérida, Guatemalan (1891–1984). *Otomies from Central Mexico*, 1941. Silkscreen print, h. 16 in. (40.6 cm); w. 13 in. (33 cm). Purchased with the Mary Katherine Lynch Kurtz Fund for the Acquisition of Modern Latin American Art, 2014.16.2.6. Photography by Peggy Tenison



Yogini
Northern Indian, Uttar Pradesh or Madhya Pradesh, 10th–11th century
Buff sandstone,
h. 34 in. (86.4 cm); w. 17 1/4 in. (43.8 cm); d. 9 3/4 in. (24.8 cm)
Purchased with the John and Karen McFarlin Fund and the Asian Art Challenge Fund, 90.92

Yogini is coming home, and look where she's been. The Museum's Indian sculpture, considered one of the best Yogini images in any collection in the world, played a prominent role in *Yoga: The Art of Transformation*. The exhibition originated at the Smithsonian's Arthur M. Sackler Gallery, Washington, DC, in October 2013 and traveled to the Asian Art Museum of San Francisco and the Cleveland Museum of Art. Tracing the history of yoga over 2,000 years, *Yoga* drew acclaim in *The Wall Street Journal*; *Public Radio*, *PRI*; *The Washington Post*; *The New York Times*; and *The New York Review of Books*, in which *Yogini* was frequently called out as a highlight. She returns in glory to the Indian Gallery in early October.

Twenty Docents-in-Training recently completed their first of two years of intensive education, and celebrated at a luncheon held in their honor. The class reflects diverse backgrounds—teachers, librarians, medical workers—and nearly a quarter are bilingual. Unlike previous docents, they started leading tours in their first year to help with a dramatic increase in school-tour attendance, which jumped from 12,000 to 17,000 students over the year. The Education department is eagerly recruiting the next class, which starts early fall. Email education@samuseum.org or call 210.978.8121 NOW!



The Wyndham Garden Riverwalk Museum Reach extends a discounted \$95 rate to Museum members. Something

to keep in mind for anyone attending exhibition openings, Art Parties, or other Museum events who just can't bear to go

home—the new hotel is only a five-minute stroll down the river. Just show your membership card at check-in.



Pick up a brush at the Stables Art Studio. The ground floor of the Stables has become a spacious studio where children and adults can try special creative projects under the auspices of the Education department. Last July, the Stables Art Studio was home to exhibitions of work by 6- to 11-year-olds who attended Museum Summer Camps. Through the run of *Matisse: Life in Color* the space offers weekend Matisse Art Activities for all ages. If you haven't been yet, get your smock on this September 6 and 7 from 1–4 p.m.

We've noticed that the Museum has become a very popular date-night spot. Meet Judah and Grace, recent graduates from Robert E. Lee High School in San Antonio. After dining on tacos at the Pearl, they walked to the Museum to take in the Matisse exhibitions and revisit favorite pieces like Kehinde Wiley's *David Lyon*. "We like the mix of old and new work on display. Old favorites remind us of past visits and new pieces allow us to make new memories," said Grace. This fall, college calls Judah to Indiana and Grace to North Carolina.



SAN ANTONIO MUSEUM of ART

CALENDAR

September | October 2014



SAN ANTONIO MUSEUM of ART



CALENDAR

September | October 2014

FOR FAMILIES

First Sundays for Families

Great Hall | Free for children 12 and under

Au Revoir, Monsieur Matisse!

Sunday, September 7 | 12:00–4:00 p.m.

Say farewell to Matisse with live music, art-making, French-inspired activities, and a special family film.

Hispanic Heritage Month Celebration

Sunday, October 5 | 12:00–4:00 p.m.

Explore the Latin American folk art collection and create art from gourds and found objects. Art-making activities include *milagros*, weavings, *papel picado*, and masks.

First Sundays for Families has been generously underwritten by the Dan and Gloria Oppenheimer Fund and the Frances Margaret Seaver Fund of the San Antonio Area Foundation.

Art Crawl

Gallery Tours for Caregivers and Babies 0–18 Months

Second Thursdays | 10:00–10:45 a.m.

Put your babies in their slings or strollers and walk through the galleries. Art selections engage both you and your infant. Includes playtime. Check Museum website for dates and themes.

Playdates

Ages 2–4

Wednesdays | 10:00–11:00 a.m.

Great Hall | Free with admission
Register: samuseum.org

Cultivate, nurture, and inspire creativity through stories, gallery activities, art projects, movement, and music.

