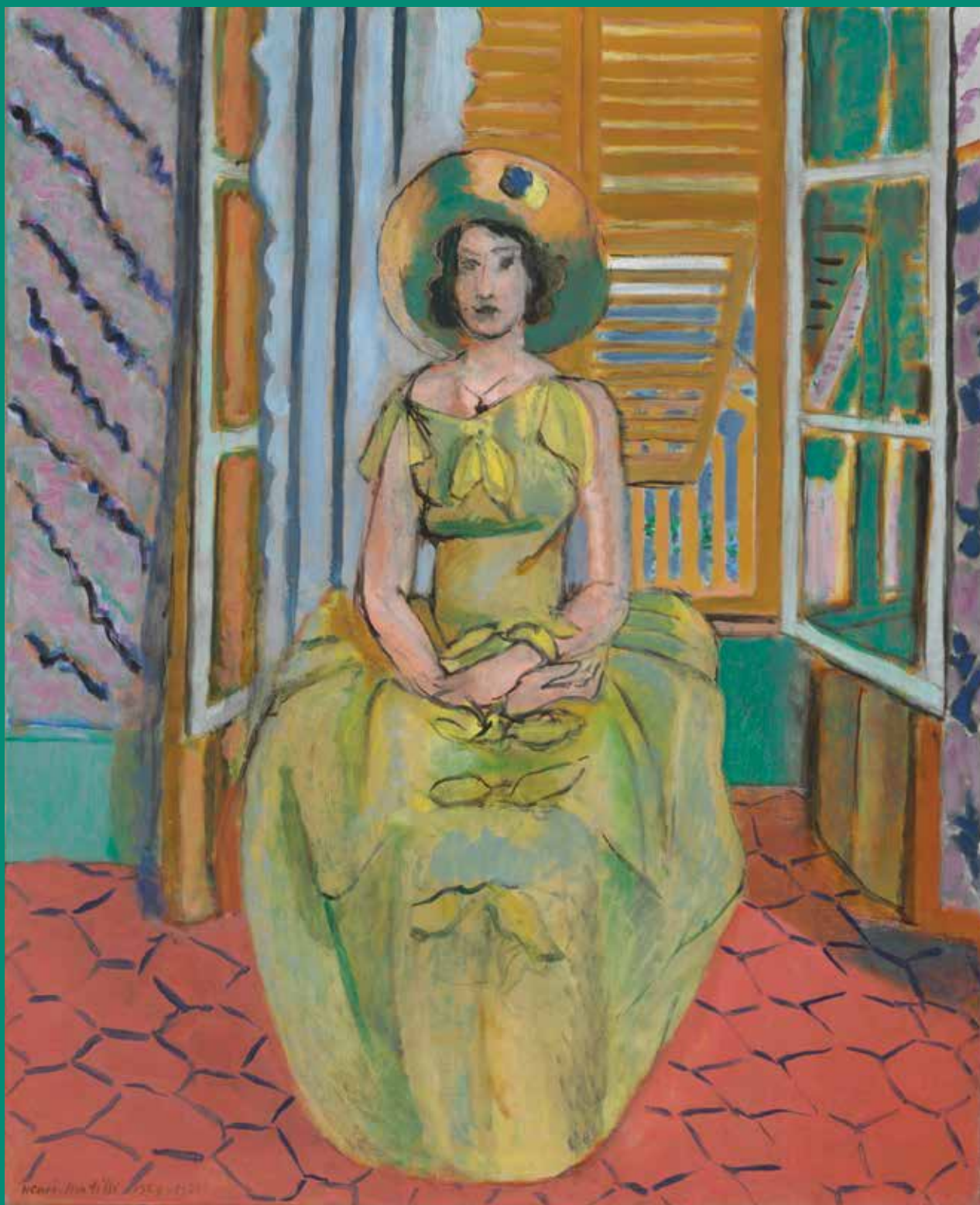


VIEW

The membership
magazine of the
San Antonio
Museum of Art

SPRING / SUMMER 2014



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VIEW

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San Antonio Museum of Art
200 West Jones Avenue • San Antonio, Texas 78215
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ON THE COVER

Henri Matisse
French, 1869–1954
The Yellow Dress, 1929–1931
Oil on canvas;
h. 39 9/16 in. (100.5 cm), w. 32 1/8 in. (81.6 cm)
The Baltimore Museum of Art: The Cone
Collection, formed by Dr. Claribel Cone and Miss
Etta Cone of Baltimore, Maryland, BMA 1950.256

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Life in Color

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The Baltimore Museum of Art



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The Art Books
of Henri Matisse



Henri Matisse
French, 1869–1954
Icare (Icarus), plate VIII of XX from *Jazz*, 1947
Pochoir (stencil) on Arches paper;
h. 16 3/4 in. (42.5 cm), w. 12 3/4 in. (32.4 cm)

BANK OF AMERICA COLLECTION

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ON THE BACK COVER

Taking in a Second Friday Art Party in the Luby Courtyard.

DIRECTOR'S LETTER

MATISSE
LIFE IN COLOR

The talk of the town this summer

DEAR MEMBERS,

Matisse! Everyone will be talking about our exhibition this summer.

Matisse: Life in Color promises to enrich our community and increase the national and international stature of the city of San Antonio as an important cultural destination.

It's a privilege to bring the world-renowned collection of The Baltimore Museum of Art to our city, state, and region. This is a once-in-a-lifetime opportunity!

As a member, you can enjoy the exhibition often and for free. Please note there will be timed tickets, so you need a reservation, available beginning in mid-May on our website or by telephone at (210) 357-1899.

While Matisse's work is accessible on the surface, it's also complex. Expand your appreciation of the artist by taking advantage of our lectures, classes, and events.

See the calendar for our opening celebrations and look for a complete program mailer in June.

And don't forget May is Member Appreciation Month. Come let us celebrate you at our Art Party on May 9.

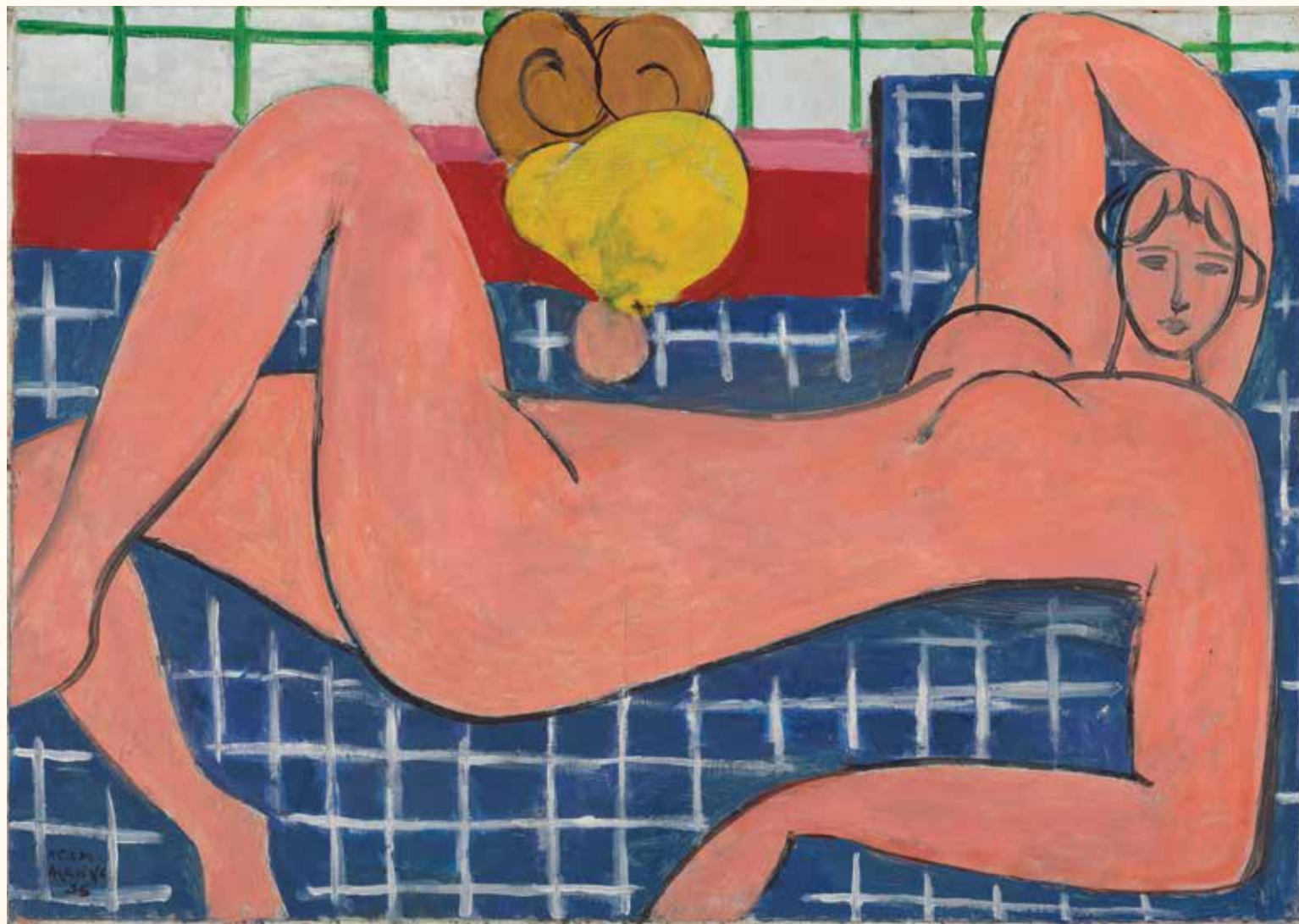
See you soon on Jones Avenue,

Katie

Katherine C. Lub, Ph.D
The Kelso Director



At the Museum's Gallery Gala in April with Trustee Betty Kelso.



MATISSE

LIFE IN COLOR

June 14 –
September 7, 2014
Cowden Gallery

Masterworks from The Baltimore Museum of Art

Drawn from The Baltimore Museum of Art's renowned Matisse collection, this sweeping exhibition features more than eighty paintings, sculptures, and works on paper, spanning six decades of the artist's prolific career.

Henri Matisse (French, 1869–1954) was one of the most important and influential artists of the twentieth century. His paintings liberated color and line from being purely descriptive to becoming free and expressive—suggesting emotion rather than simply documenting what the eye sees. “The challenge of seeing Matisse involves reconciling his obvious surface charm—the bright colors, the pleasing patterns, the agreeable subjects—with his pictorial complexity and psychological subtlety,” wrote Jack Flam in *Matisse in the Cone Collection: The Poetics of Vision*. “The poetics of his work grows out of the way he reinvented what he saw as part of the process of trying to perceive and record it in a meaningful way....”

Whether depicting a landscape, a still life, a room interior, or a nude figure, Matisse animated his compositions to express organic qualities—the freshness of air and the luminosity of light, the fragrance of a floral arrangement, the liveliness of an exotic décor, or the sinuosity of the human body. In so doing, he reconditioned cultural eyes to a new way of seeing, a direct appreciation of the interplay of color, line, and shape for its pure delight and essential beauty. According to Matisse, looking at art should be like sitting in an easy chair.

