Nelson Rockefeller’s Picassos: Tapestries Commissioned for Kykuit

An imaginative approach to realism over the course of six decades

Anatomy of…a Vietnamese Censer

Get the details on an artifact from the Southeast Asian Art Gallery

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VIEW MAGAZINE IS A MEMBERSHIP PUBLICATION OF THE SAN ANTONIO MUSEUM OF ART
Nelson Rockefeller’s Picassos

“Nelson needs art more than any man I know,” recalled Alfred H. Barr Jr., the first director of The Museum of Modern Art and longtime friend of Nelson Rockefeller. “Works of art give him a deep, almost therapeutic, delight and refreshment. Yet beyond his private satisfaction lies a strong desire to share his treasures with others. As art was a necessity to him, he felt that it was a necessity for all people, and he made it his task to provide it with courage, persuasiveness, and generosity.”

As part of his effort to expand the reach of art, Rockefeller commissioned or acquired nineteen large-scale tapestries of some of Picasso’s most iconic works, spanning all periods of the artist’s career. Fifteen of these works—feats of imagination, craftsmanship, negotiation, and collaboration—are on view. It’s a rarity for them to be exhibited together outside of the Rockefeller estate Kykuit, and the Museum’s Cowden Gallery is a dramatic place to see them.

A catalogue with color plates of the tapestries has been published for the first time to accompany the exhibition, with essays by Cynthia Bronson Altman, Curator of Kykuit, and E. Luanne McKinnon treating the history of the commissions, the original paintings, and the correspondence among Rockefeller, Picasso, and the weavers. Drawing on the Rockefeller archives, the essays reveal how patron, artist, and artisans collaborated to translate modern masterpieces into great scale in the accessible, centuries-old handcrafted medium of tapestry. Here are some excerpts:

The tapestries were woven at the studio of Jacqueline Dürrbach in the Var region of southern France. In most cases, a good set of transparencies would be sent to her studio in Cavalaire, and often yarns were sent by her to be matched against the paintings that were in New York; or color charts were prepared along with a narrative explaining the nuances of brushstroke, texture, and transition of colors—sometimes completed by Nelson A. Rockefeller’s curators, Carol Uht, and her staff, or by Alfred Barr’s associates at MoMA. Yarns were often dyed especially for the weavings by a color expert at Aubusson or Felletin. In some cases, Jacqueline Dürrbach was able to see the paintings when they were in nearby collections or in traveling exhibitions (as with Guernica in 1955 and when The Three Dancers and Night Fishing at Antibes traveled to Paris in October 1966).

A cartoon was made by the studio and approved by Picasso. The time necessary for the completion of the commission varied between three and six months and depended on the complexity of the design and the size of the final tapestry. Picasso would approve the final tapestry.

OPPOSITE PAGE
Colored samples of wool were matched to the Horlopoir painting, which is in the collection of MoMA. This same was done for the tapistry after The Studio. The curator’s sketch with yarns is in the collection of the Rockefeller Archive Center.
The composition for Night Fishing at Antibes was extremely complex, painted in numerous hues of vibrant blues, purples, and greens. Carol Uhl, Rockefeller’s curator, sent seventeen diagrams and copious color notes, as well as color swatches numbered and matched to wool samples… She wrote to Pietro van Doesburg, March 6, 1968, “Incidentally, the Night Fishing, Antibes which caused us all such a lot of trouble is probably his (Rockefeller’s) favorite tapestry.”

The eighteen paintings that were sources for the final Kykuit tapestries were chosen from over fifty years of Picasso’s work, from 1907 to 1960, and are a unique version of the world as he saw it and of his imagination, also taken as real. Picasso adapted and transformed traditional subjects with an unwavering and scrutinizing eye. As he claimed, “I want to draw the mind that causes us all such a lot of trouble is probably his (Rockefeller’s) favorite tapestry.”

As we move through these phases of Picasso’s work (revealed by the tapestries), we become participants in his psyche and voyeurs in his worlds of mythology and lore, the dance and music, of domestic life, battles and wars, and his unique interpretations of ancient Eurasian, tribal African and Micronesian, Classical Greek, European medi-

cival, Renaissance, and Baroque-era works of art. Picasso takes us into the sanctum of the studio, along the banks of the River Seine, and to the French market with its goods of fish and fruit. We are witnesses to carnal and sensual scenes and those that are sacred, so, too, to the beach and circus. These are representative of his highly original visual language of subjects that metamorphosed and changed throughout his lifetime.