Please visit samuseum.org for themes and to reserve your space via our online calendar (RSVP Required).

Homeschool Student Workshops

Great hall | Free with admission
Register: Call 210.978.8138 or
jessica.nelson@samuseum.org

Unconventional Materials

Thursday, September 18 | 9:30 a.m.–12:00 p.m.

Mummies of Egypt

Thursday, October 16 | 9:30 a.m.–12:00 p.m.

These workshops are designed specifically for homeschool students and their parents. Participate as a family in a guided experience of the Museum's encyclopedic collection with a tour and hands-on activity, and extend learning through art at home with Museum materials. Advance registration required.

CLASSES

Great Books Seminar Series

5:00–7:00 p.m. | Meet in the Great Hall

Each seminar: \$15 members, \$25 non-members
Register: 210.978.8121

**Ananda K. Coomaraswamy's
“Why Exhibit Works of Art?”
Saturday, September 13**

**Hans-Georg Gadamer's “The Play of Art”
Saturday, October 11**

Hosted by the Symposium Great Books Institute and led by co-founder David Saussy.
Seminar from 5:00–6:00 p.m.
Gallery talk at 6:00 p.m.
Hors d'oeuvres at 6:30 p.m.

FILMS

Global Lens

Free with admission

Women's Prison (Zendan-e zanan)

(Iran, 2002) 106 minutes

Friday, September 26 | 7:00–9:00 p.m.

This taboo-breaking film is based on Manijeh Hekmat's long fieldwork among women prisoners in Iran. She depicts the lives of Iran's lost generation in the two decades since the 1979 Islamic Revolution, using the claustrophobic life of women behind bars as a metaphor for the entire society. Her protagonist, Mitra, is in prison for killing her violent stepfather. She confronts Tahereh, the new warden, whose dogmatic views she challenges fearlessly. Over the course of the next 20 years, Tahereh's attitude towards her prisoners changes and softens, which reflects the country's shifting political climate.

Wretched Lives (Hubog)

(Philippines, 2001) 102 minutes

Friday, October 17 | 7:00–9:00 p.m.

Wretched Lives focuses on Vanessa, a cosmetics consultant who is forced to care for her troubled and mentally challenged sister after the sudden death of their mother. Her hustler boyfriend, Olivier, seems unreliable and Vanessa soon abandons him for Uno, an ostensibly liberal and caring substitute. But Uno isn't exactly as he appears. In fact, he makes Olivier's petty crimes look like a choirboy's indiscretions, underscoring the film's critical premise: the corruption of the political elite and their exploitation of the poor. Set in the early nineties, during the short-lived and ill-fated reign of Joseph Estrada, the film offers up Filipino society in hellish microcosm.

Introduction and post-film discussion led by Steven Kellman, Professor of Comparative Literature, University of Texas at San Antonio.

These films are co-presented by the Global Film Initiative as part of the Global Lens series. For more information, visit www.globalfilm.org.

EVERY WEEK

Gallery Talk: Museum Highlights

**Tuesdays | Meet at the Info Desk
4:30–5:30 p.m. | Free**

**Sundays | Meet at the Info Desk
11:00 a.m.–12:00 p.m. | Free**

Sketching in the Galleries

Tuesdays | 6:00–8:00 p.m.

Meet in the Great Hall
Free for members | \$10 non-members

Enjoy an evening of casual instruction based on the works of art found in the Museum's collections.

Sketching in the Galleries is made possible by generous support by the M.E. Hart Foundation, Risto E. and June A. Hurme, and the San Antonio Museum of Art Docents.

Meditation in the Japanese Gallery

Saturdays | 10:15–11:00 a.m.

Free with admission
Cushions and stools provided.

SPECIAL EVENTS

Art Party

Second Fridays | 6:00–8:00 p.m.

Gallery Talk | 5:30–6:00 p.m.

Free with admission | Cash bar

Cocktails and music inspired by:

September 12: Oceanic Tiki Party

October 10: Octoberfest: Lonestar Brewery

Bring your friends and enjoy art, music, and cocktails on the second Friday of every month.

Art Party is a collaboration of the Museum and KRTU Jazz 91.7.

Chansons Françaises:

French Vocal Chamber Music

Saturday, September 6 | 7:00–8:00 p.m.

Third Floor Special Exhibitions Gallery
Free with admission

Copperleaf Quintet celebrates the last evening of the Museum's exhibition *Matisse: Life in Color* with a concert of a cappella music by Matisse's French contemporaries. Program features selections by Debussy and Poulenc.