Matisse first tried his hand at painting in 1889. While working as a court administrator he took ill, so his mother gave him an art kit while he was recuperating. Deriving so much enjoyment from the experience, Matisse decided to enroll in art school. From 1904–08, he was associated with a group of artists dubbed the *Fauves*, or “Wild Beasts,” by an art critic who found their boldly colored, thickly textured works shocking in comparison to earlier art.

Throughout his career, Matisse worked in many mediums, often simultaneously. In the *Life in Color* exhibition, visitors will find more than eighty paintings, sculptures, prints, and drawings, spanning six decades. Often Matisse would engage in more than one medium to explore a single artistic idea in various ways. Creating a sculpture in three dimensions might inform a rendering of the same subject in a painting, while a drawing from a live model could shed light on how to depict the same model in a painting or sculpture.

Matisse: Life in Color is organized thematically, with sections devoted to landscape, still life, room interiors, and nudes. Viewers will be able to discover stylistic shifts and developments within each section. For example, in the early landscape *The Dam at Pont Neuf* (1896), Matisse employed a subdued palette to portray the River Seine on a gray day. By contrast, *Festival of Flowers* (1922) uses a deep perspective, a multi-colored palette, and quick, animated brushstrokes to capture the sparkling pageantry of a Mardi Gras parade in the southern French town of Nice, where Matisse maintained residence.

Of all his subjects, Matisse's favorite was the female figure. In many of his paintings



OPPOSITE

Henri Matisse
French, 1869–1954
Large Reclining Nude, 1935
Oil on canvas; h. 26 1/8 in. (66.4 cm), w. 36 3/4 in. (93.3 cm)
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.258
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ABOVE

Henri Matisse
French, 1869–1954
Large Seated Nude, original model 1922–1929; this cast 1930
Bronze; h. 30 3/16 in. (76.7 cm), w. 31 5/8 in. (80.3 cm), d. 14 in. (35.6 cm)
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.436
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LEFT

Henri Matisse
French, 1869–1954
Festival of Flowers, 1922
Oil on canvas; h. 25 7/8 in. (65.7 cm), w. 36 5/8 in. (93 cm)
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.240
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ABOVE

Henri Matisse
French, 1869–1954
Still Life, Bouquet of Dahlias and White Book, 1923
Oil on canvas; h. 19 7/8 in. (50.5 cm), w. 24 1/16 in. (61.1 cm)
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.249
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The moment I had this box of colors in my hands, I had the feeling that my life was there. ... It was a great allure ment, a kind of paradise, in which I was completely free, alone, tranquil. ... Before, nothing interested me: after that, I had nothing on my mind but painting.

– Henri Matisse

RIGHT

Henri Matisse
French, 1869–1954
Seated Odalisque, Left Knee Bent, Ornamental Background and Checkerboard, 1928
Oil on canvas; h. 21 5/8 in. (54.9 cm), w. 14 7/8 in. (37.8 cm)
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.255
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of room interiors, female models are shown dressed in “exotic” clothing and surrounded by colorful tapestries, rugs, and patterned wall coverings. In other paintings, they are unclothed and posed in the tradition of the *odalisque*, a term used loosely to refer to Western depictions of women, often shown nude or dressed in North African or Middle Eastern clothing, who recline in ornately decorated interiors. In his sculptures of the female nude, such as *Large Seated Nude* (original model 1922–1929; cast 1930), Matisse carefully studied the reclining pose found in so many of his paintings, examining the position from multiple angles while emphasizing the supple, twisting lines of the female form.

The majority of the works in *Life in Color* are from the Cone Collection. Claribel and Etta Cone, two sisters from Baltimore, often made trips to Paris, where they befriended Matisse and Picasso and purchased works directly from the artists’ studios. Over the course of forty years, the Cone sisters filled their Baltimore apartments with the avant-garde art that they brought back from France. Eventually, the sisters acquired more than 500 works from Matisse, including paintings, sculptures, drawings, prints, and illustrated books. As a result of the generous donations by the Cone sisters, The Baltimore Museum of Art today has one of the finest and most comprehensive collections of Matisse’s art in the world. Visitors to the San Antonio Museum of Art this summer will see one of the twentieth century’s most complex and varied bodies of art work from that rare artist whose late work was as original and vital as his early innovations.

Matisse: *Life in Color* is organized and circulated by The Baltimore Museum of Art. Prior to arriving at the San Antonio Museum of Art, the exhibition was shown at the Indianapolis Museum of Art and the Minneapolis Institute of Arts.



BELOW

Henri Matisse
French, 1869–1954
Large Mask, 1944
Crayon transfer lithograph on chine collé; Sheet: h. 541 mm (21 5/16 in.), w. 381 mm (15 in.), Image: h. 384 mm (15 1/8 in.), w. 266 mm (10 1/2 in.)
The Baltimore Museum of Art: Board of Trustees Fund, BMA 1955.104
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THE ART BOOKS of Henri Matisse

June 21–September 7, 2014 • Small Special Exhibitions Gallery

Beginning in the 1930s, Matisse devoted much of his time to printmaking and book illustration. Over two decades, he illustrated a total of twelve books. *The Art Books of Henri Matisse*, a touring exhibition of four illustrated artist books on loan from the Bank of America Collection, complements the Museum’s exhibition of *Matisse: Life in Color*, *Masterworks from The Baltimore Museum of Art*.

Matisse’s first illustrated book, *Poésies de Stéphane Mallarmé* (*The Poetry of Stéphane Mallarmé*), 1932, includes fourteen images created to accompany the works of the poet, a key figure among the French Symbolists, along with Charles Baudelaire and Arthur Rimbaud. The simple, delicate use of line in the illustrations for *Poésies* places them among Matisse’s most elegant works of art.



Pasiphaë—Chant de Minos (Les Crétois) (*Pasiphaë—Song of Minos [The Cretans]*), 1944, retells the story of Pasiphaë, wife of King Minos, and the Minoan bull. For these illustrations, Matisse used linoleum engraving to create white lines on a solid black background, suggesting ancient Greek black-ground vase painting.

[Continues next page](#)

Henri Matisse
French, 1869–1954
“...On dirait qu’elle ne m’a jamais vue...” from *Pasiphaë, Chant de Minos (Les Crétois)*, 1944
Linocut on vélin d’Arches filigrané paper; h. 13 1/5 in. (33.5 cm), w. 20 3/16 in. (51.3 cm)
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Henri Matisse
French, 1869–1954
La cheveure (Hair), page 129, from *Poésies de Stéphane Mallarmé*, 1932
etching; h. 13 1/2 in. (34.3 cm), w. 19 3/4 in. (50.2 cm)

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Jazz, published in 1947, is considered one of the great illustrated books of the twentieth century. Matisse created both the text and illustrations. Based on imagery from the circus and music halls, the boldly colored illustrations are derived from Matisse's paper cutouts, shapes of colored paper carefully snipped out by hand and assembled as collages. Although he had devised the art form years earlier, Matisse perfected the technique in the final years of his long career when, confined to a wheelchair and suffering from arthritis, he found it difficult to paint. Flowing text written in a loose, playful hand accompanies the illustrations, expressing Matisse's thoughts on the creative process and the inspiration of music.

Poèmes de Charles d'Orléans (Poems of Charles d'Orléans), 1950, was published four years before Matisse's death and features his fanciful, curvilinear designs and handwritten transcriptions of the ballads and verses of the French Renaissance poet Charles d'Orléans. Matisse copied poems using colored crayons with a spontaneity and freedom reminiscent of the way he used scissors in his late cutouts.

This exhibition is generously underwritten by the Bank of America.



Henri Matisse
French, 1869–1954
Icare (Icarus), plate VIII of XX
from *Jazz*, 1947
Pochoir (stencil) on Arches
paper; h. 16 ¾ in.
(42.5 cm), w. 12 ¾ in. (32.4 cm)
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Henri Matisse
French, 1869–1954
La cheval, lécuyère, et le clown (The Horse, the Rider, and the Clown), plate V of XX from *Jazz*, 1947
Pochoir (stencil) on Arches paper; h. 16 1/2 in. (41.9 cm), w. 25 1/2 in. (64.8 cm)
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A citywide celebration of the beauty and genius of Matisse

Whether it is the color, line, form, or expressiveness of Matisse, his sense of place, or the flavors of his native France, San Antonio is enthusiastically embracing the presence of *Matisse: Life in Color* this summer. Here's how a number of local businesses are drawing inspiration from the artist's work in recognition of our exhibition. Take note as Matisse paints the town this summer.

Creativity takes courage.

—Henri Matisse

Baker Tatum

5924 Broadway St., 78209
(210) 829-5637
www.bakertatum.com

This lovely home design shop pays homage to the painting *Interior with Dog*. Look for their Matisse recreation in their window display. Then pop two doors down for your Matisse cupcake at Bird Bakery.

Bakery Lorraine

511 E. Grayson St., 78215
(210) 862-5582
www.bakerylorraine.com

Bakery Lorraine makes special Matisse-inspired *macarons* this summer: lavender honey butter and apricot saffron. "The lavender honey is so French and the apricot saffron reflects the North African influences in Matisse's work," say Anne Ng and Jeremy Mandrell, owners and pastry chefs *extraordinaires*.

B-cycle

www.sanantonio.bcycle.com

Look for the colorful Matisse B-cycle around town all summer.

Take a photo of someone riding the Matisse B-cycle; post it to B-cycle's Facebook page, and tag San Antonio Museum of Art to enter a weekly drawing for two tickets to the exhibition.

Bird Bakery

5912 Broadway St., 78209
(210) 804-2473
www.birdbakery.com

Look for "The Matisse," a special seasonal summer cupcake available from mid-June through July.

Bohanan's

219 East Houston Street,
78205; (210) 472-2600
www.bohanans.com

Inspired by the spirit of Matisse's *Jazz*, Bohanan's is shaking up a bright cocktail aptly named "The Jazz" with gin, campari, and Carpano sweet vermouth.

Continues next page





San Antonio Museum Shop

Esquire Tavern
155 East Commerce St., 78205
(210) 222-2521
www.esquiretavern-sa.com

Be the first to try their Matisse-inspired cocktail at its debut at the Museum's Art Party on Friday, June 13. Available all summer long at the bar on E. Commerce Street.

Feast Restaurant
1024 S. Alamo St., 78210
(210) 354-1024
www.feastsa.com

For chef Stefan Bowers, *Ballet Dancer on a Stool* evokes this colorful allusion: Pavlova with Fresh Kiwi, Strawberry and Blueberry Sauce. This classic meringue-based dessert (pavlova) is named after Russian ballerina Anna Pavlova. "It was created after she toured New Zealand," said Bowers, "hence the kiwi fruit."

Julian Gold
4109 McCullough Ave., 78212; (210) 824-2493
www.juliangold.com

This July keep a look out for the *Purple Robe* inspiration behind their window display.

KRTU Jazz 91.7
web.krtu.org

Experience the playful art of Matisse through music. Hear the Matisse-inspired *Portrait in 7 Shades* by Ted Nash, performed by the Lincoln Center Orchestra. Tune into 91.7 FM, or stream it from KRTU's website or free smart-phone app.

Life in Color Pop-Up Café
San Antonio Museum of Art
200 W. Jones Ave., 78215
(210) 978-8100
www.samuseum.org/cafe

It's simple summer fare overlooking the San Antonio River.

