

Drawing the Line

6 | Up Next



City Colorific

10 | New and Noted



SUMMER | 2018

ARTNOW

SAN ANTONIO MUSEUM of ART



Anatomy of an... [Ancient Egyptian Ibis]

Where to Find It: Fourth Floor, East Tower, *Egyptian Animal Mummies* Exhibition
Curator: Sarah M. Schellinger, Andrew W. Mellon Postdoctoral Curatorial Fellow

What kind of bird is this?

An ibis is a leggy waterfowl found in swamps, marshes, riverbanks, and coastal lagoons. Three species of ibis have been known to exist in Egypt, but the most valued to the ancient Egyptians was the African Sacred Ibis, which is extinct in modern Egypt.

What is this made of?

It's made of bronze and travertine (Egyptian alabaster), a form of limestone. The ancient Egyptians prized travertine and often used it to create sacred objects.

What is its religious importance?

The ibis was one of the animals associated with Thoth, the god of wisdom and patron of scribes (the bird's long beak looks like a reed pen). If you needed a favor related to writing or education, you could offer a mummified ibis at Thoth's temple.

Where did the figurine come from?

It's more than 2,000 years old and was likely a fixture on top of a coffin dedicated to Thoth, possibly at his cult temple at Khemenu (or Greek Hermopolis).

Is the stance important?

The ibis is in a walking position with his left foot forward. His powerful legs of cast bronze create an impression of strength and purpose.

Above:
Ibis
Egyptian, Late Period–Ptolemaic Period, 664–30 BC
Bronze and travertine (Egyptian alabaster), h. 4 15/16 in. (12.5 cm)
Gift of Gilbert M. Denman Jr. 91.80.141
Photography by Peggy Tenison

2017-2018
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Katherine C. Luber, PhD



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From the Director

Dear Members,

Fasten your seat belts—Spain is coming to town. Our major special exhibition, *Spain: 500 Years of Spanish Painting from the Museums of Madrid*, opens June 22.

Spanish artistic traditions are part of the formative influences on the culture of San Antonio, and that has continued, in different forms, in the modern era. With this exhibition, our members—and visitors—will have the chance to engage with extraordinary works of art as we celebrate our city's three-hundred-year past and look to its future. We are immensely grateful to our partners in Spain and the United States who understand the importance of this anniversary year to the city and were willing to share their treasured paintings for our community to enjoy.

You may see all things Spanish popping up other places in town as well (see the back cover) as the excitement of our exhibition has inspired a kind of Spain-a-mania.

On another Tricentennial note, if you haven't visited *San Antonio 1718* there's still time. It's the feature of Art Party on May 11 and is on view until May 13. Don't miss this outstanding exhibition, organized by curator Marion Oettinger Jr. And for anyone who loves science, archaeology, and art—or just unraveling an ancient mystery—I recommend *Egyptian Animal Mummies*, on view until July 1.

Many of you are taking advantage of the member perk that allows you to bring up to five guests for \$5 each general admission. We hope to see you and your friends soon and often this summer. Spread the word.

We count on your support and we thank you.

Katherine C. Luber, PhD
The Kelso Director

Katie



ARTNOW
SAN ANTONIO MUSEUM of ART
MEMBERS MAGAZINE

ON THE COVER: From the upcoming exhibition *Spain: 500 Years of Spanish Painting*
Ignacio Zuloaga (Spanish, 1870-1945)
Young Village Bullfighters (Torerillos de pueblo), 1906
Oil on canvas, h. 77 9/16 in. (197 cm); w. 60 5/8 in. (154 cm)
Museo Nacional Centro de Arte Reina Sofia, AS0819

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Cary Marriott

MANAGING EDITOR
Tatiana Herrera-Schneider

CONTRIBUTING EDITOR
Betsy Beckmann

EDITORIAL ASSISTANT
Emilie Dujour

DESIGNER
DVS Design

PHOTOGRAPHY: Kevin Barton, Betsy Beckmann,
Elizabeth Leland, Paola Longoria, Daniela Riojas,
Peggy Tenison

SPAIN

500 YEARS OF

SPANISH
PAINTING

FROM THE MUSEUMS OF MADRID

JUNE 22–SEPTEMBER 16, 2018 | COWDEN GALLERY

TWO CENTURIES BEFORE SAN ANTONIO’S BEGINNINGS IN 1718, Spain began its exploration of the Americas, driven by a desire for global dominance, religious expansion, and wealth. As one of the northernmost administrative centers of New Spain, San Antonio, like its sister cities throughout the Americas, incorporated Spanish influences into its arts and culture. Three hundred years later, San Antonio still draws upon that heritage as part of its tapestry of blended cultures.