ON VIEW

January 17 – April 5, 2015
Special Exhibitions Gallery
BELOW
Neriage Male Figure
Low-fired clay, h. 7 15/16 in. (20.1 cm); w. 5 1/8 in. (13 cm); d. 2 3/8 in. (6 cm)
On loan from Kykuit, National Trust for Historic Preservation, bequest of Nelson A. Rockefeller
8200 House, Private Collection

Folk Craft movement led by the Mashiko potter Shoji Hamada and his English friend, Bernard Leach, stimulated a fresh interest in handmade crafts. Working with new shapes in older glaze tech-

niques, early modern potters perpetuated admiration for the tra-
ditional skills of the past. From the mid-20th century, many

About Emily Sano

A distinguished figure in the scholarship of Asian Art, the guest curator of Ancient to Modern served as Curator of Asian Art at the Kimbell Art Museum in Fort Worth, the Deputy Director and Chief Curator of Non-Western Art at the Dallas Museum of Art, and as Director of the Asian Art Museum in San Francisco. She made significant acquisitions in all three institutions and oversaw major moves, museum expansions, and increases in educational program-

ming. In 2008, the Japanese government awarded her the Order of the Rising Sun, Golden Rays and Neck Ribbon for her work in pro-
moting the arts and culture of Japan. She is currently an independent art consultant in San Antonio. Don’t miss Dr. Sano’s lec-
ture on Ancient to Modern on January 25 at 3 p.m.
Jamie Wyeth

Born in 1946 into a famous family of artists—including his grandfather, Newell Convers “N.C.” Wyeth (1882–1945); his father, Andrew Wyeth (1917–2009); and his aunt, Carolyn Wyeth (1909–1994)—Jamie Wyeth has followed his own path, training with his aunt Carolyn after leaving school at age 11, studying anatomy in a New York City morgue, and working in The Factory, Andy Warhol’s New York studio.

Organized by the Museum of Fine Arts, Boston, Jamie Wyeth examines the artist’s imaginative approach to realism over the course of six decades in the first comprehensive retrospective. The exhibition will include approximately 100 paintings, works on paper, illustrations, and assemblages created by the artist—many in a range of “combined mediums,” his preferred term for the distinctive technique he brings to his compositions. The exhibition will feature Wyeth’s portraits of subjects such as his wife, Phyllis Wyeth; John F. Kennedy (commissioned by family members after his death); Rudolf Nureyev; and Andy Warhol, which will be shown alongside a selection of preparatory drawings and studies that offer a window into the artist’s immersive approach to portraiture. The exhibition will also feature landscapes of the worlds Wyeth inhabits in the Brandywine River Valley (between Pennsylvania and Delaware) and the Midcoast of Maine; still lifes of pumpkins (a fascination from his youth); and portraits of the many animals and birds that are part of his family and surroundings.

BELOW
Jamie Wyeth
Kleberg
1984
Oil on canvas
77.5 x 108 cm (30 ½ x 42 ½ in.)
Terra Foundation for American Art, Daniel J. Terra Collection, 1992.164
Photography courtesy, Museum of Fine Arts, Boston

BELOW
Jamie Wyeth
The Islander
1975
Oil on canvas
Collection of Andrew and Betsy Wyeth
Courtesy, Museum of Fine Arts, Boston

PREVIEW
ON VIEW
April 25 – July 5, 2015
Cowden Gallery

Mays Symposium

18th ANNUAL
THE WORLD OF TEXTILES
A Tapestry of Travel, Trade and Creativity

Saturday, February 7, 2015
9:30 a.m. to 4:00 p.m.

Register today!
210.978.8121
See the calendar or website for details.

This symposium is underwritten by the Mays Family Foundation.

