

# VIEW



The membership  
magazine of the  
San Antonio  
Museum of Art

WINTER 2015

## Nelson Rockefeller's Picassos

TAPESTRIES COMMISSIONED FOR KYKUIT



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# What's in **VIEW**



Color chart for production of the tapestry of Picasso's *Night Fishing at Antibes*. Carol Uht, curator for Nelson A. Rockefeller, created this chart matching colors to the painting itself, which hangs at MoMA. The chart is in the collection of the Rockefeller Archive Center.

## 4 Nelson Rockefeller's Picassos

Tapestries Commissioned for Kykuit

Jamie Wyeth  
*Portrait of John F. Kennedy*  
1967  
Oil on canvas  
40.6 x 73.7 cm (16 x 29 in.)  
Partial gift of Phyllis and Jamie Wyeth and partial purchase from the Charles H. Bayley Picture and Painting Fund, Emily L. Ainsley Fund, and Robert Jordan Fund, 2014.996  
Museum of Fine Arts, Boston  
Photography © 2014  
Museum of Fine Arts, Boston



## 8 Jamie Wyeth

An imaginative approach to realism over the course of six decades

## 11 Anatomy of...a Vietnamese Censer

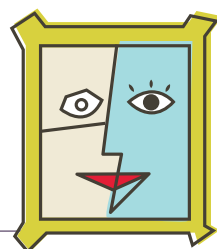
Get the details on an artifact from the Southeast Asian Art Gallery

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

**VIEW**

## 19 Art Quiz

What kind of cubist are you?



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## Peace, joy, and Picasso!

### That's how we are starting the New Year.

*Nelson Rockefeller's Picassos: Tapestries Commissioned for Kykuit* celebrates two enduring legacies: the great project of the Modern master Pablo Picasso, who reinvented the visual language of perception, and the populist vision of art lover, philanthropist, and public servant Nelson A. Rockefeller.

It is fitting that this exhibition is here at the San Antonio Museum of Art, an institution that is marked by the Rockefeller family's generosity. Nelson Rockefeller believed in the transformative nature of art. In 1985, Ann Rockefeller Roberts gave her father's collection of 2,500 works of Mexican folk art to our then four-year-old Museum, which led to the creation of the Nelson A. Rockefeller Latin American Art Center (LAAC).

On this foundation, the San Antonio Museum of Art has built, in just three decades, one of the most important collections of Latin American art in the world, spanning pre-Columbian to colonial to modern and contemporary art. As an additional twist to the story, in the LAAC you will find Diego Rivera's *Two Women*, on loan from the Arkansas Art Center. A wonderful cubist painting inspired by Picasso, it was given to the Arkansas Art Center by Abby Rockefeller Mauzé, Nelson's sister.

The Picasso tapestry exhibition is exclusive to our Museum. Please come share our joy in the genius of Pablo Picasso and the generosity of the Rockefeller family.

Sincerely,

*Katie*

Katherine C. Luber, PhD  
The Kelso Director



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# P. Nelson Rockefeller's Picassos

TAPESTRIES COMMISSIONED FOR KYKUIT

## ON VIEW

December 20, 2014 –  
March 8, 2015  
Cowden Gallery

“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.”



After Pablo Picasso  
Spanish, 1881–1973  
Tapestry after  
*Harlequin*  
Woven in 1968 by  
Mme.  
J. de la Baume  
Dürnbach, Cavalaire,  
France  
Wool tapestry, h. 10 ft.  
1 5/8 in. (308.9 cm);  
w. 5 ft. 10 1/2 in.  
(179.1 cm)  
On loan from Kykuit,  
National Trust for  
Historic Preservation,  
bequest of Nelson A.  
Rockefeller  
©2014 Estate of Pablo  
Picasso / Artist Rights  
Society (ARS),  
New York  
Photography by  
Lynton Gardiner

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.

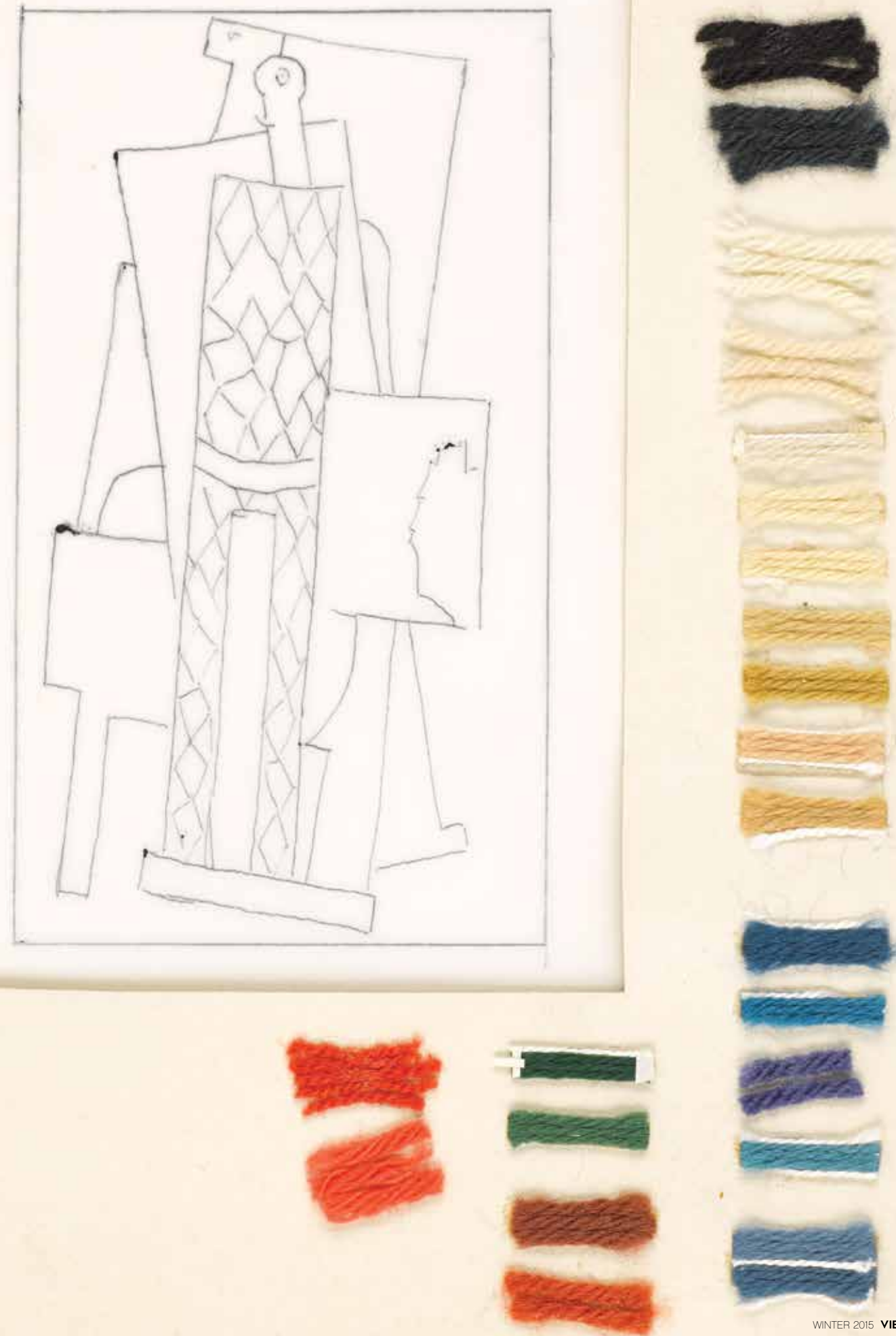
A catalogue with color plates of the tapestries has been published for the first time to accompany the exhibition, with essays by Cynthia Bronson Altman, Curator of Kykuit, and E. Luanne McKinnon treating the history of the commissions, the original paintings, and the correspondence among Rockefeller, 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 Dürnbach 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 curator, 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 Dürnbach 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 *Harlequin* painting, which is in the collection of MoMA. The same was done for the tapestry after *The Studio*. The curator's sketch with yarns is in the collection of the Rockefeller Archive Center.