Lily's Cookies
2716 McCullough Ave., 78212
(210) 832-0886
www.lilyscookies.com

Enjoy artfully decorated cookies inspired by the shapes found throughout Matisse's *Jazz* portfolio and collages.

McNay Art Museum
6000 N. New Braunfels Ave., 78209; (210) 824-5368
www.mcnayart.org

Visit the McNay Art Museum to see *Matisse and Picasso: A Friendly Rivalry* from June 14 to August 10, 2014, an exhibition from the McNay's rich holdings of Pablo Picasso and Henri Matisse. Paintings, sculpture, drawings, prints, and theatre designs will juxtapose the two visionaries' unique styles.

Mockingbird Handprints
1420 S. Alamo St., 78204
(210) 878-5711
www.mockingbirdhandprints.com

Mockingbird Handprints dresses its shop window with fabrics inspired by the colorful patterned backdrops of Matisse's paintings. Present your exhibition stub to receive a free handmade card created specifically for *Matisse: Life in Color*.

Neiman Marcus
15900 La Cantera Pkwy, 78256
(210) 558-8000
www.neimanmarcus.com

It's All About Lines... Learn to do a line drawing from a local artist; and learn tips on lining your lips while getting the latest scoop on linear fashion from NM beauty and fashion experts. Friday, June 13, 1:00 p.m. and 3:00 p.m., Cosmetics, Level One. Limited seating. Call 210.694.3577 to reserve. And look for the beautiful merchandise from this style-setter in a Matisse window vignette.

San Antonio Magazine
www.sanantoniomag.com
Read the feature on three Matisse-inspired restaurant chefs in their June 2014 issue.

San Antonio Museum of Art Shop
(210) 978-8100
200 W. Jones Avenue, Cowden Hall Exhibition Space, 78215
www.samuseum.org/shop

The Exhibition Shop will be colorful. Great finds include handmade Mary Rose Young pottery from England and a one-of-a-kind upholstered chair from Mockingbird Handprints in San Antonio.

Saveurs 209
209 Broadway St., 78205
(210) 639-3165
www.facebook.com/Saveurs-209

Matisse is easy inspiration for native French chef Caitline Nykiel and family. She will create a summer dessert evocative of *Still Life with Peaches*.

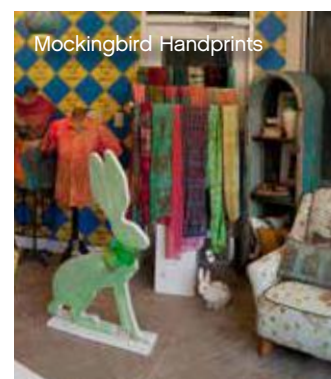
Uptown Flowers
202 Broadway St., 78205
(210) 224-9888
www.uptownflowers.com

Talented designers use flowers and plants to transpose compositional elements and vibrant colors from Matisse's work to floral arrangements. See facing page.

Wyndham Garden Riverwalk/Museum Reach
103 9th St., 78215
(210) 515-4555
www.wyndham.com

At the Wyndham Garden Riverwalk Museum Reach, a five-minute walk from the Museum, guests who sign on for the hotel's Matisse package receive a copy of the exhibition catalog, two V.I.P. tickets (good anytime), and a bottle of French wine. *Santé!*

Find more details in early June on "Matisse Paints the Town" at www.samuseum.org.



Painting with Flowers

William Garza, floral designer and owner of Uptown Flowers, channels Matisse

This was not my first encounter with the work of Matisse, but previously I was not drawn to his works of people, but the more abstract. When I saw *Small Rumanian Blouse with Foliage*, I was immediately reminded of my grandmother. She used to sit and watch television in the relaxed pose of Matisse's model. Behind my grandmother was also a plant. I was taken with both the lady and the vibrant yellow color to her left.

I found the container for my arrangement in an antique store off of Hildebrand Avenue. The color and texture of the vase are what attracted me to it. The knobs are reminiscent of the buttons of her blouse. I really wanted to capture the movement and casualness of the painting with my arrangement. We are viewing a woman reclining

in familiar surroundings and everyday clothes. I chose the curly willow to evoke this casual, comfortable feel.

When I began imagining flowers and greenery for the arrangement, I knew I wanted to use leaves. The split-leaf philodendron anchors the arrangement, just as it has a prominence in the painting itself. The leaves lend height, clearly translating how they tower over the reclining woman. For texture, I used hydrangea and pin cushion protea. The blue delphinium lends a pop of blue. With the peach freesia I was looking for that orangey red.

I feel as though Matisse uses many different focal points in his work. I captured this in my arrangement as well so it can be viewed all the way around, from any angle.



LEFT: THE ARRANGEMENT

The movement and colors of the painting are picked up in the bouquet with yellow oncidium orchids, peach freesia, brown hypericum berries, curly willow branches, a single red freedom rose, pin cushion protea, split-leaf philodendron, blue delphinium, and antique hydrangea.

BELOW:

THE INSPIRATION

Henri Matisse
French, 1869-1954
Small Rumanian Blouse with Foliage, formerly called "Woman with Philodendron", 1937
Oil on canvas; h. 18 1/8 in. (46 cm), w. 15 in. (38.1 cm)
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.262

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MAY 3–JULY 26, 2014 • GOLDEN GALLERY

Glories of the Baroque

17th-Century European Art

Artists in seventeenth-century Europe changed aesthetics towards a focus on greater realism, dynamic forms, and dramatic compositions. This Baroque style—developed in and often associated with Rome—spread to affect visual and decorative arts, architecture, and urban design across Europe. The small special exhibition *Glories of the Baroque* features important contributions by two non-Romans who helped shape the development and dissemination of this movement, as well as other works from the period in the Museum’s collection.



Though French by birth, Simon Vouet (1590–1649) studied painting in Rome from 1613 to 1627 and became one of the important artists developing the new Baroque style. The chalk drawing *Two Philosophers*, a recent gift to the Museum, is considered to be a sketch for one of Vouet’s impressive frescoes dedicated to St. Francis of Assisi for the Alaleoni Chapel in San Lorenzo, Lucina, Rome—a showcase for leading painters, sculptors, and designers of this period. Vouet is credited with bringing the Baroque painting style to France when he returned in 1627 at the behest of Louis XIII to decorate his royal palaces at the Louvre, Palais du Luxembourg, and the Chateau de Malmaison. He became the dominating force in French painting, training a whole school of French painters for the following generation.

Simon Vouet
French (1590–1649)
Two Philosophers, early 17th century
chalk on buff paper; h. 9 ½ in. (24.1 cm), w. 14 in. (35.6 cm)
Gift of Karen Hixon, 2013.18
PHOTOGRAPHY BY PEGGY TENISON

Florentine painters also made long-overlooked contributions to the Baroque movement. Vincenzo Dandini (1607–1675), who was active mainly in Florence but also worked in the studio of Pietro da Cortona in Rome, was a member of the Dandini family of painters who adapted and spread the Baroque style in Florence. Vincenzo Dandini’s painting *St. Mark the Evangelist*—on loan to the Museum by Sir Mark Haukohl in honor of Mark Watson III and Mark Watson IV—illustrates many of the style’s important characteristics. The painting’s intense realism, dramatic lighting, and portrayal of St. Mark as a recognizable character drawn from everyday life are typically Baroque.

Vincenzo Dandini
Italian (1607–1675)
St. Mark the Evangelist, ca. 1640s
Oil on canvas; h. 47 5/8 in. (121 cm), w. 35 5/8 in. (90.5 cm)
Collection of Sir Mark Fehrs Haukohl, on loan in honor of
Mark E. Watson III and Mark E. Watson IV, L.2014.3
PHOTOGRAPHY BY PEGGY TENISON



After Pablo Picasso
Spanish, 1881–1973
*Tapestry after
Night Fishing at Antibes*
Woven in 1967 by Mme. J.
de la Baume Dürrbach,
Cavalaire, France
Wool tapestry, h. 7 ft. 10 7/8
in. (241 cm); w. 12 ft. 10 3/4 in.
(393.1 cm)
The Rockefeller Collection
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PHOTOGRAPHY BY LYNTON GARDINER

Rockefeller’s Picassos

In November, the Museum will present an exhibition of fifteen of the eighteen Picasso tapestries commissioned by Governor Nelson Rockefeller. The tapestries are modeled after the artist’s most important paintings, including *Girl with Mandolin*, *Interior with Girl Drawing*, *Night Fishing at Antibes*, and *Three Musicians*. Commissioned between 1958 and 1975, the tapestries were woven entirely by hand by Madame J. de la Baume Dürrbach in Southern France. The *Guernica* tapestry (which was on loan from the Rockefeller family to the San Antonio Museum of Art in 2012) was the first of these to be made.

Enormous in scale, these woven works of art took many months to complete. They reflect Rockefeller’s interest in the medieval tradition of tapestry and his love of modern art, while appealing to his egalitarian spirit. Much more durable than paintings, these tapestry “copies” of great works by Picasso can be viewed by a much larger audience. Picasso collaborated with the weaver on the color choices of many of them and kept up a lively exchange of letters with Rockefeller until his own death in 1973. Sadly, the great patron and artist never met, but we can see the fruits of their collaboration in the exhibition, *Rockefeller’s Picassos*.

BELOW LEFT
After Pablo Picasso
Spanish, 1881–1973
*Tapestry after Three
Musicians*
Woven in 1966 by Mme. J.
de la Baume Dürrbach,
Cavalaire, France
Wool tapestry, h. 8 ft. 1 ½ in.
(245.1 cm); w. 8 ft. 9 ¾ in.
(268.6 cm)
The Rockefeller Collection
©2014 ESTATE OF PABLO PICASSO /
ARTIST RIGHTS SOCIETY (ARS),
NEW YORK
PHOTOGRAPHY BY LYNTON GARDINER



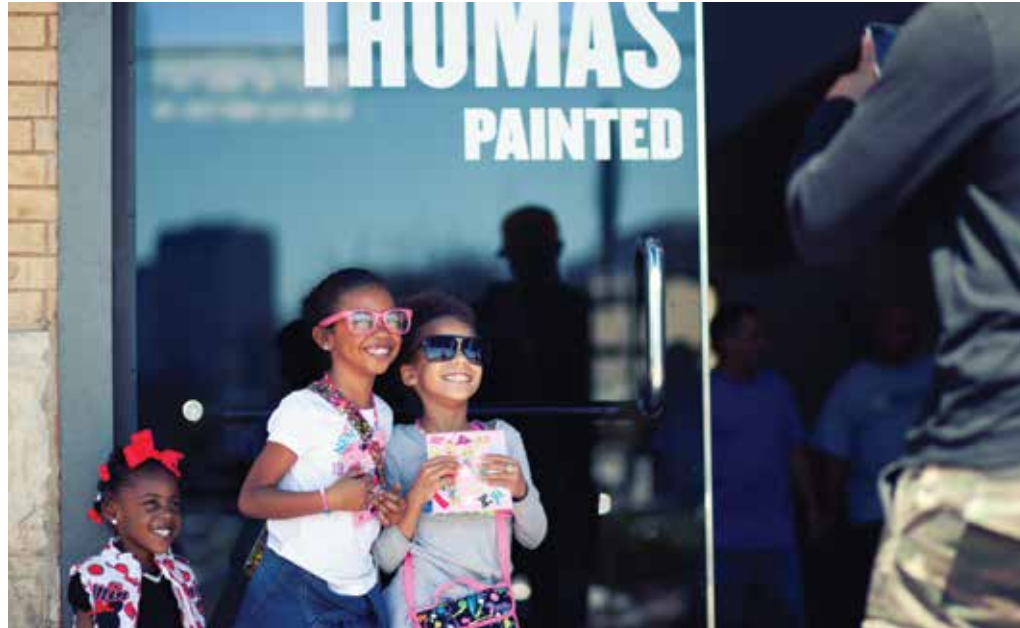
LEFT
After Pablo Picasso
Spanish, 1881–1973
*Tapestry after Interior
with Girl Drawing*
Woven in 1970 by Mme.
J. de la Baume Dürrbach,
Cavalaire, France
Wool tapestry, h. 6 ft. 11 ¾ in.
(212.7 cm); w. 9 ft. 7 in.
(292.1 cm)
The Rockefeller Collection
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ARTIST RIGHTS SOCIETY (ARS),
NEW YORK
PHOTOGRAPHY BY LYNTON GARDINER