Armorial Hanging (detail), Mexico, Armadillo, ca. 1771, cotton and wool embroidery on linen; Funds provided by the Lyle and Roy Cullen Endowment.
The Three Worlds of José Arpa y Perea: Spain, Mexico, and San Antonio

ACCLAIMED ACADEMIC PAINTER IN HIS native Spain who won the Rome Prize three times, José Arpa y Perea (1860–1952) enjoyed an unexpected detour to the Americas after several of his paintings were sent to the World’s Columbian Exposition in 1893 by the Spanish Government.

Although he was invited to become director of Mexico’s Academy of Fine Arts, Arpa instead worked independently in Mexico, where he documented the landscape and customs of the country. In the early 20th century, he shifted his attention to San Antonio, eventually becoming one of the city’s most successful painters by the 1920s. His works were eagerly sought by local collectors and by fledgling institutions, which praised his bold colors, expressive brushwork, and inventive compositions. He returned to Spain in 1931.

This exhibition celebrates the acquisition of two of Arpa’s major paintings: a grand landscape painted at the turn of the 20th century showing a textile factory in Puebla, Mexico, and a moving image of a mother and child in a Spanish garden painted after Arpa’s return from San Antonio. They are joined by works drawn from public and private collections in San Antonio that highlight Arpa’s worldly perspective and fearlessly unconventional views of subjects drawn from the mundane to the historic. Together the works form the story of a painter who played a prominent role in the art worlds of three countries in the early 20th century.

Organized by the San Antonio Museum of Art, the exhibition has been guest-curated for the Museum by A. Kate Sheerin, an independent curator and expert in Texas art.

What is it?
This elaborate vessel was used to hold incense and was likely placed on a Buddhist altar for ritual use.

How was it made?
A variety of techniques were used to create this stoneware vessel. The basic circular body was made on the potter’s wheel. The censer is adorned with numerous molded elements applied to the vessel, such as the dragon shaped handles and ribbonlike flanges.

How can we tell it’s Vietnamese?
Censers of this type with elaborate and dense decoration including numerous molded and applied elements are uniquely Vietnamese. Each handle is composed of two dragons chasing flaming pearls, a popular Buddhist symbol. Dragons were a common motif in Vietnamese ceramics of this period as they were associated with the king and local legends.

How were these colors created?
The glaze that covers the censer is based on a Chinese glaze type known as sancai, or three color. The three colors of Chinese sancai are typically green, brown, and yellow, produced by including specific minerals in the glaze recipe. Vietnamese sancai is less bold and has more subtle color variation than Chinese sancai. This glaze was chiefly used for templewares in Vietnam.

What’s this in the middle?
This prominent medallion is a cross-section of a lotus, the quintessential Buddhist flower. Whimsical three-dimensional songbirds decorate the vessel and a molded monster face adorns the lower section of the censer.

How can we tell it’s from Vietnam?
Censers of this type with elaborate and dense decoration including numerous molded and applied elements are uniquely Vietnamese. Each handle is composed of two dragons chasing flaming pearls, a popular Buddhist symbol. Dragons were a common motif in Vietnamese ceramics of this period as they were associated with the king and local legends.

The CURATOR: John Johnston
WHERE TO FIND IT: Second Floor, Southeast Asian Art Gallery

ON VIEW
April 18 – June 28, 2015
Special Exhibitions Gallery

ANATOMY OF A…
VIETNAMESE CENSER

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Censer
Vietnam, 17th century
Stoneware with lead glazes
h. 14 1/4 in. (36.2 cm); w. 14 in. (35.6 cm);
d. 12 in. (30.5 cm)
Gift of Lenora and Walter F. Brown
2004.20.2

Censer
Vietnam, 17th century
Stoneware with lead glazes
h. 14 3/4 in. (32.3 cm); w. 14 in. (35.6 cm);
d. 12 in. (30.5 cm)
Gift of Lenora and Walter F. Brown
2004.10.11
Overheard on a tour with 8- to 10-year-olds discovering Philip Guston’s Ocean:

• “I see a mustache!”
• “I see Santa’s sleigh!”
• “I see the wind!”
• “I see a leg, and an arm, and blood…and bones, and a liver, and more blood.”

Perhaps the last young viewer is a future doctor?

The Museum’s Free Sunday morning hours are now generously sponsored by Lewis Energy Group. Thank you! And thank you to the Mays Family Foundation for their support over the last two years, when more than 25,000 people visited the Museum on Free Sunday mornings.