RIGHT  
After Pablo Picasso  
Spanish, 1881–1973  
Tapestry after *The Studio*  
Woven in 1964 by Mme. J. de  
la Baume Dürrbach, Cavalaire,  
France  
Wool tapestry, h. 6 ft. 4 in. (193.4  
cm); w. 9 ft. 8 in. (294.6 cm)  
On loan from Kykuit, National  
Trust for Historic Preservation,  
bequest of Nelson A. Rockefeller  
©2014 Estate of Pablo Picasso /  
Artist Rights Society (ARS),  
New York  
Photography by Lynton Gardiner

BELOW  
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)  
On loan from Kykuit, National  
Trust for Historic Preservation,  
bequest of Nelson A. Rockefeller  
©2014 Estate of Pablo Picasso /  
Artist Rights Society (ARS),  
New York  
Photography by Lynton Gardiner

The composition for *Night Fishing at Antibes* was extremely complex, painted in numerous hues of vibrant blues, purples, and greens. Carol Uht, Rockefeller’s curator, sent seventeen diagrams and copious color notes, as well as color swatches numbered and matched to wool samples.... She wrote to Pétro 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 in a direction it’s not used to and wake it up. I want to help the viewer discover something he wouldn’t have discovered without me.”

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 simple geometric shapes and flat planes of color in the composition of *The Studio* lent themselves well to the translation to tapestry.

the dance and music, of domestic life, battles and wars, and his unique interpretations of ancient Eurasian, tribal African and Micronesian, Classical Greek, European medieval, 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 sexual 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.

# Ancient to Modern

Japanese Contemporary Ceramics and Their Sources

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

## ON VIEW

January 17 –  
April 4, 2015  
Special Exhibitions  
Gallery

BELOW  
Matusi Kōsei  
Japanese, 1927–2003  
Vessel, 1984–1985  
Neriage clay in brown, grey,  
white and pale pink;  
h. 11 1/4 in. (28.6 cm);  
w. 11 1/4 in. (28.6 cm)  
Carol and Jeffrey Horvitz  
Collection  
Photography by Ben Bocko

RIGHT  
Female Figure  
Japan, Jomon period  
(c. 10,500–300 BC),  
ca. 1000–200 BC  
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 Kimbell Art  
Museum, Fort Worth, Texas

THIS SPECIAL EXHIBITION introduces the stunning art of contemporary Japanese potters to a San Antonio audience for the first time. Over fifty ceramic works by some of the most important contemporary Japanese potters reveal new colors, new methods of hand-building, and firing techniques that range from old-fashioned wood-burning kilns to electric and gas-fired kilns. The depth of techniques and the dazzling results exemplify Japan’s international leadership in this field.

Dating as far back as 10,000 BC, Japanese potters mastered new decorative methods, materials, and forms that have made their ceramics distinctive, from hand-some stonewares made for domestic agricultural use that were naturally glazed by ashes blowing around in the kilns to special dishes, bowls, and vessels made for the tea ceremony.

In the early 20th century, when Japan was steeped in machine-made goods, the 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 vessel form, and new uses for older glaze techniques, early modern potters perpetuated admiration for the traditional skills of the past. From the mid-20th century, many

potters freed themselves from traditional methods to focus on ceramic sculpture. Women became potters, taking on surprising techniques of shaping and coloring clays. This unique creativity over the last century offers a chance to encounter the endurance of Japanese aesthetics and invention into the digital age.



## 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 Kimball 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 programming. In 2008, the Japanese government awarded her with the Order of the Rising Sun, Golden Rays and Neck Ribbon for her work in promoting the arts and culture of Japan. She is currently an independent art consultant in San

Antonio. Don't miss Dr. Sano's lecture on *Ancient to Modern* on January 25 at 3 p.m.