Art Fit: Art Talk + Exercise

Second Tuesdays | 6:30–7:30 p.m.

Meet in the Great Hall | Free

All levels welcome. Enjoy a talk on fitness and art, then run or walk with professional coaches from Run Wild Sports. Runners enjoy 10% off in the Museum Shop.

Art Fit is endorsed by the Mayor's Fitness Council.

MEMBERS-ONLY EVENTS

Members-Only, Docent-Led Tour:

Matisse: Life in Color

Saturday, September 6

Reception: 10:00–10:45 a.m.

Tour: 10:45–11:30 a.m.

Free | RSVP: samuseum.org/calendar

Members are invited to enjoy light refreshments followed by a private, docent-led tour. Limited space available.

Young Friends: Ruiz-Healy Art Gallery

Wednesday, October 15 | 7:00–9:00 p.m.

Free for members of Young Friends.

Young Friends will enjoy exclusive access to Ruiz-Healy Art Gallery and view an exhibition of work by San Antonio artists Ethel Shipton and Nate Cassie.

Sixth Annual Circle Dinner

Thursday, October 30 | 6:00–9:00 p.m.

Free for Circle Members

Circle Members will enjoy a lecture by this year's honored guest speaker followed by an elegant dinner al fresco on the Gloria Galt River Landing. All current Circle Members will receive a formal invitation by mail.

GALLERY TALKS

CURATOR'S CHOICE

Tuesday talks are free | Meet at the Front Desk

Porcelain Vases of Famous Sites in Jiangxi Province

by Curator John Johnston

Tuesday, September 2 | 6:00–6:25 p.m.

Curator of Asian Art, John Johnston, discusses the intricate details of scenic ceramics made in 19th century China.

Carlos Mérida: A World of Color

by Curator Dr. Marion Oettinger, Jr.

Tuesday, October 7 | 6:00–6:25 p.m.

Join us for a talk on Carlos Mérida (1891–1984), a Guatemalan artist who was one of the first to fuse European modern painting with Latin American themes.

LECTURES

Rough Roads and High Seas: The Journey of Chinese Porcelain to the West in the 17th and 18th Centuries by Curator John Johnston

Sunday, September 14 | 3:00–4:30 p.m.

Auditorium | Free with admission | Reception

How did China corner the international porcelain market in the 15th to 19th centuries? How did thin and fragile porcelain objects survive the journey from rural southeastern China to markets in Europe, North America, and even Africa? These and other questions will be addressed in a special lecture by John Johnston, Coates-Cowden-Brown Curator of Asian Art. The lecture coincides with the publication of *Chinese Ceramics—The Lenora and Walter F. Brown Collection at the San Antonio Museum of Art* and the recent major gift of Chinese ceramics from Mr. and Mrs. Brown.

Art History 101...

Without the Exams!

Auditorium | Free with admission

**Ashurbanipal Hunting Lions, Assyrian Art
Friday, October 17 | 6:00–7:30 p.m.**

Dr. Annie Labatt, Professor of Art History & Criticism at The University of Texas at San Antonio focuses on a seminal work of art on the third Friday of each month in this 8-part lecture series. Doors open at 5:30 p.m. followed by a reception at 6:45. No reservations needed. Auditorium is first come, first seated. Limited overflow seating available.

COVER: On view this fall in the Small Special Exhibitions Gallery (see page 6)

Strolling: The Appearance of an Upper-Class Wife of the Meiji Era From fūzoku sanjūnisō or Thirty-two Aspects of Daily Life, 1888
Taisho Yoshitoshi (1839–1892), Japan
Gift of Lenora and Walter F. Brown
2013.38.257.32

For an up-to-date calendar, visit:
www.samuseum.org

DESTINATION

Hong Kong

BENEFITING THE SAN ANTONIO MUSEUM OF ART

THURSDAY, SEPTEMBER 25, 2014

7:00 p.m.-11:00 p.m.

Sip. Dine. Dance.

Music by The Klocks


TICKETS ON SALE NOW

Individual: \$100

Young Friends Member: \$75

Sponsorships and tickets available online at:
www.samuseum.org/destination

For more information contact:
development@samuseum.org or 210.978.8111



THE SHOP

AT THE SAN ANTONIO MUSEUM OF ART

SINCE 1981

Mata Ortiz Black Snake Vase by ceramicist Lydia Quezada

Northern Chihuahua, Mexico

\$810 • 10% discount for members

210. 978. 8140 | SAMUSEUM.ORG

SEPT
2014

SAN ANTONIO MUSEUM of ART

CALENDAR

1 | Labor Day Monday

Extra Hours—Matisse: Life in Color

10:00 a.m.-9:00 p.m.