Spain: 500 Years of Spanish Painting from the Museums of Madrid traces Spanish painting from the union of Queen Isabella and King Ferdinand in the late fifteenth century through the turn of the twentieth. More than forty paintings, drawn from distinguished public collections in Madrid including the Prado, the Sorolla, and the Reina Sofia, celebrate contributions of the Spanish pictorial tradition both to art history and our city. “Spain is one of the formative influences upon San Antonio. Over and over, motifs from Spanish art became part of the visual language of art made and used in New Spain,” said Katie Luber, Kelso Director, and exhibition co-curator, along with William Keyse Rudolph, Chief Curator/Marie and Hugh Halff Curator of American Art.

This dramatic survey includes portraiture, landscape from the earliest hints of naturalism to the impressionist and expressionist movements of the late nineteenth century, dramatic devotional painting, and still lifes. It includes the work of the great masters El Greco, Diego Velázquez, Bartolome Estéban Murillo, José de Ribera, Francisco Goya y Lucientes, Joaquín Sorolla, and Pablo Picasso, as well as important pieces by Juan de Flandes, Luis de Morales, Luis Madrazo y Kuntz, Antonio Mariá Esquivel, and Ignacio Zuloaga. None of these works have been seen in San Antonio and very few have previously been on view in the United States. Key loans from American museums add to the distinguished international mix and further tell the story of the active collecting of Spanish painting in the United States.

The Museum has undertaken this project with the support of the Spanish Embassy in Washington, DC, and the Ministry of Education, Culture, and Sport in Madrid.

This exhibition is organized by the San Antonio Museum of Art and presented by Bank of America. It is generously funded by Carlos and Malú Alvarez, American Airlines, The Brown Foundation, and the Elizabeth Huth Coates Foundation of 1992.

This exhibition is supported by the City of San Antonio’s Department of Arts & Culture and an indemnity from the Federal Council on the Arts and the Humanities.



RIGHT:
El Greco (Doménikos Theotokópoulos) (Greek, 1541-1614)
The Annunciation (La Anunciación), ca. 1596-1600
Oil on canvas, h. 44 7/8 in. (114 cm); w. 26 3/8 in. (67 cm)
Museo Thyssen-Bornemisza, Madrid, 171 (1954.1)



Speak, Memory



➤ **MOTHER-OF-PEARL BUTTONS, LEAD, AND EMBROIDERY HOOPS** are some of the wide-ranging materials Marilyn Lanfear uses to tell her stories. Motivated by personal family history and the urge to preserve memories, Lanfear’s body of work is a testament to her rich Texas heritage and her industrious spirit. Whether by assembling a collection of carved wooden shelves or soldering a blouse made of lead, Lanfear demonstrates a dedication to the process of art making, techniques, and materials. She elevates the everyday to speak to a common, shared experience both through the presence of objects and through what, or whom, is missing.

Lanfear was born in Waco, Texas, in 1930 and raised in Corpus Christi. After completing her MFA at UTSA in 1978, she moved to New York and then Seattle, before returning home to San Antonio. This fall, the Museum will present a selection of the artist’s works spanning over three decades, curated by Curatorial Associate Lana Meador. While her family’s narratives are the point of departure, Lanfear’s symbolic use of imagery and materials calls forth universal themes—such as identity, the importance of place, and memory—which resonate with all of us.

Marilyn Lanfear
August 24–November 11, 2018
4th Floor, Special Exhibitions Gallery

Marilyn Lanfear (American, born 1930), *Diana's Huipil with Una Talla and Handwoven Labels*, 1987, h. 57 in. (144.8 cm); w. 29 in. (73.7 cm); d. 21 in. (53.3 cm), San Antonio Museum of Art, Anonymous Donation, 95.11.