## ON VIEW

April 25 –  
July 5, 2015  
Cowden Gallery

# Jamie Wyeth

BORN IN 1946 INTO A FAMOUS FAMILY OF artists—including his grandfather, Newell Convers 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,

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

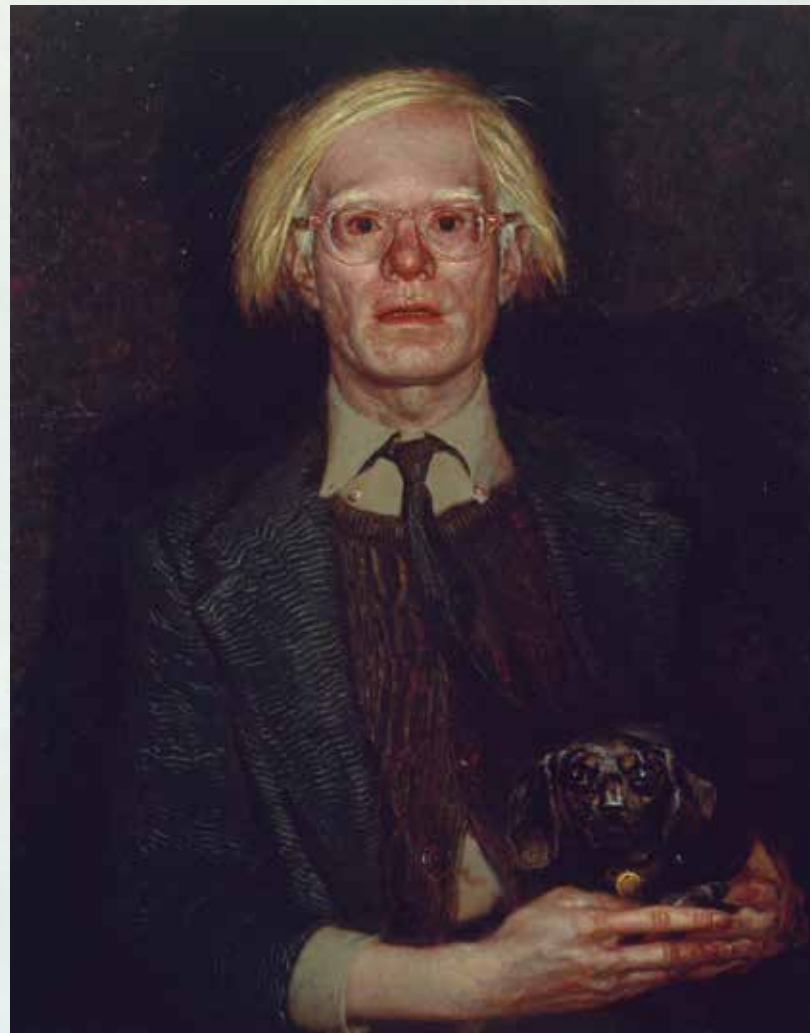


Jamie Wyeth  
*Kleberg*  
1984  
Oil on canvas  
77.5 x 108 cm (30 1/2 x 42 1/2 in.)  
Terra Foundation for American  
Art, Daniel J. Terra Collection,  
1992.164  
Photography courtesy, Museum  
of Fine Arts, Boston



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  
*Portrait of Andy Warhol*  
1976  
Oil on gessoed panel  
76.2 x 61 cm (30 x 24 in.)  
Cheekwood Botanical Garden  
and Museum of American Art  
Permanent Collection  
Photography courtesy, Museum  
of Fine Arts, Boston



## Mays Symposium

18<sup>TH</sup> 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 Lillie and Roy Cullen Endowment*



RIGHT  
José Arpa y Perea  
Spanish, active Spain, Mexico,  
and the United States, 1860–1952  
*In the Garden*, ca. 1931  
Oil on canvas, h. 52 3/4 in.;  
w. 59 1/2 in.  
Purchased with funds provided by  
The Betty Stieren Kelso Foundation,  
2014.22  
Photography by Peggy Tenison

BELOW  
José Arpa y Perea  
Spanish, active Spain, Mexico,  
and the United States, 1860–1952  
*Atoyac, Fabrica Textil, Puebla, Mexico*,  
1900  
Oil on canvas, h. 40 in. (101.6 cm);  
w. 56 in. (142.2 cm)  
Private collection, through  
Harry Halff Fine Art  
Photography by Peggy Tenison

## The Three Worlds of José Arpa y Perea: Spain, Mexico, and San Antonio

**A**N 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 unconven-

tional 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.



# ANATOMY OF A... VIETNAMESE CENSER

**THE CURATOR** John Johnston **WHERE TO FIND IT** Second Floor, Southeast Asian Art Gallery

### What is it?

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

### 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 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 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.

*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





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.

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 tweens and teens. Generous support is provided by the M.E. Hart Foundation.

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](http://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](mailto:moira.allen@samuseum.org).



The docent honor roll for twenty years of service includes Joe Dondero, Ken Bashore, Judie Ely, Nan Allen, Maria Mancini-Walsh, Lani Ord, Mary Shaddox, Rose Bustamante, June Sheffield, Carolyn Swan, Charlotte Rosenberg, Bob Persellin, Mary Carmen Sordo, and Arleen 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.**

[samuseum.org/  
giveandjoin](http://samuseum.org/giveandjoin)

## SAN ANTONIO MUSEUM of ART CALENDAR

January | February 2015

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]

**What do you see?**

Start your own conversation about Philip Guston's *Ocean* painting, 2nd floor Contemporary Gallery #startaconvo @samaart





SAN ANTONIO MUSEUM of ART

# CALENDAR

January | February 2015

## FOR FAMILIES

### 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 swooping shapes, lively colors, and mysterious masks. Paint a portrait, construct cubist creations with LEGOS®, and make inventive collages and weavings.

### 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, sculpt a Chinese ewer and Japanese tea cup, and create a recycled project using tea bags. A Japanese tea ceremony will be held in the auditorium.