2 | Tuesday

Gallery Talk: Museum Highlights

4:30-5:30 p.m.

Matisse: Life in Color Tour

5:30-6:30 p.m.

Sketching in the Galleries

6:00-8:00 p.m.

Free for members, \$10 for non-members

Curator's Choice: Porcelain Vases of Famous Sites in Jiangxi Province

by Curator John Johnston

6:00-6:25 p.m.

3 | Wednesday

Playdates: Pattern Palooza

10:00-11:00 a.m.

Register: samuseum.org

Extra Hours—Matisse: Life in Color

Open until 9:00 p.m.

4 | Thursday

Extra Hours—Matisse: Life in Color

Open until 9:00 p.m.

6 | Saturday

Members-Only, Docent-Led Tour:

Matisse: Life in Color

Reception: 10:00-10:45 a.m

Tour: 10:45-11:30 a.m.

Meditation in the Japanese Gallery

10:15-11:00 a.m.

Matisse Art Activities

1:00-4:00 p.m.

Au Revoir Matisse

7:00-11:00 p.m.

Chansons Françaises:

French Vocal Chamber Music

7:00-8:00 p.m.

7 | Sunday

Exhibition Closings:

Matisse: Life in Color and

The Art Books of Henri Matisse

Gallery Talk: Museum Highlights

11:00 a.m.-12:00 p.m.

Matisse: Life in Color Tour

12:00-1:00 p.m.

First Sundays for Families:

Au Revoir, Monsieur Matisse!

12:00-4:00 p.m.

Matisse Art Activities

1:00-4:00 p.m.

Extra Hours—Matisse: Life in Color

10:00 a.m.-9:00 p.m.

9 | Tuesday

Gallery Talk: Museum Highlights

4:30-5:30 p.m.

Sketching in the Galleries

6:00-8:00 p.m.

Free for members, \$10 for non-members

Art Fit: Art Talk + Exercise

6:30-7:30 p.m.

10 | Wednesday

Playdates: Blooming Flowers

10:00-11:00 a.m.

Register: samuseum.org

11 | Thursday

Art Crawl

10:00-10:45 a.m.

12 | Friday

Art Party: Oceanic Tiki Party

Gallery Talk: 5:30-6:00 p.m.

Party: 6:00-8:00 p.m.

13 | Saturday

Meditation in the Japanese Gallery

10:15-11:00 a.m.

Great Books Seminar: Ananda K. Coomaraswamy's "Why Exhibit Works of Art?"

5:00-7:00 p.m.

\$15 for members, \$25 for non-members

Register: 210.978.8121

14 | Sunday

Gallery Talk: Museum Highlights

11:00 a.m.-12:00 p.m.

Lecture: Rough Roads and High Seas: The Journey of Chinese Porcelain to the West in the 17th and 18th Centuries

by Curator John Johnston

3:00-4:30 p.m.

16 | Tuesday

Gallery Talk: Museum Highlights

4:30-5:30 p.m.

Sketching in the Galleries

6:00-8:00 p.m.

Free for members, \$10 for non-members

17 | Wednesday

Playdates: Move to the Music!

10:00-11:00 a.m.

Register: samuseum.org

18 | Thursday

Homeschool Student Workshop: Unconventional Materials

9:30 a.m.-12:00 p.m.

20 | Saturday

Educator Workshop: Oceanic Art

10:00 a.m.-3:00 p.m.

\$15 for members | \$25 for non-members

5 SBEC-Approved Credits | Includes lunch

Register: 210.978.8129 or email bella.merriam@samuseum.org

Meditation in the Japanese Gallery

10:15-11:00 a.m.

21 | Sunday

Gallery Talk: Museum Highlights

11:00 a.m.-12:00 p.m.

23 | Tuesday

Gallery Talk: Museum Highlights

4:30-5:30 p.m.

Sketching in the Galleries

6:00-8:00 p.m.

Free for members, \$10 for non-members

24 | Wednesday

Playdates: So Many Fish in the Sea

10:00-11:00 a.m.

Register: samuseum.org

25 | Thursday

Destination: Hong Kong

7:00-11:00 p.m.