The Modernist



Drawing is the path of all movement Great and Small.
Drawing is the path made visible.
—John Marin, unpublished notes

➤ **FOR THE AMERICAN MODERNIST JOHN MARIN** (1870–1953), best known for his luminous watercolors of rural Maine and urban New York, drawing was central. *Becoming John Marin: Modernist at Work* will offer the viewer an inside look at the process behind his abstract watercolors and etchings.

Selected primarily from the outstanding collection of 290 drawings and watercolors donated to the Arkansas Arts Center by Norma Marin, the artist’s daughter-in-law, in 2013, the exhibition features rarely exhibited studio working drawings alongside finished pieces. *Becoming John Marin* spans nearly every aspect of the artist’s long career as he transformed from an avid young draftsman to the famed modernist who showed each year in Alfred Stieglitz’s succession of Manhattan galleries.

The works vary from dynamic depictions of Manhattan structures and Maine landscapes to lesser-known pieces based on figures: portraits, bustling urban crowds, and circus animals and performers in motion.

Organized by the Arkansas Art Center in Little Rock, the exhibition will be accompanied by a fully illustrated catalog of the center’s complete, newly conserved John Marin Collection.

Becoming John Marin: Modernist at Work
October 26, 2018–January 20, 2019
Cowden Gallery

John Marin, American (Rutherford, New Jersey, 1870–1953, Cape Split, Maine), *Buildings, Downtown New York*, circa 1925, watercolor and graphite on paperboard, 6 x 5 in., Arkansas Arts Center Foundation Collection: Gift of Norma B. Marin. 2013.018.163

SAN ANTONIO MUSEUM of ART

CALENDAR

MAY 2018



EVERY WEEK

Gallery Talk: Museum Highlights

Tuesdays | 4:30–5:30 p.m.

Sundays | 11:00 a.m.–12:00 p.m.

Great Hall | Free

Gallery Talk: Special Exhibitions

Tuesdays | 5:30–6:30 p.m.

Sundays | 12:00–1:00 p.m.

Free for members or with Special Exhibition admission

Meditation in the Japanese Gallery

Saturdays | 10:15–11:00 a.m.

Free with Museum admission | Cushions and stools are provided.

SKETCH ANY DAY. ANY TIME.

Connect with our collections through the tradition of sketching in the galleries. Check out a sketch pad, pencils, and sketching guide from the Museum Shop or bring your own. No charge.



LECTURES

Tourists and the Missions' Changing Scene with Lewis and William Fisher

Friday, May 4 | 6:30–7:30 p.m.

Free | Doors open at 6:00 p.m.

Kaleidoscopic changes in the missions' appearance since Spanish times were captured by artists' brushes (see above) and then by cameras toted by professionals and tourists alike. Bill Fisher will interview his father Lewis Fisher about this changing scene and will illustrate the conversation with images drawn from his personal collection. Lewis Fisher is a former newspaper and regional book publisher and author of two books about the Spanish missions of San Antonio. Bill Fisher is a local attorney and passionate book collector, and has spoken and written about early 20th-century Spanish language publications from San Antonio.

Our auditorium seating is limited and first come, first served. Please arrive early.

SPONSOR SUPPORT

Family Programs have been generously underwritten by grants from the John L. Santikos Charitable Foundation Fund of the San Antonio Area Foundation, and the Faye L. and William L. Cowden Charitable Foundation.

Lectures are made possible by generous support from the Gloria Galt Endowment for Special Latin American Programs.

GALLERY TALKS



Art to Lunch

May 3 and 17 | 12:30–1:00 p.m.

Free for members | \$5 non-members

Take a bite out of your lunch hour with a two-object tour to feed your artistic appetite. Bring your own lunch to enjoy in our courtyard or buy it down the street at Rosella or The Luxury.

Art Fit: Art + Yoga

Tuesday, May 8 and May 22 | 6:00–7:00 p.m.

Free for members | \$5 non-members

Pre-register: samuseum.org/calendar

Go from the galleries to your mat after a 5-10-minute art talk for an all-levels vinyasa flow. Dress comfortably and bring a yoga mat and water bottle. All classes are led by certified instructors from MBS Fitness. Classes are held in the Sculpture Garden or the River Pavillion, in case of rain.

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

Break It Down: One Object, 30 Minutes

Tuesday, May 1 and May 15 | 6:30–7:00 p.m.