Kykuit, the Rockefeller family home, was completed in 1913 and is open to the public today as a National Trust Historic Site. The collections within reflect the tastes of the three generations who lived there. Nelson A. Rockefeller, resident at Kykuit from 1962 until 1979, added 20th century sculpture to the gardens and installed galleries of modern art, including the tapestries he commissioned after Picasso’s paintings. Learn more at hudsonvalley.org/historic-sites/kykuit.

The San Antonio Museum of Art Docents and the San Antonio Symphony League will honor Rosario Laird at Music at the Museum XV on January 26, 2015. Rosario’s vision to bring the art museum and the symphony together fifteen years ago inspired this successful fundraising event. The evening of music, art, food, and wine has raised over $136,000 for art and music programs for thousands of students throughout Bexar County. The program was shared with other museums as a model for fundraising at the National Docent Symposium in 2013. Get tickets to Music at the Museum XV at 210.978.8121 or moira.allen@samuseum.org.

The education department is reaching out to residents of Haven for Hope with art programs. Families are welcomed at the Museum for free on First Sundays for Families, and artists visit the Haven for Hope campus once a month to offer evening art activities for children. There is also a class for teens and teens. Generous support is provided by the M.E. Hart Foundation.

The San Antonio Museum of Art Docent roll for twenty years of service includes Joe Dondero, Ken Bashore, Judie Ely, Nan Allen, Maria Mancia-Walsh, Lani Oul, Mary Shaddox, Rose Bustamante, June Sheffield, Carolyn Swan, Charlotte Rosenberg, Bob Porcellini, Mary Carmen Sordo, and Adson West. Congratulations! And special honors go to retiring docent Fleurette House, who has been named Docent Emerita for her great contribution to every aspect of the docent program.

LOVE ART? ENJOY PEOPLE? BECOME A DOCENT.
samauseum.org/giveandjoin

The docent honor roll for twenty years of service includes Joe Dondero, Ken Bashore, Judie Ely, Nan Allen, Maria Mancia-Walsh, Lani Oul, Mary Shaddox, Rose Bustamante, June Sheffield, Carolyn Swan, Charlotte Rosenberg, Bob Porcellini, Mary Carmen Sordo, and Adson West. Congratulations! And special honors go to retiring docent Fleurette House, who has been named Docent Emerita for her great contribution to every aspect of the docent program.

What do you see?
Start your own conversation about Philip Guston’s Ocean painting, 2nd floor Contemporary Gallery #startaconvo @samaart

RSVP REQUIRED AT SAMUSEUM.ORG | 21 AND UP

SAN ANTONIO MUSEUM of ART

I see a mustache!

I see Santa’s sleigh!

I see the wind!

I see a leg, and an arm, and blood, and bones.

I see curlers in my mom’s hair.

START [a conversation]
FAMILY EVENTS

First Sundays for Families
Great Hall | Free for children 12 and under
Reconstructing Picasso
Sunday, January 4 | 12:00-4:00 p.m.
Be inspired by Picasso’s bold tapestries featuring searing shapes, lively colors, and abstract forms. Paint a portrait, construct cubist constructions with LEGOS®, and make inventions and collages, sewnings.

It’s a Tea Party!
Sunday, February 1 | 12:00-4:00 p.m.
Discover the rich cultural history of tea from around the world. Design a blue and white tea set, script a Chinese eee and Japanese tea cup, and create a recycled project using tea bags. A Japanese tea ceremony will be held in the Great Hall.

Arts in Action
Thursday, February 5 | 9:30 a.m.-12:00 p.m.
Participate as a family in a tour of the Museum’s extensive collection and a hands-on activity. Extend learning through art at home with Museum materials. Advance registration required.

EVERY WEEK

Playdates (Ages 2-4)
Wednesdays | 10:00-11:00 a.m.
Great Hall | Free with admission
Register: samuseum.org/Calendar (RSVP Required)
Curate and inspire creativity through stories, gallery activities, art, movement, and music. Registration is made possible by a grant from the Bank of America Community Challenge Grant.