Never one to take things at face value, Dr. Jessica Powers, Curator of Art of the Ancient Mediterranean World, is taking a good look at a portrait head in the museum's collection—Antinous, the emperor Hadrian's youthful lover, in the guise of the god Dionysos. While we are accustomed to seeing ancient Greek and Roman statues as white marble, these statues were originally

brightly painted and sometimes even gilded. Powers is collaborating with Dr. Michelle Bushey of Trinity University and Dr. Mark Abbe of the University of Georgia to discover traces of the portrait's ancient polychromy. To help unravel some of the mystery, they are using a technology known as XRF (x-ray fluorescence) to analyze elements of pigments and other components of the sculpture.



Trinity University chemistry professor Michelle Bushey and undergraduate Nicole Feldman use Trinity's XRF unit to examine the portrait as Jessica Powers looks on.



Record daily attendance: 2,249! Spring Break Free Tuesday, March 11.

Museum docents are creating tours for the visually impaired. Our docents became interested upon hearing Larry Johnson, chairman of Bexar County's technical advisory committee for persons with disabilities, discuss etiquette when interacting with a visually impaired person. "Museums around the world are implementing various ways for the visually impaired to experience art," said docent Susanne

O'Brien. "For instance, the Vatican Museum has Braille labels and the Metropolitan Museum of Art gives 'touch tours.'" San Antonio Museum of Art docents held a pilot tour in February for a group of blind and partially sighted visitors (and three guide dogs). The group toured five objects: Ivan Navarro's *Pink Electric Chair*, 2006; Carlos Mérida's *Los Tres Reyes (The Three Kings)*, 1965; *Atlantean Figure*, Maya or Toltec

culture, 900-1150 AD; *Valance*, China, Qing dynasty, dated to 1911; and *Calyx-Krater (Mixing Bowl) with Telephos and Orestes*, Signed by Asteas, circa 340 B.C. A prop was passed around with each piece to allow the visitors to "see" the objects with their hands. The tours are still being developed and will be completed in time for the American Council of the Blind of Texas convention in San Antonio this September.

Have your art and get your exercise, too. That's what thirteen-year-old middle schooler Estrella Hernandez figured out when she went on a scavenger hunt during a Museum event—we have 64,000 square feet of galleries and lots of stairs. Inspired to do something about childhood obesity, this young entrepreneur is working on

a smartphone app to get her generation moving and learning.

Her first WeWalk tour was of Mission San José, and when she asked us if she could create one for our museum, we said "Yes!" The app allows you to earn points and includes questions about the collection. (For instance, do you know who painted *La Siesta*? And

what's the mythical creature on the Chinese censer?) At press time, Estrella was completing her "beta" (test) version. H-E-B and the 80/20 Foundation are sponsoring her initiative, and the Mayor's Fitness Council is providing support. Learn more about Estrella and WeWalk at we-walk.org, or visit [Facebook.com/getwewalk](https://www.facebook.com/getwewalk).

French video and installation artist Sylvie Blocher was in San Antonio in January shooting three videos for an installation at the Museum opening September 20. The artist is taking on the themes of the Alamo, ethnicity and color, and guns with the overriding theme of social identity—concepts she arrived at after an extensive visit to the city last year. Invited by former Contemporary Art Curator David S. Rubin to create a new work on Anglo/Latino relations, Blocher toured the missions, met with Latino focus groups, dined with former mayors, and visited a Hill Country ranch—then returned to Paris to reflect and plan. The finished exhibition, one large video installation that includes earlier works shot in Brazil and China, will open just in time for *FotoSeptiembreUSA* and closes December 28, 2014.



Visitors can now Hop-On-Hop-Off the City Sightseeing Bus at our front door. The red, double-decker bus added the Museum as a stop this spring, making it easier for some of the twenty-eight million visitors to San Antonio to find us.





San Antonio Museum of Art

CALENDAR

May | June 2014

FOR FAMILIES

First Sundays for Families

Great Hall | Free for children 12 and under

Animal Instincts

Sunday, May 4 | 12:00-4:00 p.m.

Be inspired by the wild animals in the special exhibition *Bob Kuhn: Drawing on Instinct*. Go on a scavenger hunt to discover the many animals found throughout the museum. Hands-on fun includes watercolors, animal portraits, and storytelling in the gallery.

Pattern Play

Sunday, June 1 | 12:00-4:00 p.m.

Travel through time and discover patterns, designs, and symbols throughout Asia and the Mediterranean. Learn the art of batik stamping, construct a Roman mosaic, paint Islamic tessellations, and learn about symbolism in Chinese art. Participants will make cultural connections while discovering their inner artist!

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 and refreshments. *Check Museum website for dates and themes.*

Playdates

Ages 2-4

Wednesdays | 10:00-11:00 a.m.

Great Hall | Free with admission

Cultivate, nurture, and inspire creativity through stories, gallery activities, hands-on art, movement, and music. *Check Museum website for dates and themes.*

Roar

Family Flicks

Second Saturdays | Sundown

West Courtyard | Free
Inclement Weather: Auditorium

Bring a picnic dinner and blankets. Films begin at sundown.

Where the Wild Things Are

(Australia, 2009) 104 minutes

Saturday, May 10

The Red Balloon (France, 1956) 34 minutes

A Cat in Paris (France, 2010) 65 minutes

Saturday, June 14

Family Flicks is an outdoor film series in collaboration with Slab Cinema.

Homeschool Student Workshops: Animals in Art

Thursday, June 5 | 9:30 a.m.-12:00 p.m.

Great Hall | Free

Register: (210) 978-8138

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 materials provided by the Museum.

Summer Camp (Ages 6-8)

Stories and Myths Around the World

June 23-June 27 | 10:00 a.m.-4:00 p.m.

\$175 members; \$200 non-members

Uncover the mysteries of ancient Egypt, Greece, and China during this one-week cultural expedition. Enjoy interactive museum tours and studio experiences. Participants will create a Chinese dragon mask, sculpt a mythical creature, and paint an Egyptian god or goddess. **For a complete list of summer camps visit www.samuseum.org**

FILMS

Global Lens 2004

7:00-9:00 p.m. | Free with admission

Nothing More (NADA +)

(Cuba, 2001) 90 minutes

Friday, May 30 | 7:00-9:00 p.m.

Juan Carlos Cremata Malberti's *Nothing More* is a remarkable debut feature that explores the repressive, crippling political and social aspects of today's Cuba while turning upside down all our comfortably clichéd expectations about the U.S.'s island neighbor.

Rachida

(Algeria, 2002) 100 minutes

Friday, June 27 | 7:00-9:00 p.m.

The first-full length feature film by Yaminda Bachir-Choikh evokes memories of the worst atrocities of the civil war in Algeria. The forces of violence and ignorance erode but don't conquer decency and enlightenment in this story of a vivacious young school teacher who refuses to buckle under intimidation, despite her anguish at living under the constant threat of terror in unexpected places. *Steven Kellman introduction and post-film discussion.*

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

Midnight in Paris

(USA, 2011) 94 minutes

Saturday, June 28 | Sundown

Free with admission | Cash bar

Pack a French-inspired picnic, grab a cocktail, and enjoy this charming romantic comedy, directed by Woody Allen.

Loud Applause

LOL

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

"The Traditional Conception of Ideal Portraiture" from *Christian and Oriental Philosophy of Art*

Saturday, May 10

Selections from Clement Greenberg's writings on Matisse
Saturday, June 14

Hosted by the Symposium Great Books Institute. Co-founder David Saussy leads this series. Hors d'oeuvres at 5 p.m. Gallery talk at 5:30 p.m. Seminar from 6 to 7 p.m. in the galleries.

Drawing on Instinct: Sketching Animals at the San Antonio Zoo

Saturday, May 17 | 10:00 a.m.-12:00 p.m.

\$10 members, \$20 non-members

Join the Museum and the San Antonio Zoo to discover and sketch live animals featured in the *Bob Kuhn: Drawing on Instinct* exhibition. Tour materials, zoo entrance, and professional instruction included.

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:

May 9: Bob Kuhn: Drawing on Instinct

June 13: Matisse: Life in Color

Bring your friends and enjoy art, music, and cocktails on the River Landing.

Art Party is a collaboration of SAMA and KRTU Jazz 91.7.

Last Call: Thomas Sully

Saturday, May 10 | 8:00-11:00 p.m.

The curtain is coming down on *Painted Performance*. Enjoy a late evening with live music, gallery talks with the curator, portrait-making, and discounts in the exhibition shop. Cash bar.

An Evening of Song with Eric Owens

Monday, May 12th | 6:30-11:00 p.m.

Concert: \$75 per person

(includes cocktails, appetizers, and concert)

Dinner: \$250 per person

(includes cocktails, appetizers, concert, and seated dinner)

Tickets: www.theoperasa.org or (210) 673-7270

Renowned bass-baritone Eric Owens returns to San Antonio. Owens shares his magnificent voice in an intimate recital of his favorite songs and arias. Concert will be held in the Museum's Great Hall, followed by a seated dinner in the River Pavilion. Limited to 150 guests.

Presented by Opera San Antonio in collaboration with San Antonio Museum of Art

Run with SAMA

Second Tuesdays | 6:30-7:30 p.m.

Meet in the Great Hall | Free

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

Run with SAMA is endorsed by the Mayor's Fitness Council.

EVERY WEEK

Gallery Talk: Museum Highlights

Tuesdays | 4:30-5:30 p.m.

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

Meet at the Front Desk | Free

Sketching in the Galleries

Tuesdays | 6:00-8:00 p.m.

Meet in the Great Hall | Free

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 from the M.E. Hart Foundation.

Meditation in the Japanese Gallery

Saturdays | 10:15-11:00 a.m.

Free with admission

Cushions and stools are provided.

LECTURES

Art History 101...Without the Exams!

Free with admission | 6:00-7:30 p.m.