Free | RSVP at samuseum.org

Got a minute (or 30)? The average person spends 18 seconds in front of a work of art. Spend some quality time with Museum favorites through slow-looking gallery games and conversation. Each session will focus on breaking down the formal and informal elements of one work of art through discussion, games, and other gallery activities.

Multisensory Tours for the Visually Impaired

Saturday, May 5 | 10:00–11:30 a.m.

Free | Advance registration required: 210.978.8138



Docent-led tours include descriptive language, touch, sound, and smell. Guide dogs, sighted companions, and all visitors welcome. For more information visit samuseum.org.

Welcome Tours: It's Art in Any Language

Saturday, May 19 | 10:00–11:30 a.m.

Free | Translators welcome

The Museum welcomes newcomers to the city and the United States. Take one of our art tours then learn about the Museum's programs and enjoy conversation. Please note: Tours are in English but geared towards non-English speakers.

Grossology Tour: How Mummies Are Made

Tuesday, May 8 | 6:30–7:30 p.m.

Free | Space is limited

Ever wondered how mummies became mummies? Want to hear the gory details? Then this tour is for you! Learn about the mummification process and meanings behind the ancient Egyptian practice in this gallery talk featuring *Egyptian Animal Mummies* and objects in our permanent collection.



Andrew W. Mellon Postdoctoral Curatorial Fellow Sarah Schellinger with falcon mummy.

ABOVE LEFT:

Mission San Jose

Jean Louis Theodore Gentilz

ca. 1880-1890

Oil on canvas with frame: h. 25 1/2 in. (64.8 cm); w. 34 in. (86.4 cm)

Lent by St. Mary's University, San Antonio

L.2012.3.3

FOR FAMILIES

(Free for children 12 and under)



Family Day: See + Do: Hello, Mummy!

Sunday, May 6 | 1:00–4:00 p.m.

Meet in Great Hall | Free with museum admission

Walk like an Egyptian to this fun-filled family day inspired by the special exhibition *Egyptian Animal Mummies*. Write your name in hieroglyphs, paint Egyptian designs, and wrap your own mummy animal sculpture as you explore the world of ancient Egypt.

Art Crawl: The Wonder of Nature

Tuesday, May 10 | 10:00–10:45 a.m.

Free with Museum admission

Bring your babies into the galleries. Art selections enhance parent-child interactions. Includes group play and social time.

Playdates (Ages 2–4)

First and Third Wednesdays | 10:00–10:45 a.m.

Free with Museum admission | Space is limited

Cultivate, nurture, and inspire creativity through stories, gallery activities, hands-on art, movement, and music.

- May 2 | Herakles the Hero
- May 16 | Hello, Hippo!



New! Tricentennial Totes and Egyptian Animal Mummy Backpacks are loaded with items that bring art to life for children ages 5 to 8. Check them out with no charge at the Shop.

SPECIAL EVENTS

Arts for All FREE Day

Friday, May 4 | 10:00–9:00 p.m.

Free general admission

The Museum invites everyone to celebrate San Antonio’s Tricentennial and the arts with FREE general admission to the Museum.

Art Party: San Antonio 1718

Friday, May 11 | 6:00–8:00 p.m.

Gallery Talks | 5:30, 6:15, and 7:15 p.m.
Free with Museum admission | Cash bar

Music: Los de Esta Noche | Cocktails: The Esquire Tavern

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

Tea: Talk and Tasting with Snug Tea

Saturday, May 19 | 2:00–5:00 p.m.

\$35 members | \$45 non-members
Register at samuseum.org/calendar

Explore the history and culture of tea in Asia during a gallery talk followed by a three-course tea tasting and elegant food pairings with Mimi Faubert of Snug Tea. See the full menu on our website calendar.

Film on the Green

Friday, May 18 | Sundown | West Courtyard

Pack a picnic or grab a bite from the food truck, and enjoy a film on the moonlit lawn with your friends (bring chairs or a blanket). Cash bar on site. Please no outside alcohol. In partnership with Slab Cinema.

Pre-Film Gallery Talk: The Curse of the Mummy
Tour 1: 7:00–7:30 p.m. **Tour 2:** 7:30–8:00 p.m.
Meet in the Great Hall | Free with Museum admission
Space is limited.

The Mummy (1932) 73 min.
Sundown | Free with Museum admission

Hear a gallery talk on how an ancient Egyptian funerary practice unraveled into popular culture. Then head to the lawn to enjoy a classic film example, the black-and-white thriller *The Mummy*. A prince who is brought back to life after nearly 3,700 years wreaks havoc upon the archaeologists who disturbed his tomb.