FREE HOUSEHOLD STUDENT WORKSHOPS
Great Hall | Free for students
Register: 210.978.8158 or email��性fox@samuseum.org

Ocean Adventure Thursday, January 15 | 9:30 a.m.-12:00 p.m.

Roman Mythology
Thursday, February 19 | 9:30 a.m.-12:00 p.m.
Participate as a family in a tour of the Museum’s extensive collection and a hands-on activity. Extend learning through art at home with Museum materials. Advance registration required.

A LIFE OF NELSON ROCKEFELLER
By Presidential Historian Richard Nixon Smith
Sunday, February 15 | 12:00-4:00 p.m.
A lunch forum | Free with admission

National Art Education Association Conference Free for NAEA members | $35 nonmembers
Wednesday, January 28 | 5:30-7:30 p.m.
Meet in the Great Hall | Free
Art Fit: Art Talk + Exercise is endorsed by the Mayor’s Fitness Council and sponsored by the City of San Antonio, the San Antonio Symphony League and the San Antonio Art Museum.

A CONVERSATION IN THE GALLERY
RSVP: samuseum.org/calendar
Young Friends: A Conversation in the Gallery Thursday, January 22 | 6:00-7:00 p.m.

WORKSHOPS

Museum & Exhibition Highlights Meet at the Information desk Tuesday | 4:30 p.m. | Free

Saturday | 11:00 a.m. | Free

Gallery Talk: Picasso Tapestries with Dr. Philippede Gallant Free with exhibition surcharge Tuesday, February 3 | 6:30-7:30 p.m. Sunday, January 11 | 12:00-1:00 p.m.

Sketching in the Galleries Tuesday, February 9 | 6:00-8:00 p.m.
Meet in the Great Hall for members | $25 non-members
Enjoy an evening of casual instruction based on the works of art found in the Museum’s galleries.

Tapestries from Kyyk: The Narrative of a Richard Nixon Smith with Cynthia Altman Free with exhibition surcharge Friday, February 27 | 6:00-7:00 p.m. Great Hall | Free for NAEA members

Cynthia Altman, curator of Kyyk, the Rockefeller Exhibit, discusses the Picasso Tapestries as commissioned by Nelson Rockefeller and completed by French weaver Mme. J. de la Baume Dorbich. Using correspondence from the Rockefeller archives, Altman addresses the creation of the tapestries and places them within the historical context of 20th-century tapestry.

MEMBERS-ONLY EVENTS

Friends of Asian Art and Circle Members Opening Reception Saturday, January 17 | 5:00-6:30 p.m.
Third Floor Special Exhibition Gallery Free for Friends of Asian Art and Circle Members | RSVP required

Friends of Asian Art and Circle Members are invited to an exclusive opening reception to celebrate the exhibition Ancient to Modern: Contemporary Japanese Ceramics and their Sources. Dinner immediately following for $100 members.

Young Friends: A Conversation in the Gallery Thursday, January 22 | 6:00-7:00 p.m.

AN OVERVIEW OF NELSON ROCKEFELLER
Panel Discussion
with Dr. Richard Nixon Smith and Cynthia Altman
Sunday, February 22 | 1:00-2:00 p.m.

Sculptor and Author Philip de Galland, of Paris, invites you to join him in conversation and reflection as he shares his thoughts on the life and work of Nelson Rockefeller.

Young Friends: A Tea Party
Sunday, February 22 | 11:00-1:00 p.m.

Young Friends: Family Fun at the Museum Saturday, February 21 | 10:00 a.m.-1:00 p.m.

A CONVERSATION IN THE GALLERY
RSVP: samuseum.org/calendar
Young Friends: A Conversation in the Gallery Thursday, January 22 | 6:00-7:00 p.m.

Sculptor and Author Philip de Galland, of Paris, invites you to join him in conversation and reflection as he shares his thoughts on the life and work of Nelson Rockefeller.

ART FIT: A NIGHT OUT!!
RSVP: samuseum.org/calendar
Art Fit: A Night Out!! Tuesday, February 3 | 6:30-7:30 p.m.

Art, wine, food, and drink with a special performance.
Transportation between the Museum and Nao is not provided.