The Calling of St. Matthew, Caravaggio (Baroque)

Friday, May 16

The Raft of Medusa, Géricault (Romantic Art)

Friday, June 6

Dr. Annie Labatt, Professor of Art History and Criticism at UTSA, focuses on a seminal work each month in this 8-part lecture series. Lecture at 6 p.m. followed by discussion and reception. *This lecture is generously sponsored by H.E.B.*

The Fashion of Foreign: Outside Influences on Chinese Ceramics by Rose Kerr, Curator Emeritus, Victoria and Albert Museum

Tuesday, May 13 | 6:30-7:30 p.m.

Auditorium | Free | Reception to follow.

This lecture will focus on influences exerted on Chinese ceramics by styles and technologies from foreign lands. Many ceramics in the San Antonio Museum of Art's collection will illustrate this theme.

Tim's Vermeer

Sunday, June 8 | 3:00-4:00 p.m.

Free with admission | Reception to follow

Tim Jenison will speak about his epic adventure to research Vermeer's use of optics and about *Tim's Vermeer*, the documentary that was made about it.

EDUCATOR WORKSHOPS

FREE Evening for Educators:

Life in the Ancient World

Wednesday, May 7 | 5:30-7:30 p.m.

Great Hall | Offers 2 CPE/GT | Free

Register: (210) 978-8129 or

lindsey.smith@samuseum.org

The study of the Museum's oldest objects reveals what life was like in the ancient world. Lively presentations, tours, and hands-on activities to help educators integrate the Museum's exhibitions and collections into classroom teaching. Enjoy refreshments, pick up a curriculum packet, and meet other educators. *Educator Workshops are generously funded by USAA and JPMorgan Chase.*

Summer Teacher Institute:

Matisse: Life in Color

Tuesday, June 17-Friday, June 20

10:00 a.m.-3:00 p.m. | Stables Art Studio

Offers 20 CPE/GT | Lunch included

Register: (210) 978-8129 or

lindsey.smith@samuseum.org

\$45 members, \$80 non-members

As one of the most influential artists of the twentieth century, Henri Matisse (French, 1869-1954) fundamentally altered the course of modern art with his stylistic innovations. This four-day teacher institute focuses on his work, concentrating on building compositions, color theory, pattern, and figure study.

GALLERY TALKS

CURATOR'S CHOICE

Tuesday talks are free | Meet at the Front Desk

Tuesday, May 6 | 6:00-6:25 p.m.

Curator Marion Oettinger discusses the recent acquisition of over 100 drawings and watercolor/gouache renderings of Miguel Covarrubias.

Tuesday, June 3 | 6:00-6:25 p.m.

Curator Merribell Parsons discusses the genesis of the Baroque style in Rome and its migration across Europe.

SPECIAL EXHIBITION

Gallery Talk: Zoo Educators Respond to Bob Kuhn: Drawing on Instinct
Tuesday, May 20 | 6:00-6:30 p.m.

Drop in to discuss paintings in the exhibition with educators and keepers from the San Antonio Zoo and learn more about the animals portrayed in the exhibition.

MEMBERS-ONLY EVENTS

Members are invited to enjoy light refreshments followed by a docent-led tour.

Docent-Led Tour: Glories of the Baroque: 17th-Century European Art
Saturday, May 3

Reception: 10:00-11:00 a.m.

Tour: 11:00-11:30 a.m.

Meet on the café terrace | Free for members

Docent-Led Tour:

Bob Kuhn: Drawing on Instinct
Saturday, June 7

Reception: 5:00-6:00 p.m.

Tour: 6:00-6:30 p.m.

Meet on the café terrace | Free for members

May is Member
Appreciation Month



Thank you! In appreciation of your generous support as a Member, enjoy these month-long perks:

- 20% discount on Museum Shop purchases (applies to regular-priced items only)
- \$10 discount on all gift membership purchases
- Refer a new Member and receive a free tote bag
- Check us out on Facebook and at the May 9 Art Party for exciting opportunities to enter a members-only drawing

Corporate Partner Days
May 1, 2014 - June 8, 2014

Thank you to our generous Corporate Members!

Corporate Circle Members (all staff with company ID and one guest) will receive free general admission from May 1-June 8 and a discount on personal membership purchases.

www.samuseum.org

FREE DAY FOR ALL
National Art Museum Day
Sunday, May 18

CELEBRATE LIFE IN COLOR

Members Preview Day: Matisse: Life in Color, Masterworks from The Baltimore Museum of Art
Friday, June 13 | 10:00 a.m.–9:00 p.m.
Cowden Gallery | Free for members

Members are invited to preview the exhibition before it opens to the public. Docent-led tours at 2:00, 4:00, and 6:00 p.m. Join the celebration at that evening's **Art Party** (6:00–8:00 p.m.) with Matisse-themed snacks, cocktails, and music. Let us know you're coming! RSVP online at samuseum.org.

Circle Nights at the Museum
Matisse: Life in Color
Monday, June 16 | 5:00–7:00 p.m.
Cowden Gallery | Free for Circle Members
RSVP: membership@samuseum.org or (210) 978-8185

Circle Members are invited to view the exhibition privately, after-hours. Complimentary refreshments.

Young Friends: Matisse and Merlot
Thursday, June 26 | 6:00–8:30 p.m.
River Pavilion | \$35 per Young Friends member
Registration Required: samuseum.org or (210) 978-8133

Create your own Matisse-inspired masterpiece with instruction by Pinot's Palette. We'll start with a private tour of *Matisse: Life in Color, Masterworks from The Baltimore Museum of Art*, followed by hors d'oeuvres, wine, and art-making in the River Pavilion.

Matisse Gala
Thursday, June 12 | 7:30 p.m.–12:00 a.m.
Great Hall | Black Tie
Purchase tickets at samuseum.org or call (210) 978-8185

Come to our fête celebrating the opening of *Matisse: Life in Color, Masterworks from The Baltimore Museum of Art*. At this elegant reception and exclusive preview, guests will enjoy French-inspired hors d'oeuvres, aperitifs, and entertainment.

Private Events and Tours for Groups June 14 to September 7, 2014

Plan a private event or special group tour of the exhibition *Matisse: Life in Color*.

From a luncheon for 12 to a cocktail party for 500, you can create a custom “Life in Color” event with special access to the Matisse exhibition. A pop-up **Life in Color Café**, overlooking the San Antonio River, will be the backdrop for events.

Book your private event today!

For private events: claudia.cerda@samuseum.org
For group tours: samuseum.org/visit or tours@samuseum.org

MATISSE

LIFE IN COLOR | Masterworks from the Baltimore Museum of Art

June 14 – September 7, 2014

Note: As a member, you can enjoy the Matisse exhibition often and for free. There will be timed tickets, so you need a reservation, available beginning mid-May on our website or call (210) 357-1899.

COVER:
Henri Matisse
French, 1869–1954
Icare (Icarus), plate VIII of XX from *Jazz*, 1947
Pochoir (stencil) on Arches paper; h. 16 1/4 in. (42.5 cm), w. 12 1/4 in. (32.4 cm)
Bank of America Collection
©2014 Succession H. Matisse / Artists Rights Society (ARS), New York

MAY
2014

San Antonio Museum of Art
CALENDAR

3 | Saturday
Exhibition Opening: Glories of the Baroque
17th-Century European Art

Meditation in the Japanese Gallery
10:15–11:00 a.m.

Members-Only Tour: Glories of the Baroque:
17th-Century European Art
Reception: 10:00–11:00 a.m.
Tour: 11:00–11:30 a.m.

4 | Sunday
Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

First Sundays for Families: Animal Instincts
12:00–4:00 p.m.

6 | Tuesday
Gallery Talk: Museum Highlights
4:30–5:30 p.m.

Gallery Talk: Curator's Choice:
The Genius of Miguel Covarrubias
by Curator Marion Oettinger
6:00–6:25 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

7 | Wednesday
Playdates: A Cool Summer Garden
10:00–11:00 a.m.

Evening for Educators:
Life in the Ancient World
5:30–7:30 p.m.
Free | RSVP Required: (210) 978-8129

8 | Thursday
Art Crawl
10:00–10:45 a.m.

9 | Friday
Art Party: Bob Kuhn: Drawing on Instinct
Gallery Talk: 5:30–6:00 p.m.
Party: 6:00–8:00 p.m.

10 | Saturday
Meditation in the Japanese Gallery
10:15–11:00 a.m.

Great Books Seminar: Ananda K. Coomaraswamy's “The Traditional Conception of Ideal Portraiture” from *Christian and Oriental Philosophy of Art*
5:00–7:00 p.m.
\$15 for members, \$25 for non-members
Registration Required: (210) 978-8121

Family Flicks: Where the Wild Things Are
(Australia, 2009) 104 minutes
Sundown

Last Call: Thomas Sully
8:00–11:00 p.m.

11 | Sunday
Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

Exhibition Closing:
Thomas Sully: Painted Performance

12 | Monday
An Evening of Song with Eric Owens
6:00–11:00 p.m.
Concert: \$75 | Concert and Dinner: \$250
Tickets: www.theoperasa.org or (210) 673-7270

13 | Tuesday
Gallery Talk: Museum Highlights
4:30–5:30 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

Lecture: The Fashion of Foreign: Outside Influences on Chinese Ceramics by Rose Kerr, Curator Emeritus, Victoria and Albert Museum
6:30–7:30 p.m.

Run with SAMA
6:30–7:30 p.m.

14 | Wednesday
Playdates: The Elephant and the Hare
10:00–11:00 a.m.

16 | Friday
Lecture: Art History 101... Without the Exams! The Calling of St. Matthew, Caravaggio (Baroque)
6:00–7:30 p.m.

17 | Saturday
Meditation in the Japanese Gallery
10:15–11:00 a.m.
Drawing on Instinct: Sketching Animals at the San Antonio Zoo
10:00 a.m.–12:00 p.m.
\$10 members, \$20 non-members
Registration Required: (210) 978-8121

18 | Sunday
Free Day at the Museum
National Museum Day
10:00 a.m.–6:00 p.m.
Gallery Talk: Museum Highlights
Tours at 11:00 a.m., 1:00 p.m., and 3:00 p.m.

20 | Tuesday
Gallery Talk: Museum Highlights
4:30–5:30 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

Gallery Talk: Zoo Educators Respond to Bob Kuhn: Drawing on Instinct
6:00–6:30 p.m.

21 | Wednesday
Playdates: My Family and Me
10:00–11:00 a.m.

24 | Saturday
Meditation in the Japanese Gallery
10:15–11:00 a.m.

25 | Sunday
Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

27 | Tuesday
Gallery Talk: Museum Highlights
4:30–5:30 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

28 | Wednesday
Playdates:
When a Line Bends, A Shape Begins
10:00–11:00 a.m.

30 | Friday
Global Lens 2004: Nothing More (NADA +)
(Cuba, 2001)
7:00–9:00 p.m.

31 | Saturday
Meditation in the Japanese Gallery
10:15–11:00 a.m.

Mark Your Calendar for May 6

The Big Give SA
A 24-hour day of giving online
to support local non-profits.
More than 300 non-profits
participating.

Click Away! Support your favorites!