MAY IS MEMBER APPRECIATION MONTH!



Thank you for your continued support and participation in our programs! As a member, please enjoy these month-long perks:

20% Discount in the Museum Shop*
\$10 Discount on gift membership purchases with promo code GIFT2018

Enter to win: Check us out on Facebook and at the May 11th Art Party for a chance to win special prizes in our members-only drawing.

Members-Only Tour: San Antonio 1718

Saturday, May 5 | 2:00–3:00 p.m.

Free for Members | RSVP: samuseum.org/calendar

Members will enjoy light refreshments and a docent-led tour of the Tricentennial exhibition San Antonio 1718.

CORPORATE PARTNER DAYS

Thank you to our generous Corporate Members!
Corporate Circle Members (all staff with company ID and one guest) will receive free general admission in May and a \$10 discount on personal membership purchases.

*Applies to regular priced items only and excludes the Special Exhibition Shop

Visit samuseum.org for calendar updates

EVERY TUESDAY & SUNDAY

Gallery Talk: Museum Highlights

Tuesdays | 4:30–5:30 p.m.

Sundays | 11:00 a.m.–12:00 p.m.

Gallery Talk: Special Exhibitions

Tuesdays | 5:30–6:30 p.m.

Sundays | 12:00–1:00 p.m.

EVERY SATURDAY

Meditation in the Japanese Gallery

Saturdays | 10:15–11:00 a.m.

13 | SUNDAY

Exhibition Closing: San Antonio 1718

15 | TUESDAY

Break It Down: One Object, 30 Minutes

6:30–7:00 p.m.

16 | WEDNESDAY

Playdates: Hello, Hippo!

10:00–10:45 a.m.

17 | THURSDAY

Art to Lunch

12:30–1:00 p.m.

Free for members | \$5 non-members

18 | FRIDAY

Pre-Film Gallery Talk: The Curse of the Mummy

Tour 1: 7:00–7:30 p.m.

Tour 2: 7:30–8:00 p.m.

Film on the Green: The Mummy (1932)

Sundown | West Courtyard

Free with Museum admission

EXHIBITION OPENINGS & CLOSINGS

San Antonio 1718: Art from Viceregal Mexico

On view until May 13, 2018

Egyptian Animal Mummies: Science Explores an Ancient Religion

On view until July 1, 2018

Spain: 500 Years of Spanish Painting from the Museums of Madrid

June 22–September 16, 2018

Marilyn Lanfear

August 24–November 11, 2018

Becoming John Marin: Modernist at Work

October 26, 2018–January 20, 2019

MAY

1 | TUESDAY

Break It Down: One Object, 30 Minutes

6:30–7:00 p.m.

2 | WEDNESDAY

Playdates: Herakles the Hero

10:00–10:45 a.m.

3 | THURSDAY

Art to Lunch

12:30–1:00 p.m.

Free for members | \$5 non-members

4 | FRIDAY

Arts for All FREE Day

10:00 a.m.–9:00 p.m.

Lecture: Tourists and the Missions' Changing Scene with Lewis and William Fisher

6:30–7:30 p.m.

Free | Doors open at 6:00 p.m.

5 | SATURDAY

Multisensory Tours for the Visually Impaired

10:00–11:30 a.m.

Free | Register: 210.978.8138

Just for Members Tour: San Antonio 1718

2:00–3:00 p.m.

Free for members | RSVP: samuseum.org/calendar

6 | SUNDAY

Family Day: See + Do: Hello, Mummy!

1:00–4:00 p.m.

8 | TUESDAY

Art Fit: Art + Yoga

6:00–7:00 p.m.

Free for members | \$5 non-members

Voices of the 18th Century

6:00–7:00 p.m.

Grossology Tour: How Mummies Are Made

6:30–7:30 p.m.

10 | THURSDAY

Art Crawl: The Wonder of Nature

10:00–10:45 a.m.

11 | FRIDAY

Art Party: San Antonio 1718

Party: 6:00–8:00 p.m.

Gallery Talks: 5:30, 6:15, and 7:15 p.m.

19 | SATURDAY

Welcome Tour: It's Art in Any Language

10:00–11:30 a.m.