Venezuela: Caribbean Crossroads: Tuesday, May 26 and June 2
Gaucho Kitchen: Tuesday, February 24 and March 3

Space is limited
samuseum.org/calendar or 210.978.8121
Advance reservations required:
$50 Members; $65 Non-members

Dinner: 7:00–9:00 p.m.
Tour: 6:00–6:45 p.m.

RSVP REQUIRED AT SAMUSEUM.ORG | 21 AND UP
Food trucks + Drinks + Gallery tours
FEBRUARY 21 | 9:00 P.M. - MIDNIGHT
SAN ANTONIO MUSEUM of ART
Late-night dance party
Music by Professor D

Con Brio handmade glass ‘Wildflower’ necklace
at the San Antonio Museum of Art
210.978.8140 | samuseum.org
by Artist Susan Butler, $325
THE SHOP
Since 1981

Tour: 6:00–6:45 p.m.
Dinner: 7:00–9:00 p.m.
Gallery talks: 5:30–6:30 p.m.
Meditation in the Japanese Gallery
10:15–11:00 a.m.
Register: bella.merriam@samuseum.org

Free for members, $10 for non-members

General admission to the Museum is free to all Tuesday 4 p.m. to 9 p.m. + Sunday 10 a.m. to 12 p.m.
General admission for children 12 and under is always free.

General admission to the Museum is free to all Tuesday 4 p.m. to 9 p.m. + Sunday 10 a.m. to 12 p.m. or where applicable, special exhibition admission.
Picasso gallery talks and concerts require special exhibition surcharge.

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, or where applicable, special exhibition admission. Picasso gallery talks and concerts require special exhibition surcharge.

#startaconvo @samaart

© 2015 JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

SAN ANTONIO MUSEUM of ART

HIP TO BE SQUARE
FEBRUARY 21 | 9:00 P.M. - MIDNIGHT

Late-night dance party
Music by Professor D
Food trucks + Drinks + Gallery tours
RSVP REQUIRED AT SAMUSEUM.ORG | 21 AND UP

Tour: 6:00–6:45 p.m.
Dinner: 7:00–9:00 p.m.
Gallery talks: 5:30–6:30 p.m.
Meditation in the Japanese Gallery
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Register: bella.merriam@samuseum.org

Free for members, $10 for non-members

General admission to the Museum is free to all Tuesday 4 p.m. to 9 p.m. + Sunday 10 a.m. to 12 p.m.
General admission for children 12 and under is always free.
1 | Sunday
Gallery Talk: Museum Highlights
10:00 a.m.–12:00 p.m.

First Sundays for Families: It’s a Tea Party
12:00–4:00 p.m.

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

Gallery Talk: Rockefeller’s Picassos
5:30–6:30 p.m.

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

Free for members, $10 for non-members

After Hours: Weaving the Social Fabric
6:00–9:00 p.m.

6:00–7:00 p.m.

Art Fit: Art + Exercise
12:00–1:00 p.m.

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

Free for members, $10 for non-members

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

Gallery Talk: Rockefeller’s Picassos
5:30–6:30 p.m.

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

Free for members, $10 for non-members

19 | Thursday
Playdates: Picasso in Paris
10:15–11:00 a.m.

Register: samuseum.org/calendar

25 | Wednesday
Playdates: The Golden Turtle
10:00–11:00 a.m.

Register: samuseum.org/calendar

26 | Thursday
Tour and Tapas
5:00–7:00 p.m.

$40 for members, $55 for non-members

Register: samuseum.org/calendar or 210.978.8121

27 | Friday
Lecture: Tapestries from Kykuit
by Cynthia Altman
6:00–7:00 p.m.

28 | Saturday
Gallery Talk: Museum Highlights
10:15–11:00 a.m.