*Family Programs are made possible by generous support from the Bank of America Charitable Foundation, the Dan and Gloria Oppenheimer Fund and Frances Margaret Seaver Fund of the San Antonio Area Foundation, and the Faye L. and William L. Cowden Charitable Foundation.*

### Art Crawl

### Gallery Tours for Caregivers and Babies 0–18 Months

Second Thursdays | 10:00–10:45 a.m.

Put your babies in their slings or strollers. Art selections engage both you and your infant. Includes playtime.

*Check Museum website for dates.*

### Playdates (Ages 2–4)

Wednesdays | 10:00–11:00 a.m.

Great Hall | Free with admission

Register: [samuseum.org/calendar](http://samuseum.org/calendar) (RSVP Required)

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

*Playdates is made possible by a grant from the Bank of America Charitable Foundation.*

### Homeschool Student Workshops

Great Hall | Free with admission

Register: 210.978.8138 or

[jessica.nelson@samuseum.org](mailto:jessica.nelson@samuseum.org)

### Oceanic 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 encyclopedic collection and a hands-on activity. Extend learning through art at home with Museum materials. Advance registration required.

## EVERY WEEK

### Museum & Exhibition Highlights

Meet at the Information desk

Tuesdays | 4:30 p.m. | Free

Sundays | 11:00 a.m. | Free

### Gallery Talk: Picasso Tapestries

Meet at info desk

Free with exhibition surcharge

Tuesdays | 5:30–6:30 p.m.

Sundays | 12:00–1:00 p.m.

### Sketching in the Galleries

Tuesdays | 6:00–8:00 p.m.

Meet in the Great Hall

Free for members | \$10 non-members

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

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

### Guided Meditation in the Japanese Gallery

Saturdays | 10:15–11:00 a.m.

Free with admission

Cushions and stools provided.

## LECTURES

### Art History 101...

### Without the Exams!

Auditorium | Free with admission

### Van Eyck, The Annunciation (Northern Renaissance)

Friday, January 16 | 6:00–7:30 p.m.

### Bruegel the Elder, The Harvesters (Netherlandish)

Friday, February 20 | 6:00–7:30 p.m.

Annie Labatt, PhD, Professor of Art History and Criticism at UTSA, focuses on a seminal work each month in this 8-part lecture series. The lecture begins at 6 p.m. followed by discussion and reception. Doors open at 5:30 p.m. Limited auditorium and Great Hall overflow seating.

*This lecture series is generously supported by the Mary Kargl Lecture Fund and H-E-B.*

### Ancient to Modern: Japanese Contemporary Ceramics and Their Sources by Emily Sano, PhD

Sunday, January 25 | 3:00–4:00 p.m.

Join guest curator, Emily Sano, Director Emerita, Asian Art Museum of San Francisco, to learn about the methods, materials, and forms of the distinctive ceramics of Japanese potters.

### On His Own Terms:

### A Life Of Nelson Rockefeller by Presidential Historian Richard Norton Smith

Sunday, February 15 | 3:00–4:00 p.m.

Auditorium | Free with admission

Nationally recognized historian, biographer, and former head of six presidential libraries, Richard Norton Smith discusses Nelson Rockefeller's lifelong advocacy for the arts. Smith is the author of the critically acclaimed new biography *On His Own Terms: A Life of Nelson Rockefeller*.

*This lecture series is generously supported by the Louis A. and Frances B. Wagner Lecture Fund.*

### Tapestries from Kykuit: The Narrative of a Commission by Cynthia Altman

Friday, February 27 | 6:00–7:00 p.m.

Auditorium | Free with admission

Cynthia Altman, curator of Kykuit, the Rockefeller Estate, discusses the Picasso tapestries as commissioned by Nelson Rockefeller and completed by French weaver Mme. J. de la Baume Dürrbach. 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 Member Opening Reception

Saturday, January 17 | 5:00–6:30 p.m.

Third Floor Special Exhibitions Gallery

Free for Friends of Asian Art and

Circle Members | RSVP: 210.978.8185 or

[shannon.riester@samuseum.org](mailto:shannon.riester@samuseum.org)

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 per person.

### Young Friends:

### A Conversation in the Gallery



Thursday, January 22 | 6:00–7:30 p.m.

Cowden Gallery | Free for Young Friends

RSVP: [samuseum.org/calendar](http://samuseum.org/calendar)

Annie Labatt, PhD, and Director Katie Luber, PhD, will lead a conversation-style presentation for members of Young Friends discussing the Rockefeller estate at Kykuit and *Rockefeller's Picasso Tapestries*.

## EDUCATOR WORKSHOPS

### Dream Week: Community Voices in Gallery Spaces

Saturday, January 10 | 10:00 a.m.–3:00 p.m.

6 SBEC-Approved Credits | Includes lunch

\$15 members | \$25 non-members

Register: 210.978.8173 or email

[bella.merriam@samuseum.org](mailto:bella.merriam@samuseum.org)

Martin Luther King Jr.'s message of diversity and tolerance can be interpreted in many aspects of the Museum's collection. Writers and artists from the community will share their response to selected works in the galleries, followed by writing and interdisciplinary art-making exercises for the classroom.

### Evening for Educators:

### Rockefeller's Picassos

Wednesday, January 28 | 5:30–7:30 p.m.

Free | 2 SBEC- approved credits

Register: 210.978.8173 or email

[bella.merriam@samuseum.org](mailto:bella.merriam@samuseum.org)

Explore the genius of Picasso with lesson plans that integrate math, science, and art. Includes refreshments, docent-guided tours of *Rockefeller's Picasso Tapestries* and art activities designed for K-12 students.

### Rockefeller's Picassos

Saturday, February 21 | 10:00 a.m.–3:00 p.m.

\$15 members | \$25 non-members

5 SBEC- approved credits | Includes lunch

Register: 210.978.8173 or email

[bella.merriam@samuseum.org](mailto:bella.merriam@samuseum.org)

Investigate the art and science behind *Rockefeller's Picasso Tapestries*. Experiment with weaving techniques; examine aspects of Picasso's Cubist Period; and create colorful works of art with lessons suitable for K-12 classrooms.