Tickets \$100, Young Friends \$75

samuseum.org/destination

26 | Friday

Global Lens 2004: Women's Prison

(Iran, 2002) 106 minutes

7:00-9:00 p.m.

27 | Saturday

Meditation in the Japanese Gallery

10:15-11:00 a.m.

28 | Sunday

Gallery Talk: Museum Highlights

11:00 a.m.-12:00 p.m.

30 | Tuesday

Gallery Talk: Museum Highlights

4:30-5:30 p.m.

Sketching in the Galleries

6:00-8:00 p.m.

Free for members, \$10 for non-members

MATISSE

LIFE IN COLOR | Masterworks from The Baltimore Museum of Art

Closing September 7

Au Revoir Matisse: A Closing Party

September 6 | 7:00 p.m.-11:00 p.m.

Bid farewell to Matisse as we celebrate on the closing night. Wear your best summer whites, pack a picnic to enjoy in the Sculpture Garden, and make your own Matisse-inspired cut-out. Explore *Matisse: Life in Color* and *The Art Books of Henri Matisse* at your leisure. Cash bar.

Extra Matisse: Life in Color Hours

Labor Day 10:00 a.m.-5 p.m.

Open every night until 9:00 p.m.

Tuesday, September 2-Sunday, September 7.

Matisse Art Activities

Saturday, September 6 | 1:00-4:00 p.m.

Sunday, September 7 | 1:00-4:00 p.m.

Stables Art Studio

Matisse: Life in Color Tour

Tuesday, September 2 | 5:30- 6:30 p.m.

Sunday, September 7 | 12:00-1:00 p.m.

First Sundays for Families

Au Revoir, Monsieur Matisse!

Sunday, September 7 | 12:00-4:00 p.m.



1 | Wednesday**Playdates: Animal Masks**

10:00–11:00 a.m.

Register: samuseum.org

4 | Saturday**Educator Workshop: Writing Through Art**

10:00 a.m.–4:00 p.m.

\$15 for members | \$25 for non-members

6 SBEC-Approved Credits | Includes lunch

Register: 210.978.8173 or email

bella.merriam@samuseum.org

Meditation in the Japanese Gallery

10:15–11:00 a.m.

5 | Sunday**Gallery Talk: Museum Highlights**

11:00 a.m.–12:00 p.m.

First Sundays for Families:**Hispanic Heritage Month Celebration**

12:00–4:00 p.m.

7 | Tuesday**Gallery Talk: Museum Highlights**

4:30–5:30 p.m.

Curator's Choice:**Carlos Mérida: A World of Color by****Curator Dr. Marion Oettinger Jr.**

6:00–6:25 p.m.

Sketching in the Galleries

6:00–8:00 p.m.

Free for members, \$10 for non-members

8 | Wednesday**Playdates: Journey to Australia**

10:00–11:00 a.m.

Register: samuseum.org

9 | Thursday**Art Crawl**

10:00–10:45 a.m.

10 | Friday**Art Party: Octoberfest–Lonestar Brewery**

Gallery Talk: 5:30–6:00 p.m.

Party: 6:00–8:00 p.m.

11 | Saturday**Meditation in the Japanese Gallery**

10:15–11:00 a.m.

Great Books Seminar:**Hans-Georg Gadamer's "The Play of Art"**

5:00–7:00 p.m.

\$15 for members, \$25 for non-members

Register: 210.978.8121

12 | Sunday**Gallery Talk: Museum Highlights**

11:00 a.m.–12:00 p.m.

14 | Tuesday**Gallery Talk: Museum Highlights**

4:30–5:30 p.m.

Sketching in the Galleries

6:00–8:00 p.m.

Free for members, \$10 for non-members

Art Fit: Art Talk + Exercise

6:30–7:30 p.m.

15 | Wednesday**Playdates: The Giving Tree**

10:00–11:00 a.m.

Register: samuseum.org

Young Friends: Ruiz-Healy Art Gallery

7:00–9:00 p.m.

Free for members of Young Friends

16 | Thursday**Homeschool Student Workshop:****Mummies of Egypt**

9:30 a.m.–12:00 p.m.

17 | Friday**Lecture: Art History 101...****Without the Exams:****Ashurbanipal Hunting Lions, Assyrian Art**

Lecture: 6:00–6:45 p.m. | Reception: 6:45 p.m.

Global Lens 2004: Wretched Lives

(Philippines, 2001) 102 minutes

7:00–9:00 p.m.