THE
BIG GIVE S.A.
05.06.2014

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

Tear Here ▲

Playdates recommended for ages 2-4. | Art Crawl recommended for 0-18 months.
Unless otherwise noted, programs are free to members and free to the general public with the price of Museum admission. The Museum and its programs are free to all Tuesday 4 p.m. to 9 p.m. and Sunday 10 a.m. to noon. Children 12 and under are always free. Please check samuseum.org for updates to the calendar of events.

1 | Sunday

Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

First Sundays for Families:

Pattern Play
12:00–4:00 p.m.

3 | Tuesday

Gallery Talk: Museum Highlights
4:30–5:30 p.m.

**Gallery Talk: Curator’s Choice:
The Development of the Baroque Style
by Curator Merribell Parsons**
6:00–6:25 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

4 | Wednesday

Playdates: Ancient Greek Myth
10:00–11:00 a.m.

5 | Thursday

**Homeschool Student Workshop:
Animals in Art**
9:30 a.m.–12:00 p.m.
Free | Registration Required: (210) 978–8138

6 | Friday

**Lecture: Art History 101...Without the
Exams! The Raft of the Medusa, Géricault
(Romantic Art)**
6:00–7:30 p.m.

7 | Saturday

Meditation in the Japanese Gallery
10:15–11:00 a.m.

Members-Only, Tour:

Bob Kuhn: Drawing on Instinct
Reception: 5:00–6:00 p.m.
Tour: 6:00–6:30 p.m.

8 | Sunday

**Exhibition Closing:
Bob Kuhn: Drawing on Instinct**

Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

Lecture: Tim’s Vermeer
3:00–4:00 p.m.

10 | Tuesday

Gallery Talk: Museum Highlights
4:30–5:30 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

Run with SAMA
6:30–7:30 p.m.

11 | Wednesday

Playdates: The Tiny Seed
10:00–11:00 a.m.

12 | Thursday

The Matisse Gala
Thursday, June 12
Great Hall | 7:30 p.m.–12:00 a.m.
Purchase tickets at samuseum.org or
(210) 978-8185

13 | Friday

Member Preview Day
Matisse: Life in Color
10:00 a.m.–9:00 p.m.

Art Party: Matisse: Life in Color
Gallery Talk: 5:30–6:00 p.m.
Party: 6:00–8:00 p.m.

14 | Saturday

**Exhibition Opening: Matisse: Life in Color
Masterworks from The Baltimore
Museum of Art**

Meditation in the Japanese Gallery
10:15–11:00 a.m.

**Great Books Seminar: Selections from
Clement Greenberg’s Writings on Matisse**
5:00–7:00 p.m. | Register: (210) 978–8121
\$15 for members, \$25 for non-members

Family Flicks:

The Red Balloon (France, 1956)
A Cat in Paris (France, 2010)
Sundown

15 | Sunday

Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

16 | Monday

Circle Nights at the Museum
Matisse: Life in Color
5:00–7:00 p.m.
Free for Circle Members
RSVP: membership@samuseum.org or
(210) 978-8185

17–20 | Tuesday—Friday

**Summer Teacher Institute:
Matisse: Life in Color**
10:00 a.m.–3:00 p.m. | Tuesday–Friday
\$45 for members, \$80 for non-members
Register: (210) 978–8129

Gallery Talk: Museum Highlights
4:30–5:30 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

18 | Wednesday

Playdates: Puppets!
10:00–11:00 a.m.

21 | Saturday

**Exhibition Opening:
The Art Books of Henri Matisse**

Meditation in the Japanese Gallery
10:15–11:00 a.m.

22 | Sunday

Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

23–27 | Monday—Friday

**Summer Camp: Stories and Myths Around
the World (ages 6–8)**
10:00 a.m.–4:00 p.m.
\$175 for members, \$200 for non-members
Register: samuseum.org or
education@samuseum.org

24 | Tuesday

Gallery Talk: Museum Highlights
4:30–5:30 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

25 | Wednesday

Playdates: Beautiful Butterflies
10:00–11:00 a.m.

26 | Thursday

Young Friends: Matisse and Merlot
6:00 p.m.–8:30 p.m.
\$35 per Young Friends member
Registration Required: samuseum.org or
(210) 978-8133

27 | Friday

Global Lens 2004: Rachida (Algeria, 2002)
7:00–9:00 p.m.

28 | Saturday

Meditation in the Japanese Gallery
10:15–11:00 a.m.

**Film on the Green with Slab Cinema:
Midnight in Paris** (USA, 2011)
Sundown

29 | Sunday

Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

EXHIBITIONS 2014
Members See it First +
See it Free

Thomas Sully: Painted Performance
February 8–May 11, 2014

Bob Kuhn: Drawing on Instinct
March 15–June 8, 2014

**Matisse: Life in Color, Masterworks
from The Baltimore Museum of Art**
June 14–September 7, 2014

**Glories of the Baroque:
17th-Century European Art**
May 3–July 26, 2014

The Art Books of Henri Matisse
June 21–September 7, 2014

Sylvie Blocher: The Color of Confusion
September 20–December 28, 2014

Rockefeller’s Picassos
November, 2014

FREE Day
National Art Museum Day
Sunday, May 18 | 10:00 a.m.–6:00 p.m.

Tours at 11:00 a.m., 1:00 p.m., and 3:00 p.m.

Keeping Up with Jones Avenue

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

Local Sprout

503 Chestnut St.; 603.759.9781
www.localsprout.com

Inside a disused printing ware-house a few blocks southeast of the Museum, a green forty-foot shipping container emanates a fuchsia glow. What could pass for a rough Judd-meets-Flavin art installation is in fact a productive, efficient urban farm. If you eat at The Cove, One Lucky Duck, or Urth Juice Bar, you’ve probably enjoyed Local Sprout’s produce: vibrant greens and herbs—kale, spring lettuces, Swiss chard, arugula, epazote, parsley, basil, and more—delivered fresh with roots

attached within one hour of harvest. The vertical hydroponic design behind Local Sprout is a practical response to global climate change: it produces an acre’s worth of crops in only 400 climate-controlled square feet, uses no pesticides and has no fertilizer run-off, and recycles all water so that each plant uses less than a gallon of H₂O in its entire lifecycle. “Growing and delivering within a five-mile radius cuts over 95% of the emissions associated with transporting most vegetables on the U.S. market and results in far better retention of flavor and nutrients,” said twenty-two-year-old Mitchell Hagney as he squeezed among tight hanging rows of greens

and strings of LED lights to harvest. Hagney became impassioned with sustainable farming as a high-school debater in Nashua, NH, and studying debate and International Environmental Studies at Trinity University. He teamed up with Pat Condon of Rackspace to create Local Sprout, and their produce is in such demand by local chefs that they hope to expand to include hydroponic greenhouses that can use abundant, free south Texas sunlight. Look for Hagney at the Main Plaza Farmer’s Market selling greens and seedlings and spreading knowledge—at the farm he’s both too busy for interruption and too gracious to turn enthusiasts away.



Local Sprout

Rosella Coffee

203 E. Jones Avenue, #101
210.646.1071
www.rosellacoffee.com



The name says “Coffee,” but there’s so much more than (very good) grounds brewing just up the block at the Museum’s new neighbor. Rosella serves light breakfast, lunch, and dinner fare, Cuvee coffee, chai, wines, beers, juices, and craft sodas from Dublin Bottling Works. Owner Charles Gonzalez knows how to pick his partners: breads and blondies from Bakery Lorraine, pastries and desserts from Buono Dolce, and

a menu by Tim the Girl. The airy space—there’s floor, mezzanine, and outdoor seating—has a casual industrial-chic design by DADO Group. Old-fashioned safety lights on the southern brick wall form a giant Braille rendering of “Rosella” and a blackboard dividing wall invites food-, caffeine-, and alcohol-inspired chalk art. Open M–F 6:30 a.m.– 9:30 p.m.; Sat 7 a.m.–9 p.m.; Sun 8 a.m.–3 p.m.

Smoked ham, cheddar, grain mustard, and tomato.
Photo courtesy of David Rangel.

The Truck Stops Here

1800 Broadway St.; 210.299.1800

A moveable feast is evolving at the 1800 Broadway lofts, where a rotating schedule of food trucks park and serve Monday through Thursday from 6 to 9 p.m. Favorites include Big Daddy’s BBQ, Slider Provider, Tailgate Bistro, Institute of Chili, SpiceSea Gourmet, Bite Street Bistro, The Fridge, Rickshaw Stop, and Duke’s Bistro. Email 1800Broadway@greystar.com for a monthly schedule, or just stop by to see what’s cooking.

TacoLand

103 W. Grayson St.,
210.368.2443

Let’s leave family, friends, and punk-rock purists to debate whether Chris Erck’s redevelopment of TacoLand has unduly gentrified Ramon (“Ram”) Ayala’s beloved music/dive-bar, the site of his fatal 2005 shooting. Some of the original graffiti, including Ayala’s memorial portrait, is still extant, as is the huge old live oak and the sweeping river views. The neighborhood has certainly changed—the Pearl’s La Gloria is now cattycorner to this local institution, and the only patrons

carrying knives are earnest C.I.A. students. Still, the revived outdoor bar usually serves from 4 p.m. till the wee hours (check Facebook for updates); welcomes bikes, dogs, kids, eccentrics, and smokers; hosts a rotation of food trucks (Bite Bistro, at last visit); and bathes in magnificent summer sunsets. Arrive before dusk to glimpse TacoLand’s avian overseer, a large, preternaturally calm barred owl.



Architectural Antiques

403 Dawson St.
210.226.6863
www.sa-antiques.com

Doors, window sashes, and room screens in every style and size; wrought-metal gates, fences, staircases, and bird cages; fireplaces and mantles; pillars and columns; wood-burning stoves; gas and ceramic heaters; ice

boxes; newels, pediments, and finials; porcelain iron tubs and sinks; lighting; brass, porcelain, and crystal door knobs; antique hinges and drawer pulls; pressed tin ceilings.... Architectural Antiques is 30,000 square feet of salvaged architectural detail (and a good share of furniture, toys, and oddities), at least 20,000 of which is open to the public. Owners Lindsay and Barry Russler know what they’ve got, exactly where it is, and, alas, what it’s worth. Whether you’re building or restoring a house, or just love the archeology of everyday life, it’s a fascinating place in which to get lost.

Art of the Ancient Mediterranean World

THE CURATOR EXPLAINS

JESSICA POWERS, THE GILBERT M. DENMAN, JR. CURATOR OF ART OF THE ANCIENT MEDITERRANEAN WORLD

This impressive statue of a young man from ancient Cyprus is on loan from the Metropolitan Museum of Art. One of many votive statues dedicated to the gods in a sanctuary at Golgoi, in southeastern Cyprus, the statue is part of the collection assembled in the 1860s and 1870s by the American consul to Cyprus, Luigi Palma di Cesnola. The Cesnola collection, which the Metropolitan Museum acquired between 1874 and 1876, includes the most important group of Cypriot limestone statues outside of Cyprus.

Though now missing its lower legs and feet,

the statue was probably intended to stand in the sanctuary as a perpetual worshipper on behalf of the man who dedicated it. The man's distinctive outfit consists of a tunic worn over a pleated undergarment, a band of cloth draped over his left shoulder and tucked under his belt, and an elaborate headband with rosettes. He carries a sword and a perfume bottle in his left hand. The man's facial features and slight smile reflect Cypriot familiarity with Greek art of the late sixth century B.C.