## 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 inspiration:

January 9: Picasso Cubed

February 13: Love Art

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

### Art Fit: Art Talk + Exercise

Second Tuesdays | 6:30–7:30 p.m.

Meet in the Great Hall | Free

Runners of all levels are welcome. Enjoy a short gallery talk on fitness and the visual arts in the Museum's collection, followed by kettlebell exercises and a run down the river led by coaches from Run Wild Sports.

*Art Fit: Art + Exercise is endorsed by the Mayor's Fitness Council and Let's Move! Museums and Gardens.*

### Chançonetas by Copperleaf Quintet

Tuesday, November 18 | 5:30–7:00 p.m.

Tuesday, January 13 | 6:30–7:30 p.m.

Free with special exhibition surcharge

Back by popular demand, Copperleaf Quintet will sing a *cappella* featuring selections of Spanish *villanescas* and the works of Francisco Guerrero.

### Date Night: Picasso

Friday, January 23 | 6:00–10:00 p.m.

Free with special exhibition surcharge

It's an evening of art and flamenco music and dance. Two-for-one admission to *Rockefeller's Picasso Tapestries* for non-members. Cash bar. Dress: Spanish Modern.

### Music at the Museum XV

Monday, January 26 | 5:30–9:00 p.m.

Price: \$50 | Space is limited

RSVP: [samuseum.org/calendar](http://samuseum.org/calendar) or 210.978.8121

This collaborative fundraising event of the San Antonio Symphony League and the San Antonio Museum of Art Docents supports art and music programs for Bexar County students. Enjoy wine and hors d'oeuvres, a fun-filled wine-pull, and a silent auction.

## CLASSES

### Great Books Seminar Series

3:00–5:00 p.m. | Meet in the Great Hall

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

Register: 210.978.8121

### “Two Statements by Picasso” in Picasso on Art (edited by Dore Ashton)

Saturday, January 10

Gallery talk: 3:00 p.m.

Seminar: 3:30–4:30 p.m.

Hosted by the Symposium Great Books Institute, a San Antonio non-profit offering lively Socratic seminars. Co-founder David Saussy leads the discussion based on excerpts from literature and readings focused on art. This excerpt (11 pages) will be emailed to you. Conversation and hors d'oeuvres to follow.



See art  
Get fit

### After Hours: Weaving the Social Fabric

Tuesday, February 3 | 6:00–9:00 p.m. | Free

Join friends—or friends you've yet to meet—at this after-work event. Local artists will give insight into the complexities of cubism and tapestry making. You'll get to try your hand at it too! Visit the cash bar and enjoy the classical music of Duo Peña.

### 18th Annual Mays Symposium

### The World of Textiles: A Tapestry of Travel, Trade, and Creativity

Saturday, February 7 | 9:30 a.m.–4:00 p.m.

\$40 members | \$60 non-members | \$20 students

Lunch included | Register: 210.978.8121

At this day-long symposium, learn about the many facets of textiles in art and society from the Renaissance to the 21st century. Distinguished speakers include curators from The Metropolitan Museum of Art and The Cleveland Museum of Art. Members will receive a mailer with complete details in January, or check the Museum website.

### Night at the Museum: Hip to be Square

Saturday, February 21 | 9:00 p.m.–12:00 a.m.

Details: [samuseum.org/hiptobesquare](http://samuseum.org/hiptobesquare)

RSVP required

Late-night dance party. Music by Professor D. Food trucks, drinks, and gallery tours. Ages 21 and up. Sponsored by Young Friends.

### Tour and Tapas

Thursday, February 26 | 5:00–7:30 p.m.

\$40 members | \$50 non-members

Register: 210.978.8121

Join the curator for an after-hours, private tour of *Rockefeller's Picasso Tapestries*, followed by happy hour with sangria and tapas at Nao Restaurant in the Pearl. Space is limited. Transportation between the Museum and Nao is not provided.

## GALLERY TALKS

### Tours for the Visually Impaired

First Saturdays | 10:00–11:00 a.m.

Register: 210.978.8138

Docent-led tours include descriptive language, touch, sound, and smell to enhance the visitors' experience with art. For more information visit [samuseum.org](http://samuseum.org). Advance registration required.

*Guide dogs, sighted companions, and others are welcome on the tours, as are wheelchairs and other walking aids.*

## Save the Date

Gala and Afterparty  
The Power of Art

March 19, 2015

For an up-to-date calendar, visit: [samuseum.org](http://samuseum.org)



SAN ANTONIO MUSEUM of ART

NIGHT AT THE MUSEUM  
—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

Y|F

YOUNG FRIENDS  
SAN ANTONIO MUSEUM OF ART

JAN  
2015

SAN ANTONIO MUSEUM of ART

CALENDAR

1 | Thursday  
Museum Closed

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

Gallery Talk: Rockefeller’s Picassos  
12:00–1:00 p.m.

First Sundays for Families:  
Reconstructing Picasso  
12:00–4:00 p.m.

6 | 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

7 | Wednesday  
Playdates: Making a Sand Mandala  
10:00–11:00 a.m.  
Register: samuseum.org/calendar

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

9 | Friday  
Art Party: Picasso Cubed  
Gallery Talks: 5:30 and 6:00 p.m.  
Party: 6:00–8:00 p.m.

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

Dream Week: Community Voices  
in Gallery Spaces  
10:00 a.m.–4:00 p.m.  
\$15 for members | \$25 for non-members  
Register: bella.merriam@samuseum.org

Great Books Seminar:  
“Two Statements by Picasso” from  
Picasso on Art  
3:00–5:00 p.m.  
\$15 for members, \$25 for non-members  
Register: 210.978.8121

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

Gallery Talk: Rockefeller’s Picassos  
12:00–1:00 p.m.

13 | 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

Art Fit: Art + Exercise  
6:00–7:00 p.m.

Gallery Performance:  
Chançonetas by Copperleaf Quintet  
6:30–7:30 p.m.

14 | Wednesday  
Playdates: Mi Abuela  
10:00–11:00 a.m.  
Register: samuseum.org/calendar

15 | Thursday  
Homeschool Student Workshop:  
9:30 a.m.–12:00 p.m.