18 | Saturday**Meditation in the Japanese Gallery**

10:15–11:00 a.m.

19 | Sunday**Gallery Talk: Museum Highlights**

11:00 a.m.–12:00 p.m.

21 | Tuesday**Gallery Talk: Museum Highlights**

4:30–5:30 p.m.

Sketching in the Galleries

6:00–8:00 p.m.

Free for members, \$10 for non-members

22 | Wednesday**Playdates: Celebrate Diwali**

10:00–11:00 a.m.

Evening for Educators: A Feast for the**Eyes—Food, Drink, and Ceremony****Across Cultures**

5:30–7:30 p.m. | 2 SBEC-Approved Credits

Free | Register: 210.978.8173 or email

bella.merriam@samuseum.org

25 | Saturday**Meditation in the Japanese Gallery**

10:15–11:00 a.m.

26 | Sunday**Gallery Talk: Museum Highlights**

11:00 a.m.–12:00 p.m.

28 | Tuesday**Gallery Talk: Museum Highlights**

4:30–5:30 p.m.

Sketching in the Galleries

6:00–8:00 p.m.

Free for members, \$10 for non-members

29 | Wednesday**Playdates: Harold and the Purple Crayon**

10:00–11:00 a.m.

Register: samuseum.org

30 | Thursday**Sixth Annual Circle Dinner**

6:00–9:00 p.m.

Free for Circle Members

EXHIBITIONS 2014**Members See it First +
See it Free****Raíces Americanas: Recent Aquisitions
of Pre-Columbian Art**

Mid-October 2014 – February 2015

Nelson Rockefeller's Picassos:**Tapestries Commissioned for Kykuit**

December 20, 2014–March 8, 2015

**Ancient to Modern Ceramics:
Contemporary Japanese Ceramics
and Their Sources**

January 17–April 5, 2015

ANATOMY OF A... ROMAN RELIEF

THE CURATOR Jessica Powers **WHERE TO FIND IT** First Floor, Roman Gallery

Who is this bearded fellow?

The wreath of ivy leaves and berries identifies him as Dionysos, the god of wine and the theater. Although Roman artists often portrayed Dionysos with a youthful, nude body, here he is shown as a mature older man.

It looks like something is missing here...

Yes, this is the upper right corner of what was once a much larger panel. The complete panel probably showed a ritual scene with Dionysos facing a priestess with a tripod on a tall pedestal between them. Tripods were sometimes awarded as prizes at theatrical festivals, so the scene likely alluded to Dionysos' role as god of the theater.

*Fragment of a relief
depicting Dionysos*
Roman, 2nd century AD
Marble, h. 27 9/16 in. (70 cm); w. 14 1/2
in. (36.8 cm); d. 1 3/8 in. (3.5 cm)
Gift of Gilbert M. Denman, Jr., 86.134.153
Photography by Peggy Tenison

What makes this a "relief"?

The sculptor has left the male figure attached to the marble panel rather than carving him in the round. It's a sign of the sculptor's skill that the figure seems to have real depth, even though it stands out less than two inches from the background.

That's quite a hairstyle...

The long corkscrew curls and beard draw on Greek images of the gods from the Archaic period (ca. 600–480 BC), like those on the vases in the Museum's Greek Gallery. Marble sculptures that included old-fashioned elements like these became popular with Roman collectors in the 1st century BC. Such works are described as "archaistic" because of their references to the earlier style.

Where would you find a relief like this?

Scholars are uncertain how archaistic reliefs were displayed in antiquity. They may have decorated religious buildings or spaces, as did four panels with archaistic depictions of gods from a temple in Herculaneum. But the archaistic style also often adorns fancy marble furnishings, and relief panels like this one may have been placed in a lavish private house.

Words & Pictures

The second Saturday of each month, David Saussy and his wife Briana hold popular Symposium Great Books seminars in the Museum's galleries. Both hold masters degrees from St. John's College in Santa Fe, NM, and Annapolis, MD, and were inspired to extend St. John's famous approach to great books to the wider community.

VIEW: How did the Symposium Great Books Institute come about?

David Saussy: We started Symposium in 2006 in San Francisco, where we were living at the time. Our alma mater, St. John's, has a distinguished history of a conversational approach to the Great Books. There was something about this experience that we didn't want to give up after graduation. Our impulse was to break down barriers between the traditional academic world and "real" life and to develop a community in which, say, a working mom could continue to broaden her intellectual life in a way that was cost friendly and accessible. It was a labor of love, an experiment, and a roaring success.