EXHIBITIONS 2015

Members See it First +
See it Free

Legacy of Beauty: An Exhibition of Chinese Ceramics in Honor of Walter F. Brown

Rafles Americanas: Recent Acquisitions of Pre-Columbian Art
October 11, 2014–February 15, 2015


Ancient to Modern: Contemporary Japanese Ceramics and their Sources
January 17–April 4, 2015

The Three Worlds of José Arpa:
Spain, Mexico, and San Antonio
April 18–June 28, 2015

Jamie Wyeth
April 25–September 5, 2015

Genio Mexicano:
The Genius of Miguel Covarrubias
July 18–October 18, 2015

28 Chinese: Contemporary Chinese Art from the Rubell Family Collection

Realms of Earth and Sky: Indian Painting from the 15th to 19th Century
November 6, 2015–February 14, 2016

1. Your wardrobe style is:
   A. What’s in vogue
   B. Classic and timeless
   C. The brighter, the better

2. Which quote by Picasso do you relate to the most?
   A. “I paint objects as I think them, not as I see them.”
   B. “There is no abstract art. You must always start with something. Afterward you can remove all traces of reality.”
   C. “Art is a lie that helps us understand the truth.”

3. For your next meal out you’d like:
   A. Ethnic food, preferably something you’ve never tried before
   B. A classic meal reconstructed by a molecular gastronomy chef
   C. A comfortable bistro that serves fusion cuisine—the more eclectic, the better

4. Which work of art would you hang in your living room?
   A. An African mask purchased by your Peace Corps experience
   B. A landscape painting of Mont Saint-Victoire by Paul Cézanne
   C. A “combine” by Robert Rauschenberg

5. Your ideal home is:
   A. A comfortable bistro that serves fusion cuisine—the more eclectic, the better
   B. A new twist on the Philip Johnson Glass House
   C. A House with streamlined, minimalist decor
   D. A “combine” by Robert Rauschenberg

6. You and your significant other are celebrating your anniversary. You suggest:
   A. Tickets on a space shuttle
   B. Attending a performance of Samuel Beckett’s Waiting for Godot
   C. A multicultural festival featuring food, music, and performance from around the world

7. It’s time to renew your magazine subscription for:
   A. National Geographic
   B. Dwell
   C. Art in America

Tally up your points
(a=1 point, b=2 points, c=3 points)

11-16: You are a Proto-Cubist
Dramatic, truthful, and ideal-directed, you’re original and a problem-solver who likes to view things from many angles. See the style of the left-hand figure in The Three Dancers tapestry in Nelson Rockefeller’s Picassos. You might also like: Oceanic Gallery

17-21: You are a Synthetic Cubist
Confident, vibrant, and bold, you like to mix it up and you’re comfortable with yourself. See the fusion of complex images and allegory in the Night Fishing at Antibes tapestry in Nelson Rockefeller’s Picassos. You might also like: Latin American Folk Art Galleries

12-16: You are an Analytic Cubist
Diplomatic, thoughtful, and detail-oriented, you’re original and a problem-solver who likes to view things from many angles. See the holistic representation of a scene in the Girl with Mandolin tapestry in Nelson Rockefeller’s Picassos. You might also like: Contemporary Gay Galleries

17-21: You are a Synthetic Cubist
Confident, vibrant, and bold, you like to mix it up and you’re comfortable with yourself. See the fusion of complex images and allegory in the Night Fishing at Antibes tapestry in Nelson Rockefeller’s Picassos. You might also like: Latin American Folk Art Galleries

Credits to Pablo Picasso, Georges Braque, and Juan Gris, Cubism evolved between 1907 and 1914. It was taken up by other artists such as Diego Rivera, Jean Metzinger, and Fernand Leger, and went through multiple stages. The earliest, Proto-Cubism, is characterized by the “geometrization” of form and a limited color palette. In Analytic Cubism, specific shapes and details of a person or object were used to represent the whole object, sometimes from simultaneous viewpoints. Synthetic Cubism grew out of Analytic Cubism and introduced collages and/or an imitated range of textures and materials in painting.
The Curator Explains

Egyptian Art

A new loan to the American Collection celebrates and extends the story of painter Thomas Sully, whose imaginative portraits and fancy pictures were the subjects of last year’s exhibition Thomas Sully: Painted Performances.

During the first third of the 19th century, Sully was the go-to artist on the Eastern Seaboard for clients who wanted to be represented as dynamic, attractive, confident, and successful. Sully first gained acclaim for his images of actors and actresses in scenes of their most popular roles. Philadelphia merchant and landowner William Wharton Fisher was one of many eager customers who chose Sully to lend them a similar aura of glamour. Fisher commissioned at least two portraits of himself from Sully, of which this painting is the second.