16 | Friday  
Art History 101: Northern Renaissance Art  
6:00–7:30 p.m.

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

Opening Reception: Ancient to Modern  
5:00–6:30 p.m.  
Exclusively for Friends of Asian Art and  
Circle Members  
RSVP: 210.978.8185 or  
shannon.riester@samuseum.org

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

Gallery Talk: Rockefeller’s Picassos  
12:00–1:00 p.m.

20 | 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

21 | Wednesday  
Playdates: Colima Dogs!  
10:00–11:00 a.m.  
Register: samuseum.org/calendar

22 | Thursday  
Young Friends: A Conversation in the Gallery  
6:00–7:30 p.m.  
Register: samuseum.org/calendar

23 | Friday  
Date Night: Picasso  
6:00–10:00 p.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.

Gallery Talk: Rockefeller’s Picassos  
12:00–1:00 p.m.

Lecture: Ancient to Modern  
by Emily Sano, PhD  
3:00–4:00 p.m.

26 | Monday  
Music at the Museum XV  
5:30–9:00 p.m.  
Price: \$50 | RSVP: samuseum.org/calendar or  
210.978.8121

27 | 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

28 | Wednesday  
Playdates: Mayan Codices  
10:00–11:00 a.m.  
Register: samuseum.org/calendar

Evening for Educators: Rockefeller’s Picassos  
5:30–7:30 p.m.  
Register: bella.merriam@samuseum.org

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

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.

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.



Tear Here ▲

Culture & Cuisine

Tour: 6:00–6:45 p.m.  
Dinner: 7:00–9:00 p.m.  
\$50 Members; \$65 Non-members  
Advance reservations required:  
samuseum.org/calendar or 210.978.8121  
Space is limited

Gaucha Kitchen: Tuesday, February 24 and March 3  
Modern Mexico: Tuesday, March 31 and April 7  
Venezuela: Caribbean Crossroads: Tuesday, May 26 and June 2

Start with a tour in the Latin American galleries and finish with a three-course dinner at Nao restaurant (at the Culinary Institute of America in the Pearl). The tours complement the dinner themes. Price includes food, tax, and tip. Space is limited. Transportation between the Museum and Nao is not provided.





THE SHOP

AT THE SAN ANTONIO MUSEUM OF ART  
SINCE 1981

Con Brio handmade glass ‘Wildflower’ necklace  
by Artist Susan Butler, \$325

210.978.8140 | SAMUSEUM.ORG



1 | Sunday

**Gallery Talk: Museum Highlights**  
11:00 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.

4 | Wednesday

**Playdates: Jaguar Masks**  
10:00–11:00 a.m.  
Register: [samuseum.org/calendar](http://samuseum.org/calendar)

7 | Saturday

**18th Annual Mays Symposium  
The World of Textiles: A Tapestry of Travel,  
Trade, and Creativity**  
9:30 a.m.–4:00 p.m.  
Register: 210.978.8121  
\$40 for members, \$60 for non-members

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

8 | Sunday

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

**Gallery Talk: Rockefeller's Picassos**  
12:00–1:00 p.m.

10 | 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

**Art Fit: Art + Exercise**  
6:00–7:00 p.m.

11 | Wednesday

**Playdates: A Crocodile on the Nile**  
10:00–11:00 a.m.  
Register: [samuseum.org/calendar](http://samuseum.org/calendar)

12 | Thursday

**Art Crawl**  
10:00–10:45 a.m.

13 | Friday

**Art Party: Love Art**  
Gallery Talks: 5:30 and 6:00 p.m.  
Party: 6:00–8:00 p.m.

14 | Saturday

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

15 | Sunday

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

**Gallery Talk: Rockefeller's Picassos**  
12:00–1:00 p.m.

**Lecture: A Life of Nelson Rockefeller  
by Richard Norton Smith**  
3:00–4:00 p.m.

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

18 | Wednesday

**Playdates: Picasso in Paris**  
10:00–11:00 a.m.  
Register: [samuseum.org/calendar](http://samuseum.org/calendar)

19 | Thursday

**Homeschool Student Workshops:**  
9:30 a.m.–12:00 p.m.

20 | Friday

**Art History 101: Netherlandish Art**  
6:00–7:30 p.m.

21 | Saturday

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

**Educator Workshop: Rockefeller's Picassos**  
10:00 a.m.–3:00 p.m.  
\$15 members | \$25 non-members  
Register: [bella.merriam@samuseum.org](mailto:bella.merriam@samuseum.org)

**Night at the Museum: Hip to be Square**  
9:00 p.m.–12:00 a.m.  
RSVP: [samuseum.org/hiptobesquare](http://samuseum.org/hiptobesquare)

22 | Sunday

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

**Gallery Talk: Rockefeller's Picassos**  
12:00–1:00 p.m.

24 | 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

**Culture & Cuisine**  
6:00–9:00 p.m.  
\$50 for members, \$65 for non-members  
Register: 210.978.8121

25 | Wednesday

**Playdates: The Golden Turtle**  
10:00–11:00 a.m.  
Register: [samuseum.org/calendar](http://samuseum.org/calendar)

26 | Thursday

**Tour and Tapas**  
5:00–7:30 p.m.  
\$40 for members, \$55 for non-members  
Register: [samuseum.org/calendar](http://samuseum.org/calendar) or  
210.978.8121

27 | Friday

**Lecture: Tapestries from Kykuit  
by Cynthia Altman**  
6:00–7:00 p.m.

28 | Saturday

**Meditation in the Japanese Gallery**  
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**  
October 3, 2014–January 4, 2015