Free

Tea: Talk & Tasting with Snug Tea

2:00–5:00 p.m.

\$35 members | \$45 non-members

Register at samuseum.org/calendar

22 | TUESDAY

Art Fit: Art + Yoga

6:00–7:00 p.m.

Free for members | \$5 non-members

MAY

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		



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.

NEW & NOTED

Museum Hosts Record Day

The Museum broke a record on March 13 during Free Spring Break Family Day. Themed “City Colorific,” the day was inspired by the Tricentennial and *San Antonio 1718*. Close to 4,500 visitors of all ages made San Antonio River paintings and prickly pear collages and enjoyed Aztec dance by Ameyaltónal Tejatlán (below) and music by Mariachi Jazmin. Local street choir From Those Who Follow the Echoes and San Antonio Dance Umbrella animated the galleries and outdoor spaces with original music and choreography. Meanwhile, inside the Hops House, the *City Colorific* student art exhibition, which drew inspiration from the city’s past, present, and future, was on view. More than 200 students participated from 16 schools.



Students Take Unforgettable Field Trip



In March, NBA Spurs point guard Patty Mills organized a field trip to the Museum for 75 fourth- and fifth-grade students from the Young Men’s Leadership Academy. They toured the Lam Collection of Australian Aboriginal Art, created art, and gathered for a Q & A in the auditorium. When one student asked how Mills handles hecklers, his response was clear: Brush it off your shoulder and keep moving forward. Mills extends his commitment as a role model through his children’s book series *Game Day!* The students, who performed a traditional Indigenous Australian dance in the Great Hall in Mills’s honor, received a signed copy of one of his books along with a free family pass to the Museum. Worth a watch: the video of the dance on the Spurs Facebook page.

Curators Sano and Yuan Travel to China

Any exhibition is years in the making. Relationships are formed; groundwork is laid; ideas are formulated. In March, Coates-Cowden-Brown Senior Advisor for Asian Art Emily Sano, Assistant Curator Shawn Yuan, and Board member Roxana Richardson visited China to build long-term partnerships with major Chinese museums. They met directors and senior staff from the Inner Mongolia Museum, the Capital Museum of China, the Palace Museum, the Emperor Qinshihuang’s Mausoleum Site Museum (right), the Shaanxi History Museum, and the Suzhou Museum. “Our Chinese colleagues were most hospitable and open to working on exhibitions together, as well as research and personnel exchanges,” said Sano. Many institutions hope to send their exhibitions to the American Southwest, not just the East and West coasts. “The trip helped promote the Museum as a leader in presenting Asian arts on national and international levels,” said Yuan.



Public Responds to Sacred Art in Museum’s Secular Setting

Gallery attendants in the *San Antonio 1718* exhibition have noticed that many visitors respond to religious art in a devotional fashion. Groups of contemporary Franciscan friars and sisters have toured the exhibition and shared their insights on the theological messages in much of the art related to their order. Other visitors have taken a more folk-religious approach to the statue of Saint Anthony of Padua in the Great Hall. Patron saint of our city, Saint Anthony is also traditionally petitioned in Mexico by those in search of a soul mate. The faithful bring thirteen identical coins to leave at the base of the image of the celestial matchmaker in anticipation of the miracle. At the Museum, coins have been found on the narrow ledge of the vitrine protecting the sculpture. Other petitioners sealed their offering in an envelope and placed it in the contributions box by the front door—a modification that the staff greatly prefers for the protection of the artwork



Staff Members Are Artists, Too

People often choose to work at the Museum because they love art. Many are also accomplished artists themselves. Educator Carrie Avery, Art Preparators Jason Kirkland and Eric Mathis, and At&T Director of Education Noël Bella Merriam were all tapped for the six-part, six-venue Tricentennial exhibition *Common Currents: 300 Years, 300 Artists* (on view at Blue Star Contemporary and the Mexican Cultural Institute until May 7). Gallery Attendant Deirdre Ford received a solo exhibition, *Kinetic*, at Corporate Arts Studio, Blue Star Arts Complex and Gallery Attendant Laura Arro is working on a career as an illustrator (see below).