The statue is on view in the Greek Gallery along with other Cypriot works in the Museum's collection, including a head of Herakles and several vases.

Statue of a young man
Cypriot, ca. 500–450 B.C.
limestone; h. 41 1/4 in. (104.4 cm), w. 17 in. (43.2 cm), d. 10 in. (25.4 cm)
Lent by the Metropolitan Museum of Art, The Cesnola Collection, purchased by subscription, 1874–1876
L2014.4



Asian Art

THE CURATOR EXPLAINS

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

This delicate porcelain dish, a new acquisition for the Museum, is decorated with cobalt blue underglaze and was made in Japan in the last quarter of the seventeenth century. Production of blue and white porcelain for the European trade moved to Japan from

Blue and White VoC Dish
Japan, Edo period, 17th century
Arita ware; diam. 15.6 in. (39.5 cm)
Purchased with the Bessie Timon Asian Art Acquisition Fund, 2014.1.1
PHOTOGRAPHY BY PEGGY TENISON

China during this period due to disruptions caused by the dissolution of the Ming dynasty (1368–1644). Dishes of this type—which are in top museum collections such as the Victoria and Albert Museum, the British Museum, and the Metropolitan Museum of Art—are known as “VoC Dishes” because of the prominent monogram of the Dutch East India Company (*Vereenigde Oost-Indische Compagnie*) that appears in the central medallion. Here, phoenixes and flowering plants encircle the “VoC” monogram, and the broad outer border is divided into rectangular panels of decoration in the *Kraakporselein* style that originated in Holland. This very East-West object was likely designed for use by Dutch East India Company staff at company bases in East and Southeast Asia.

Latin American Art

THE CURATOR EXPLAINS

MARION OETTINGER, CURATOR OF LATIN AMERICAN ART

The Museum has just acquired an important collection of over 100 drawings and watercolor/gouache renderings by Miguel Covarrubias (Mexican, 1904–1957). One of the greatest artists of the first half of the twentieth century, Covarrubias distinguished himself internationally as a painter, caricaturist, archaeologist, writer, cartographer, and illustrator. His early work for *Vanity Fair* and the *New Yorker* during the 1920s and '30s captured the hearts and imaginations of an entire generation and influenced the work of many artists who followed. Under the auspices of the Guggenheim

Foundation, Covarrubias conducted cultural research projects in Bali (1930s) and the Isthmus of Tehuantepec, Mexico (1940s), resulting in highly influential publications by Alfred A. Knopf, Inc. Miguel Covarrubias was a close friend of the late Governor Nelson A. Rockefeller, whose acclaimed folk art collection is now an important part of the Museum's permanent collection, and Covarrubias played a key role in Rockefeller's lifelong devotion to Mexican art.

An exhibition on Miguel Covarrubias scheduled for fall of 2015 will feature selections from this recent acquisition as well as works from other museums in the United States and Mexico.

This significant acquisition was made possible through funds generously provided by the Lilly and Roy Cullen Foundation.



Miguel Covarrubias Mexican (1904-1957)
Oceanic Figure, ca. 1940s
Watercolor on paper; h. 7 3/4 in. (19.7 cm), w. 11 in. (27.9 cm)
Purchased with the Lillie and Roy Cullen Endowment Fund
©ESTATE OF MIGUEL COVARRUBIAS

ANATOMY OF A... WEDGWOOD JAR

THE CURATOR Merribell Parsons WHERE TO FIND IT East Tower, Level 4M, European Gallery

What's this, a cookie jar?

It's a canopic jar, originally named for the city of Canopus in the Nile Valley, and used in ancient Egyptian burials to preserve the internal organs of the deceased. This is a pastiche, or mixed-up version, of an ancient Egyptian canopic jar, made centuries later for decorative purposes.

It looks Egyptian...

Yes, as far as the shape, head of a “Pharaoh,” and the hieroglyphs. But, the ceramic color and fanciful motifs are not. Compare it to the Museum's ancient Egyptian canopic jars in the first Egyptian Gallery.

So, who made it?

Marks on the bottom of the base show that it was made by the Wedgwood factory in England, an important pottery founded in the mid-eighteenth century by the ceramist Josiah Wedgwood, which continues today.

Why and when was it made?

After the opening of the Suez Canal in 1869, “egyptomania” swept Europe, and influenced design of architecture and the decorative arts. The jar was made circa the 1860s.

Is Wedgwood always blue?

Josiah Wedgwood revolutionized production of ceramics by developing different hard clays that were much stronger than other types and had a matte finish that did not need to be glazed. This type is called “jasperware,” which could be pigmented with colors, such as bright blue and the famous, softer “Wedgwood blue.” Other colors could be used including green, pink, and lavender. Ultimately, white decoration was added to the surface, usually as medallions or pseudoclassical motifs.

Wedgwood Factory
English, est. 1759
Canopic Vase, circa 1865–1870
Stoneware with applied relief decoration (jasperware)
h. 10 in.; diam 5 in.
Gift of Kittie Nelson Ferguson and Henry Rugeley Ferguson
2001.52.78.a-b





Lindsey Smith, Teacher and School Program Manager, leads SAISD kindergarten students on a "Parts of Art" tour in the Contemporary Galleries.

The production of color has a rich history that spans the millennia and the globe—and the collection at the San Antonio Museum of Art offers many fine opportunities to peek into the history, economics, and chemistry behind the human drive to color our world. Knowing what materials were used in the production of an artwork helps to date the piece and provides context about how its pigments, paints, or dyes were produced.

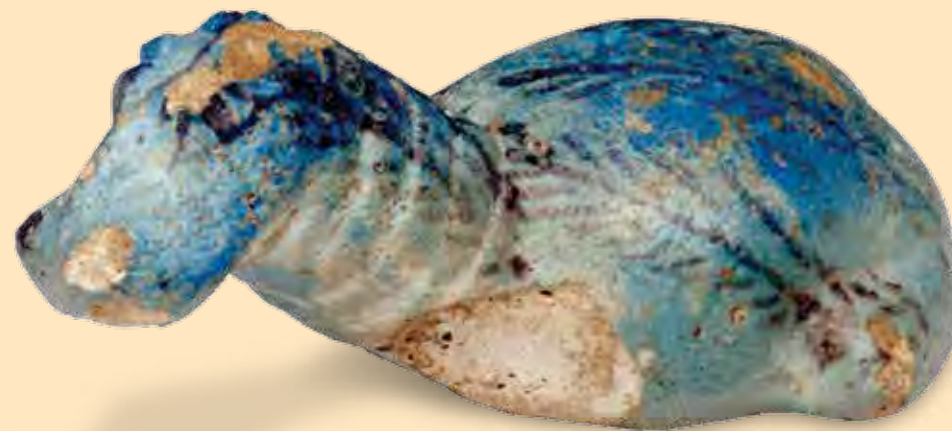
Look for our printed Color Tour brochure for kids (grown-ups will enjoy it, too!) in the Great Hall kiosk. This tour of color around the Museum is loosely based on *Colores Everywhere!* one of five ArteKids boardbooks published in 2012–2013 in collaboration with Trinity University Press and the San Antonio Public Library Foundation. Written in Spanish and English, it uses works from the Museum's collection to teach our youngest patrons about colors and introduce them to the world of art.

COLOR TOUR



Funerary Urn
Chinese, Liao dynasty,
ca. 907–1125
Stoneware with lead glaze;
h. 32 in. (81.3 cm); w. 11 1/4 in.
(28.6 cm); d. 10 1/2 in. (26.7 cm)
Gift of Lenora and Walter F. Brown
98.15.14.a-c

PHOTOGRAPHY BY PEGGY TENISON



Hippopotamus
Egyptian, Middle Kingdom,
ca. 1985–1773 B.C.
Glazed faience; h. 1 1/2 in. (3.8 cm),
w. 3 1/4 in. (8.3 cm)
Museum Purchase:
Stark-Willson Collection, 86.138.182

RED

Carmine is derived from cochineal, an insect that lives concealed in a white clump of fluff on prickly pear cacti in South America and Mexico. To keep the color from fading, ancient Meso-Americans mixed crushed cochineal nymphs with tin or alum, which is still done today. Cochineal-derived carmine continues to be a prized pigment in cosmetics.

ORANGE

Safflower oil has been used to make orange pigment for over five thousand years. It is difficult to cultivate because of the stems, which if caught in the throat of a combine harvester are almost impossible to get out. Ancient Egyptians used safflower to dye their mummy wrappings and to turn their ceremonial ointments an oily orange.

YELLOW

This color can be made from saffron, the world's most expensive spice. Saffron is harvested by painstakingly picking the stigmas from the flowers of *Crocus sativa* and carefully drying them. Artificial yellows that have been produced since the 1800s are cobalt, chrome, cadmium, and lemon.

GREEN

Verdigris was a popular green made of copper acetate, but its vibrant color vanished quickly if not properly varnished. It is sometimes referred to as "Van Eyck Green" because the Flemish Renaissance painter used it often and successfully.

BLUE

Egyptian faience is a turquoise blue created by mixing powdered soapstone with either malachite or azurite (one of the oldest blue minerals known) and then heating.

PURPLE

Purple pigment was discovered by the Ancient Phoenicians and is associated with royalty. It is formed by the mucus gland of various mollusks.

BLACK

Charcoal was one of the earliest black pigments and easy to find because it was available wherever there had been a fire. Charcoal has been succeeded as a source of black pigment by kohl, pencils, ink, soot, galls, vine twigs, and burned animal bone.

BROWN

Joseph Lovibond produced the first colorimeter in 1885, while attempting to categorize the range of brown colors in the beers he brewed. This was adapted into the Lovibond Color Scale, which revolutionized color testing.



Felipe Archuleta
American, 1910–ca. 1988
Bear (Oso), ca. 1980
painted wood, rubber claws
Gift of Frost National Bank, 90.115.13
PHOTOGRAPHY BY PEGGY TENISON

WHITE

White pigment can be made of chalk, zinc, barium, rice, fossilized sea creatures in limestone graves, lead, titanium, and more. Vermeer used a recipe for white that included alabaster and quartz. The poisonous nature of lead paint has been written about since Roman times, but artists and cosmetic makers continued to use it for hundreds of years. Lead-based whites are still considered to be superior to their successor, titanium white.

OCHRE

Pigment derived from iron oxide formed the basis of the first color paint, ranging in color from yellow to deep orange or brown. It has been used on every inhabited continent since painting began.

Sergio Hernandez
Mexican, born 1957
Brujo de Malasia
(The Sorcerer of the
East Indies), 2004
Oil and sand on linen;
h. 71 1/4 in. (181 cm),
w. 118 1/2 in. (301 cm)
Gift of the artist, 2004.18
PHOTOGRAPHY BY PEGGY TENISON

Source material:
Color: A Natural History
of the Palette
by Victoria Finlay.

Gallery Gala & Afterparty April 2, 2014



Board chairman John Eadie, Suzanne and Denny Ware.



Gala chairs Elizabeth and Barry Roberts with Trustee Betty Kelso.



Gala chair AnaPaula Watson, Peggy Lewis, and Rosemary Leon.



Trustees W. Richey Wyatt and Tucker Dorn.



John and Kathryn Keeton.