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

**Nelson Rockefeller's Picassos:  
Tapestries Commissioned for Kykuit**  
December 20, 2014–March 8, 2015

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

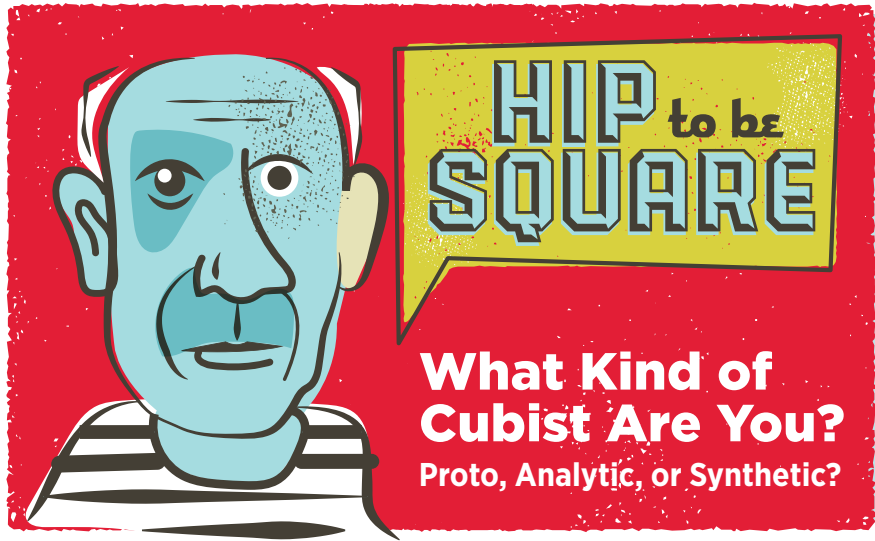
**The Three Worlds of José Arpa:  
Spain, Mexico, and San Antonio**  
April 18–June 28, 2015

**Jamie Wyeth**  
April 25–July 5, 2015

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

**28 Chinese: Contemporary  
Chinese Art from the Rubell  
Family Collection**  
September 5, 2015–January 3, 2016

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



1. Your wardrobe style is:

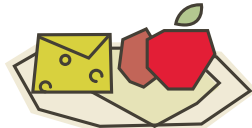
- A. What's in vogue
- B. Classic and neutral
- C. The brighter, the better

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 deconstructed by a molecular gastronomy chef
- C. A comfortable bistro that serves fusion cuisine—the more eclectic, the better

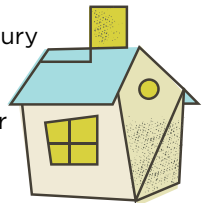


4. Which work of art would you hang in your living room?

- A. An African mask purchased during 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:

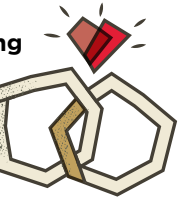
- A. Historic Victorian with a mix of mid-century modern furnishings and non-western art
- B. A new twist on the Philip Johnson Glass House with streamlined, minimalist decor
- C. An energy-efficient building using only reclaimed materials designed to showcase your art collection



Credited 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.

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*

## ARE YOU SQUARE?

Tally up your points

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

7-11: You are a Proto-Cubist

Daring, avant-garde, and a risk-taker, you are not afraid to take a chance and are interested in exploring other cultures. See: the style of the left-hand figure in *The Three Dancers* tapestry in *Nelson Rockefeller's Picassos*. You might also like: Oceanic Gallery

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 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.







## American Art

### The Curator Explains

WILLIAM KEYSE RUDOLPH, PHD,  
ANDREW W. MELLON CHIEF  
CURATOR AND THE MARIE AND  
HUGH HALFF CURATOR OF  
AMERICAN 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 Performance*.

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 some 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 male sitter, *William Wharton Fisher* offers a dramatic contrast to one of the Museum's masterpieces of American art, Sully's moving 1848 portrait of his beloved wife, *Portrait of Sarah Sully and Her Dog, Ponto*. The Thomas H. and Diane DeMell 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, have 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.

Thomas Sully  
American, born England, 1783–1872.  
*William Wharton Fisher*, c. 1810–1815.  
Oil on canvas.  
Lent by the Thomas H. and Diane  
DeMell Jacobsen PhD Foundation,  
Ponte Vedra, Florida.

## Egyptian Art

### The Curator Explains

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

This skillfully carved stele comes from the tomb of an Egyptian artist named Nebre, who decorated royal tombs in the Valley of the Kings. Nebre, wearing a long pleated kilt, kneels in worship before Re-Horakhty, a falcon-headed god of the sun and the sky. Above the two figures is the celestial boat that carried the moon disk across the sky each night. This cosmic imagery reflects Egyptians' association of the sun's daily journey through the sky and reappearance each morning with their desire for rebirth into an eternal afterlife.

This stele is one of more than forty works on loan to the Museum from the celebrated Egyptian collection of the Museum of Fine Arts, Boston. This collaboration, which began in the early 1990s, was renewed by the two museums last fall. Many of the works on view were discovered during the MFA's excavations in Egypt and Nubia in the early 20th century, including two impressive painted coffins, alabaster vessels from the Old Kingdom tombs at Giza, and exquisite ivory furniture inlays from Nubia. In addition, the loan includes works of ancient Greek, Roman, and Near Eastern art, also on view in the Museum's galleries.



Stele of Nebre  
Egyptian, New Kingdom,  
Dynasty 19, 1295–1186 B.C.  
Painted limestone  
h. 13 3/4 in., w. 9 1/4 in.,  
d. 2 1/2 in.  
Lent by the Museum  
of Fine Arts, Boston

## Asian Art

### The Curator Explains

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

These two ovoid covered jars, recently given to the Museum, are fine examples of the type of porcelain 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 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 glazes 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 decoration; 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.



Jars. China. Qing dynasty, mid-18th century. Porcelain with overglaze enamels.  
h. 9 3/4 in.; diam. 7 7/8 in. Gift of Nick and Gwen Clift in honor of Sam and Eileen  
Jacobs. Photography by Peggy Tenison.

## Latin American Art

### The Curator Explains

MARION OETTINGER, PHD,  
CURATOR OF LATIN AMERICAN ART

On a grant from the Mexican government, artist Miguel Covarrubias moved to New York in 1924 at 19 and befriended poet José Juan Tablada and photographer Carl Van Vechten, who introduced him to the city's influential artists, writers, and entertainers. He was fascinated with theater and the Harlem jazz scene, and became a top illustrator for *Vanity Fair* and *The New Yorker*.