Marion Oettinger has shared his tremendous knowledge, passion, and dedication with the San Antonio Museum of Art for thirty-three years. His contribution to the Museum has been immeasurable, curating forty-five special exhibitions—including *Retratos: 2,000 Years of Latin American Portraits* and *San Antonio 1718: Art from Viceregal Mexico*—and growing the Latin American Art Collection into one of the most comprehensive in the country. He will be sorely missed when he retires on June 1. Oettinger will become Curator Emeritus of Latin American Art.

7 Questions for...

MARION OETTINGER JR. PhD, Curator of Latin American Art

Did you start out wanting to be a curator?

In 1964 I was a less-than-stellar undergraduate at the University of North Carolina and went to Mexico City, planning to knock out a few core curriculum credits at the University of the Americas. I spoke no Spanish and had never been to Latin America, but a course with the anthropologist Robert Dukes on the cultures of ancient Mexico made everything come alive for me. Mexico completely grabbed me: the warmth of its people, the historical depth of its culture, and the range of its Indigenous people.

So how did your interest in art evolve?

While researching my doctorate in anthropology, I lived for a year in the state of Guerrero with the Tlapanec, an Indigenous people relatively isolated in mountainous terrain. I became fascinated with how art was used in their society, be it dress, statues, masks, or even some Pre-Columbian material that had been preserved in their culture. Studying how a culture represents itself in art and uses works of art can reveal more about a people than hours of interviewing and compiling genealogies.

How did you come to the Museum?

After a well-received exhibition on Mexican masks that I organized for the Meridian International Center in Washington, DC, the Museum asked me to apply to be Curator of Folk Art for the Nelson A. Rockefeller and Robert K. Winn collections in 1985. The Museum had recently opened in 1981, and overall, the collections were still relatively small—we only occupied the two main towers, and what is now the Roman gallery was still a boiler room with a dirt floor.

How does your training as an anthropologist affect your approach as a curator?

I'm interested in material culture—in objects and how they function in people's daily lives, in their religious, social, and economic practices. An object is never just aesthetic. How and why it is valued in a culture fascinates me. I also think it essential to know the history and the language of the culture you focus on and get those stories as directly as possible.

What is your favorite part of the job?

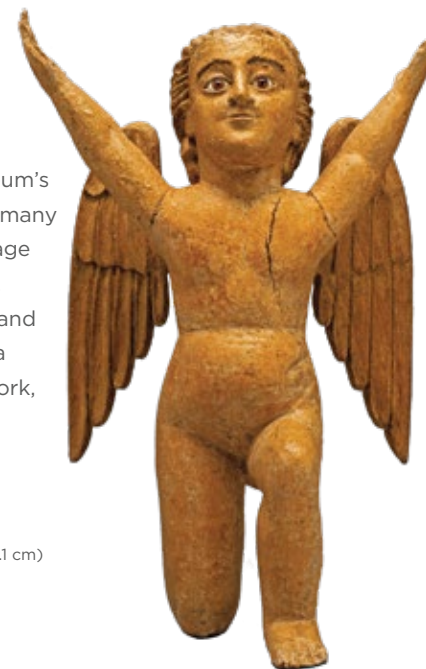
I love traveling to put together an exhibition. You start out with an idea of what you hope to find and how you might present it, but once you arrive in your research area you learn things that take you in wholly different, exciting directions. And I love working with the art historians and archaeologists in the museums of Mexico and other parts of Latin America.

You served as Interim and Kelso Director from 2004 to 2011. What was that like?

It was a thrill and an honor to serve as director, but quite a challenge to be a curator at the same time. You get completely absorbed. There are some different skill sets involved, but as with curating, much of what a director does is about making connections, tending relationships, and telling the Museum's story in an accurate and moving way.

What do you consider the highlight of your career?

The most important project of my career was the establishment of the Nelson A. Rockefeller Center for Latin American Art. I am proud that the Museum's Latin American art collection covers so many centuries and registers of the rich heritage of the majority of San Antonio's people. And in the end, I've enjoyed such deep and lasting friendships—and even acquired a number of godchildren—through this work, both here and in Mexico.