Darrell Jones, Harriet Martin, and Michael Gentry.



Fabrizio Nava, Consul General of Italy, and Montse Nava.



Sir Mark Haukohl and Gala chairman Mark Watson.



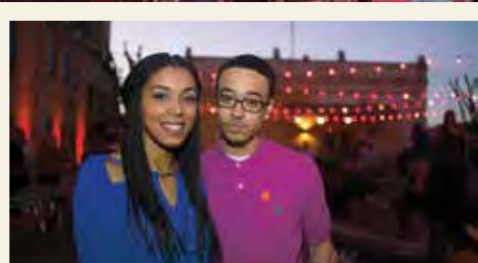
Sylvia and Marty Rodriguez.



Amanda Williams, Eric Morse, and Regina Rocha. Williams and Rocha were Afterparty chairs.



Salvador Jimenez and Leandra Hernandez.



Valentine's Day Art Party



Night At the Museum brought out our Young Friends for a night of dancing, food trucks, and cocktails.



Director Katie Luber, Harmon Kelley, Harriet Kelley, and Tucker Dorn at the *Eldzier Cortor: Master Printmaker* private opening reception.



Family Flicks.



Spring Break Free Day fun! Over 2,000 people took advantage of free admission and art activities.



Michael Cortor (third from right) with family and friends at the *Eldzier Cortor: Master Printmaker* opening reception.



Elizabeth Lende, Diane Smith-Waynick, and Peggy Mays at the 17th Annual Mays Symposium.



Local artist Rex Hausmann works on his graduate school project in the Museum's contemporary galleries.



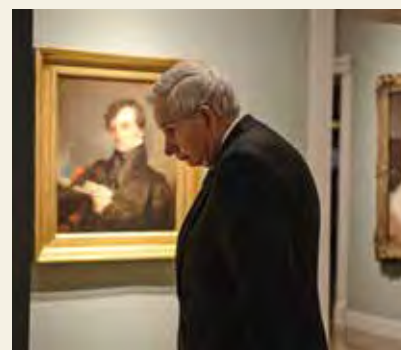
The recently renovated St. Anthony Hotel Steinway grand piano found a temporary home in our Great Hall this spring.



Thomas Sully: Painted Performance opening reception.



Thomas Sully (great-grandson of the painter), Karen Hixon, Katie Luber, and Susan Sully.



Dr. Carol Eaton Soltis, Philadelphia Museum of Art, Director Katie Luber, and Chief Curator William Rudolph.

Current Circle Members

as of January 31, 2014

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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As of January 31, 2014

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CELEBRATE
LIFE
IN COLOR

June 14 – September 7
Book your private Matisse
event or group tour today!

For private events:
claudia.cerda@samuseum.org

For group tours:
samuseum.org/visit or tours@samuseum.org

Welcome new and returning members

The following gifts were received between October 1, 2013 – January 31, 2014.

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Associate (\$250) Dr. and Mrs. Horatio R. Aldredge Mr. and Mrs. Rodney Anderson Andre and Virginia Bally Ms. Carol Baltutis Sally and Craig Clayton Mr. William Denton Mr. Joseph L. Dondero Ms. Louisa G. Dulaney Ms. Carmen Emery Mr. and Mrs. Edward Faleski Mr. Paul Fitzpatrick and Ms. Collette Daubner Mr. and Mrs. Ted Flato Judi Free and Paul Hamborg Mr. Richard S. Griffith Mr and Mrs. Manfred Groth	Ms. Anne Hardinge Elizabeth Harris, M.D. Dr. and Mrs. William L. Henrich Ms. Diane Hill and Mr. James A. Lube Vickie and David Kinder Mr. and Mrs. Jean Pierre Lair Mr. James Letchworth and Mr. Kirk Swanson Mr. Kevin Loop and Mr. Francisco Cruz Cynthia E. Lyle and David T. Young Mr. and Mrs. Gustavo Marinez Ms. Lissa Martinez and Mr. Brian Hughes Mr. Oswin P. McCarty Mr. Thomas A. McGehee Dr. Caela Miller Ms. Susan Mooberry and Mr. Gregory Patterson Dr. and Mrs. Chet Nastala Mr. James Nelson Ms. Virginia Nicholas Ms. Jean O. Pace Ms. Ethel T. Runion Lt. Col. Christine Saalbach Dr. and Mrs. Anthony D. Sabino Mr. and Mrs. Robert Stevens Mr. and Mrs. Marshall Steves, Jr. Ms. Karen Stiles and Mr. David Delambre Ms. Catherine Vriend Mr. Miles White Mr. Jeremiah Williams Mr. and Mrs. Thomas A. Wirth Dr. and Mrs. Yilmaz Yetmen Dr. and Mrs. Douglas Young	Dr. and Mrs. Melvin Baden Mr. Perry Balleza Mr. A.B. Barrera Mr. J. Cary Barton Mr. and Mrs. Kenneth Bashore Mrs. Eileen S. Star Batrouny Ms. Debbie Baxter Mr. Peter Bella Mary and Mike Benedum Anton G. Blieberger and Mary Svetlik Marty Bock Dr. and Mrs. Herbert Brown Mr. Patrick H. Butler III Mr. Daniel S. Cantu Mr. Hector L. Carabello Ms. Candice Castro Miss Mimi Cavender Susan and Tony Charboneau Mr. Oscar Chavez and Ms. Marcela Lopez Yolanda Cheves Ms. Cynthia J. Combs Cynthia and Virginia Dalrymple Ms. Theresa DeLuca Ms. Rosemarie Q.C. Donelson Ms. Elizabeth Drake Roberto A. Duran Jeffrey Dyer Ms. Melody Edens Mr. John Edwards Leo and Irene Edwards Dr. Lily Engles and Dr. James Reveley Dr. Louis Esquivel MD Mr. John G. Evans Mr. Steward Facile Kelley and Jay Farwell Mr. and Mrs. Richard J. Fetchick Mr. Rob Finney Mrs. Magdalene Flannery Mr. Christopher Forbrich Rev. David Garcia Ms. Rebecca Gonzalez and Mr. Paul Douglas Smith	Larry and Sharon Graeber Mr. Robert Grau Bill and Denise Graves Dr. Selena Gray Mr. Ross Harris Mrs. Julie K. Hasdorff and Mr. John A. Convery Ms. Katherine Hayes Jim and Rhonda Hollerbach Dr. and Mrs. Anthony J. Infante Mr. William E. Jones Mrs. Ulrike Kalt Bill and Margaret Kanyusik Ms. Xonia Kargl Mr. Thurman J. Kennedy, Jr. Mr. and Mrs. Maurie Kern Mr. and Mrs. Charles Kilpatrick Mr. and Mrs. John Korbell Mr. and Mrs. David Ladensohn Laurie LaPenotiere & Colin LaPenotiere Barbara and Leonard Lawrence Mr. Rafael Leal Mr. Rodolfo Lopez Mr. Calvin D. Luck Ms. Margaret Luebben Dr. Joseph H. Luna & Donna R. Luna Barbara and Roger Lyons Mrs. Florence N. Marriott John and Sally Marrs Mr. and Mrs. John Masterson Mrs. Roxi McCloskey-Morris and Mr. Richard Morris Mr. and Mrs. Stephen McCreary Ms. Aurora J. Medina Kristina and Nicholas Mistry Mrs. Mary Mitchell Dr. and Mrs. Ronald Morin Jean M. Muller, MD Laura M. Narvaez and Roberto D. Bosquez Elia and Dennis Palmieri	Mr. Tom Payton and Mr. Art Ordoqui Carol Pfrommer, Ph.D. Jean Powell-Pernoud and Michelle Pernoud Donald and Dianne Quigley Pamela C. Rabke Ms. Sara Rangel-Mendez Professor and Mrs. Gerald S. Reamey George Rice and Joan Vanderford Mr. and Mrs. John Roberts Gil R. Robinson Mr. and Mrs. Paul A. Rode Mariel and Lee Rodgers Ms. Jeanne Russell and Mr. Michael Villarreal Jane W. Miller & Jacqueline C. Russell Mr. and Mrs. Jeffrey D. Ryan Ms. Lauren Salguero Ms. Lauren Salguero Cessie K. Sanchez Julia and Edward Sargent Ms. Rose Marie Schaedel-Perez Dr. and Mrs. Gerry D. Scott Dr. and Mrs. John Seals Col. Joanne Seymour Ms. Rebecca Simmons Mr. Craig M. Smith Ms. Patricia Stein and Mr. John Peace Mr. Arnold Swartz Ms. Cynthia Swift Mr. and Mrs. Dick Thornton Deb and Kenneth Torrington Col. Thomas J. Tredici Jean Van Nest and Randal Cude Julie and Damon Van Zandt Ms. Enedina Vasquez Mrs. B. Jay Vineyard Ms. Betty A. Watts Mr. and Mrs. Mark Weaver Dr. Richard D. Wheatley, Sr. Dr. and Mrs. Michael Wiederhold Ms. Necia Wolff and Mr. Mike Koets Mr. and Mrs. Fred Woodley Mr. and Mrs. Robert Woody Mr. and Mrs. Peter Zacher

Other Gifts

The following gifts were received October 1, 2013–January 31, 2014.

Judy and James Adams Helen C. Alexander Mr. and Mrs. Gene Ames, Jr. Mrs. Nancy J. Bassett Mr. and Mrs. Michael Belisle Mr. and Mrs. Michael J. Bolner Mr. and Mrs. Walter F. Brown Mr. Charles Butt Ms. Karen Calvert Mr. Robert R. Clemons Mr. Edward E. Collins III	Mr. and Mrs. Taliaferro Cooper Mr. and Mrs. Dale F. Dorn Mr. and Mrs. Thomas Drought Mr. and Mrs. Lindsey A. Duff Mr. and Mrs. A. Baker Duncan Mr. Thomas H. Edson Mr. Pierre Emond Dr. and Mrs. William Gonzaba Mrs. Marie Halff	Mr. and Mrs. Friedrich Hanau-Schaumburg Mr. Norman Harwell Mr. and Mrs. Stuart C. Hendry Mr. and Mrs. Ronald J. Herrmann Ms. Cari Hill Mr. and Mrs. George C. Hixon Mr. and Mrs. Michael Humphreys Mr. Mark L. Johnson	Lt. Col. and Mrs. Robert E. Kelso Ms. Jane Haun Macon Mr. and Mrs. James A. McAllen, Jr. Mrs. Edith McAllister Carolyn and Jack Meyer Mr. and Mrs. Bruce Mitchell Mr. Henry R. Muñoz III Mr. Guillermo Nicolás Mrs. Herbert M. Oppenheimer Nancy and Charlotte Pawel Drs. Robert and Diane Persellin Mr. and Mrs. William A. Scanlan, Jr.	Mr. and Mrs. Rick Schimpff Ms. A. Kate Sheerin Mr. Banks M. Smith Ms. Penelope Speier Gary Sweeney Daniel Teoli, Jr. Mrs. Terence Touhey Shannon and Jon Turner Ms. Anne Wallace Mr. and Mrs. Dennert Ware Mr. and Mrs. Donald E. Weber Mrs. and Mr. Karen Lee Zachry Karen Lee and David Zachry
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*deceased