VIEW: Where did the San Antonio Museum of Art come in?

D.S.: The moment I really started to see San Antonio as a future home was upon discovering the Museum. We were initially urged to move to Austin, but the more time we spent in San Antonio, the more we liked all the changes taking place. And from my perspective in world and classical literature and philosophy, I found the depth and breadth of the Museum's collection and the ways it reaches out to the community to be truly unique. When I was at St. John's in Annapolis, we traveled to Washington, DC, to take seminars in front of great paintings at the National Gallery, using the conversation to peel off layers of our understanding of both paintings and readings.



VIEW: How do you use the Socratic seminar?

D.S.: It's a very simple idea. A group of people comes together with the touchstone of a primary source. These are works of imagination or discursive thinking that explore great questions: love, loss, the nature of justice, what constitutes a good life. We curate the finest readings possible. There are no lectures or outside sources of authority. The discussion leader is a provocateur and gadfly, gently keeping spontaneous conversation on track.

VIEW: What is different about a gallery seminar?

D.S.: A seminar in a gallery has a special alchemy. The readings and the art play off each other. If we are amid Christian folk art while discussing a reading on portraiture in religious art, we can at once try to understand what the author said and look at the work to ask, "So did the author get it right?"

VIEW: Your recent and upcoming readings seem to be moving much more to art criticism.

D.S.: In the first months of the partnership last year, for instance, we read Shakespeare's *Julius Caesar* in the Roman Gallery. The connection to the art was loose. The experiment now is to select readings that are springboards to specific works of art themselves. What might appear to be dense criticism is opened up by conversation amid the art in ways that reading alone could never do.

VIEW: What kind of person comes to these seminars? Do you need to be an art history or classics major?

D.S.: Not at all! The gallery seminars draw folks from all walks of life—you need only be curious about the reading and the contributions of others. Every seminar is a different mix, and I get a charge from the diversity of experience that drives the conversation. Without fail, we all walk away with a different perspective.

Sign up for the next Great Books Seminars on September 13 and October 11 at www.samuseum.org/calendar.

The Last Word

Saussy selected a work from the permanent collection and paired it with a reading, excerpted below. Winslow Homer (American 1837–1919), meet Mark Twain (American, 1835–1910).

The face of the water, in time, became a wonderful book—a book that was a dead language to the uneducated passenger, but which told its mind to me without reserve, delivering its most cherished secrets as clearly as if it uttered them with a voice. And it was not a book to be read once and thrown aside, for it had a new story to tell every day.

—Mark Twain, *Life on the Mississippi*

Keeping Up with Jones Avenue

NOVELTIES, FINDS, AND CURIOSITIES WITHIN WALKING OR BIKING DISTANCE OF THE MUSEUM • BY BETSY BECKMANN



The Oxygen Room & Beauty Bar

1101 Broadway St. at Jones Ave.
210.343.1273

Owner Alicia Guevara recently transformed the former antique store at the ground level of the old Southern Music Building into an airy, welcoming "anti-aging, urban beauty spa." Guevara applies the skills she uses in hair and make-

up for fashion shoots, and also offers waxing, oxygen infusions and facials, mani- and pedicures, a "Quickie Menu" of grooming interventions, and a "blow-out bar" for those in need of a beverage and a sleek fix for humidity. Stylist Sam Paniagua is known for special effects with hairpieces and interpretations of historical styles, in case you wish to appear at Art Party coifed in the spirit of your favorite work of art.

Tucker's Kozy Korner

1338 E. Houston St.; 210.320.2192

A Dignowity Hill institution since 1948, Tucker's is a dive that never fails to comfort: curved mid-century suburban-modern façade, snug '70s lounge-style interior with padded bar, Naugahyde seating, framed magazine covers featuring decades of African-American heroes, and a free jukebox loaded with soul and R&B classics. Wings, old-school burgers with house-made buns, and fresh-cut, twice-fried sweet potato and regular fries anchor the inexpensive

drinks, not to mention specials like ham hocks and chicken-fried grits. Check Tucker's website for a nightly schedule of live music and DJs—voted best music selection by the *SA Current* in 2014—including the Jim Cullum Jazz Band each Monday. Jim is dad to Tucker's new owner, Chris Cullum, who took over this year with younger music and updated cocktails and food. Preach and reach on Sundays from 11 a.m. to 3 p.m. with chicken and waffles, a style-your-own Bloody Mary bar, and other things good for the soul at the Gospel Sunday Brunch.