An early portrait of a dashing military figure, William Wharton Fisher offers a dramatic contrast to one of the Museum’s masterpieces of American art, Sully’s moving 1846 portrait of his beloved wife, Portrait of Sarah Sully and Dog, Pinky, the Thomas H. and Diane DeMoll Jacobsen, PhD Foundation, which collaborates with museums to make great examples of American fine and decorative arts available to a wide public through traveling exhibitions and long-term loans, has just lent the painting to the Museum. Through this generous loan, on view this February in the American galleries, viewers can appreciate the range of Sully’s dazzling technique.


The matching scenes decorating the jars are mirror opposites, suggesting they were intended to be viewed as a pair. The jars are decorated with scenes painted on white porcelain in the palette known as famille verte: a combination of colored glasses including green used in Chinese ceramics mainly made for export during the Qing dynasty (1644–1911). The two large panels with figural scenes are the primary decorations; one scene depicts a gentleman and an attendant carrying flowers, and the second shows three figures in a garden. The jars also bear smaller decorative panels, including another set of figural scenes appearing on the covers.

These two ovoid covered jars, recently given to the Museum, are fine examples of the type of porcelains exported from south China to a global market in the 18th century. Jars of this shape became popular in the West, where they are referred to as “ginger jars.” The jars are partially covered in a mottled blue glaze, which was blown through a tube onto the vessels, resulting in the desired color variation.

The jars, China, Qing dynasty, mid-18th century. Porcelain with overglaze enamels.

Incised Chinese characters on the jars indicate they were produced in the city of Jingdezhen.

The drawing, which complements last year’s acquisition of Covarrubias’s original artwork for a caricature of John D. Rockefeller that was part of his first book, The Prince of Wales and Other Famous Americans, published in 1921. The Rockefeller caricature exemplifies Covarrubias’s masterful line and his ability to capture the personality of his subject.

In addition to being a sharp cartoonist, Covarrubias was a prolific painter, illustrator, ethnologist, and cultural historian who won two Guggenheim Fellowships, which he used to write and illustrate two influential ethnographies: Island of Babel (1936) and Mexico South (1940).

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The drawing, which complements last year’s acquisition of more than 100 drawings and watercolor gouaches by Covarrubias, will be on view during a special exhibition devoted to the artist in the summer of 2015.
Destination Hong Kong  September 25, 2014

Board chair John Eadie, event chair Beth Eadie, and director Katie Luber.

Putting Yogini back in her place of honor.

Educators wrote haiku at the Writing Through Art workshop in October.

The Museum started tours for the visually impaired this fall.

A last look at Matisse: Life in Color. A record 2,300 people came on the last day.

See art. Get fit. Second Tuesdays. Runners of all ages welcome.

Matisse-inspired Art Bites cooking class.

Dawn del Alamo and trustee Jorge del Alamo.

Trustees Tom Edson and Martha Avant.

Alexis Armstrong and Young Friends Chair Amanda Williams.
Keepin’ Up
Gaucho Gourmet: 877.837.0521
Cellar
alamobeer.com
as Stay Golden Social House. The
owners of Gaucho Gourmet, plans
Spanish-Argentine Ciociari family,
in 1918. Eleven years ago Eugene Simor began
Turophiles, rejoice! The Italian-
ments, special cheese utensils, and a
co
pâtés, honeys and fruit condi-
special selections for breakfast,
for consumption on site or at home.
Texas, including raw milk cheeses,
cellar will feature 200-plus artisanal
offerings is imminent.
German Pale Ale, Amber Lager, and seasonal
Golden Ale; expansion of the line to Pilsner,
on March 6. Toast the renewal of
trucks. They began brewing December 5 and
friendly Lake|Flato complex includes a taproom,
brewery and beer garden beneath the Hays
smell the smoke. Enjoy the same
enough to the Museum to almost
Park has expanded to a site close
Smokehouse in Brackenridge
Augie’s Barbed Wire
San Antonio Express-News
Lucifer Lighting Company
LCG Associates, Inc.
Luster Lighting Company
University of the Incarnate Word
Welcome new and returning members

The following gifts were received June 1, 2014 – September 30, 2014

**Contributions of $250 and above**

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