The Museum has recently acquired Covarrubias' 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 1925. The Rockefeller caricature exemplifies Covarrubias' control of line and his ability to capture the personality of his subject.

In addition to being a sharp caricaturist, 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 Bali* (1936) and *Mexico South: Isthmus of Tehuantepec* (1946).

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.



Miguel Covarrubias, Mexican  
(1904–1957)  
*Portrait of John D.  
Rockefeller*, 1925  
Crayon, ink, and wash on  
paper, 14 x 10 5/8 in.  
Purchased with funds from  
the Mary Katherine Lynch  
Kurtz Fund for the Acquisition  
of Latin American Art  
Photography by  
Peggy Tenison





Matisse-inspired Art Bites cooking class.



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



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



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.

# Destination Hong Kong September 25, 2014



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



Dawn del Alamo and trustee Jorge del Alamo.



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Alexis Armstrong and Young Friends Chair Amanda Williams.



# Keeping Up with Jones Avenue

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

## Alamo Brewery

202 Lamar St.  
210.872.5589  
alamobeer.com

The original Alamo beer was invented in 1884 and made in the same Lone Star Brewery building that's housed the Museum since 1981, but the local brew disappeared upon Prohibition in 1918. Eleven years ago Eugene Simor began brewing his own Alamo Golden Ale in Blanco, and now brings San Antonio a craft micro-

brewery and beer garden beneath the Hays Street Bridge, a few blocks east of the Museum. The 18,000-square-foot bike- and pedestrian-friendly Lake[Flato complex includes a taproom, residences for visiting brewers, and rentable banquet space, and will host a rotation of food trucks. They began brewing December 5 and open to the public March 6. Toast the renewal of the neighborhood with a now truly local Alamo Golden Ale; expansion of the line to Pilsner, German Pale Ale, Amber Lager, and seasonal offerings is imminent.



## Texas Cheese Cellar

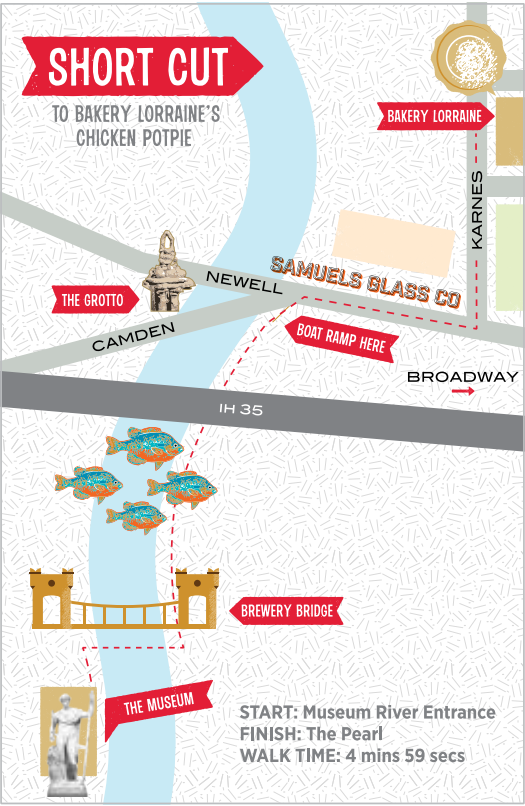
401 Pearl Parkway at Avenue A  
For more information, call  
Gaucha Gourmet: 877.837.0521

Turophiles, rejoice! The Italian-Spanish-Argentine Ciociari family, owners of Gaucha Gourmet, plans to open the Texas Cheese Cellar by March in the same Pearl complex as Stay Golden Social House. The

cellar will feature 200-plus artisanal cheeses from Europe, America, and Texas, including raw milk cheeses, for consumption on site or at home. "We're designing samplers with special selections for breakfast, lunch, and dinner," said Luciano Ciorciari. You'll also find wines, fine cured meats (like *jamón ibérico*), pâtés, honeys and fruit condiments, special cheese utensils, and a selection of gourmet groceries from around the world.



Have a new 78215 discovery, old favorite, or local mystery that we should check out?  
Write editor@samuseum.org



## Augie's Alamo City BBQ Steakhouse

909 Broadway St.  
210.314.3209  
augiesbbq.com

Augie's Barbed Wire Smokehouse in Brackenridge Park has expanded to a site close enough to the Museum to almost smell the smoke. Enjoy the same

ample portions of pit-smoked ribs, brisket, pulled pork, sausages, and sides sold at the original location, but here Augie Cortez also offers USDA Prime steaks, a full bar with signature drinks like the Horned Toad, and a "rabbit food" station where salads may be ordered under watch of a taxidermy "jackalope." While there's no shortage of parking, serious eaters will be grateful for the walk.

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as of September 30, 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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## Tributes

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

### In Honor

**James Letchworth**  
Ms. Beth Eidelberg

### In Memory

**Mr. Walter F. Brown Sr.**

Dr. and Mrs. Wilbur S. Avant Jr.  
Barrett Brothers Oil & Gas Inc.  
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Ms. Virginia Bartlett  
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Samuel W. Herr Revocable Trust  
Mr. and Mrs. Gerald A. Schwab  
Ms. Arleen West  
**Mrs. Mary Jo Klingeman**  
Ms. Claudia Huntington and Mr. Marshall Miller Jr.

## In Memoriam Fran Hicks

**Docent Emeritus Fran Hicks passed away last summer. Hicks, who was a San Antonio Museum of Art docent for more than twenty years, was instrumental in starting the first docent library. She also served as president, volunteered at events, toured, and led workshops.**

**“She was so joyful and always generous with her time,” said Katie Erickson, Director of Education. “She is greatly missed.”**

**In Fran's honor, the Museum docents are planting a tree on the grounds.**

### BACK COVER

**Handling with care:** the exhibitions staff reinstalling *Yogini* in the Indian Gallery.

*Yogini*

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