GS1221

1221 Broadway St.; 210.251.3184

This growler station on the ground floor of the 1221 Lofts just across the river schools patrons in their theme: "Beer with discipline." The interior has high-school lab tables, old textbooks, and a wall-sized graphic of brewing history that gives a visual nod to the Museum building's own brewery past. A rotation of food trucks pleases those whose best subject was "lunch." The growlers—for consumption there or at home—are serious 32- and 64-ounce reusable bottles that patrons buy and return for refills of any of the 30 U.S. craft beers on tap. A refrigerated growler stays fresh for at least two months unopened, and twelve hours once breached. See if one lasts that long.



BELOW

Winslow Homer
American, 1836–1910
Boy Fishing, 1892
Watercolor on paper,
h. 14 5/8 in. (37.1 cm);
w. 21 in. (53.3 cm)
Purchased with funds provided by the Robert J. Kleberg, Jr., and Helen C. Kleberg Foundation and Friends of the San Antonio Museum Association, 86.130
Not currently on view.



Matisse Makes a Splash

Director Katie Luber and former Mayor Julian Castro toast the opening of *Matisse: Life in Color*.



Matisse Member Preview + Art Party

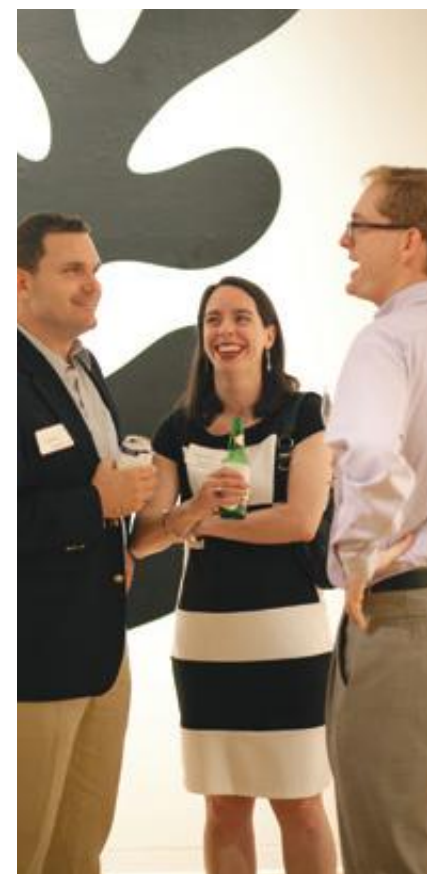
Members received an exclusive preview of the exhibitions *Matisse: Life in Color* and *The Art Books of Henri Matisse*. The Matisse Art Party broke records with more than 1,000 people in attendance.



The city's most famous Frenchman, San Antonio Spurs' Tony Parker, visits another French master.



Bank of America Reception



Kenny Wilson, San Antonio market president for Bank of America, speaks at the opening reception for *The Art Books of Henri Matisse, Works from the Bank of America Collection*.



Matisse Gala June 12, 2014



Tim and Karen Hixon, Martha Avant, Matisse Gala Chair Guillermo Nicolás, and Jim Foster.



Charles and Elinor Du Val.



Guests with Director Katie Luber.



Former Mayor Lila Cockrell.



Chief Curator William Rudolph, Melinda Hart, Beth and John Eadie.



Ashley Weaver and Lee Lee.

Making the Most of Matisse



Families construct Eiffel Towers at First Sunday for Families.



Matisse inspires art making in the Stables Art Studio.



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We are grateful for our Circle Members and Corporate Circle Members, whose contributions provide important annual operating support and assist the Museum in presenting special exhibitions and dynamic educational programs to the community.

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SAVE THE DATE

Thursday, October 30, 2014
Sixth Annual
Circle Dinner

Mark your calendars for this fall's Circle Dinner set for Thursday, October 30. Circle Members will enjoy a lecture by this year's honored guest speaker followed by an elegant dinner al fresco on the Gloria Galt River Landing. Visit our website for more details about this exciting evening. All current Circle Members will receive a formal invitation by mail.

Each year the Museum hosts an event to honor Circle Members, those who support the Museum's membership program at \$1,000 and above. To join as a Circle Member contact Lana Meador in the membership office at 210-978-8133 or lana.meador@samuseum.org. Or join online today at samuseum.org!

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As of May 31, 2014

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