Cherub, 18th C.
Central Spain
Wood, glass
h. 16 ½ in. (41.9 cm); w. 10 ¼ in. (26 cm); d. 6 ¾ in. (17.1 cm)
San Antonio Museum of Art,
Gift of Peter P. Cecere;
99.21.3
Photography by Peggy Tenison

Art Scene





1. Kelso Director Katie Luber with Charles Talbot, Professor of Art History Emeritus at Trinity University; Sussan Siavoshi, Cox Professor of Political Science at Trinity University; and Marion Oettinger Jr., Curator of Latin American Art, at the opening of *San Antonio 1718*.
2. Gerald Poyo, O'Connor Chair for the History of Hispanic Texas and the Southwest at St. Mary's University, scrutinizes a painting in *San Antonio 1718*.
- 3, 6, 7. Visitors explore *San Antonio 1718*.
4. City Councilman Roberto Treviño and Monica del Arenal, Director of the Instituto Cultural de México.
5. Board members Rosario Laird and Katherine McAllen with the 12th Marquesa and Marqués de Aguayo, Marta and Ramón del la Plaza y Bringas, direct descendants of the Marqués so crucial to San Antonio's founding.
- 8-15. Families enjoy music, dance, artmaking, and a student art exhibition at a "City Colorific" family day that broke attendance records.
16. Spurs point guard Patty Mills chats with students from Young Men's Leadership Academy on a special field trip to the Museum.

Keeping Up with Jones Avenue

FINDS AND CURIOSITIES IN WALKING OR BIKING DISTANCE OF THE MUSEUM



1] EARL ABEL'S — 0.7 miles
1639 Broadway | 210.822.3358
earlabelssa.com

Earl Abel's is back on Broadway. Silent-film organist Abel opened a ten-seat diner on Main Street in 1933, driven out of a job by the "talkies." The restaurant moved from its iconic 1940 building on Hildebrand and Broadway to make room for a luxury condo tower in 2006 and has spent the ensuing years on the Austin Highway. Now a streamlined Earl is near the Pearl, with a more contemporary interior, trimmed-down menu of classics, and counter ordering rather than full table service. The food retains all its retro comfort, from spicy or regular fried chicken and mac and cheese to towering pies. The restaurant's multitude of beloved "dad-humor" signs, bristling with puns and coffee-shop wisdom, have inspired eye rolls in generations of San Antonio adolescents: some of the best are painted on the new walls.

2] STILL GOLDEN SOCIAL HOUSE — 0.8 miles
1900 Broadway | 210.616.2212
facebook.com/StillGoldenSH

What do you do when your bar is razed for construction of a ten-story office building? If you're the owners of Stay Golden, a Pearl-area watering hole named in honor of Golden Gloves boxing, you come up fighting. The Boulevardier Group has resurrected the best of its former bar in Still Golden, with new digs on the corner of Broadway and Grayson that feature more indoor space, arcade games, sports screenings, and a wrap-around porch that brings the party almost to the street. The seasonal \$8 cocktails still pack a punch, the beer still flows freely, and the Chiflada food truck provides an elevated take on fresh, local bar snacks.

3] THE SHOP AT THE SAN ANTONIO MUSEUM OF ART — 0 miles
200 W. Jones Ave. | 210.978.8140
samuseum.org/shop

Kiriko, an Oregon team that repurposes centuries-old Japanese denim and kimono fabric in modern designs that range from scarves to jackets, ties, handbags, and jewelry, has a subtle appreciation for the history of cloth that lets it sing out in wholly new contexts. Available at the Shop this summer, these carefully crafted pieces recall a time when cloth was hand woven, dyes were seasonal, and fabric evoked a time and a place—the antidote to disposable mass-produced clothing.

4] THE VINTAGE BOUQUET BAR — 0.8 miles
303 Pearl Pkwy., #104 | 210.510.8852
thevintagebouquetbar.com

Oddly enough, it all started with chickens. Ashley Mauricio-Flores wanted to raise them and build garden beds in her quarter-acre yard in Converse. She wheedled permission from the city, grew and learned, then two years later she and her husband Roger bought a larger property in Southerland Springs and started the Vintage Heart Farm, where they produce field-cut flowers and Irish Dexter cattle. Now Mauricio-Flores has opened the Vintage Boutique Bar in the Pearl, where she features creative arrangements of seasonal flowers, locally sourced whenever possible, and floral and botanical gifts. Rely on the undeniable skills of her "floristas" or compose your own bouquet on the spot. Vintage also offers a range of themed flower arranging classes.

5] ARMADILLO BOULDERS — 0.2 miles
1119 Camden St.
armadilloboulders.com

Joe Kreidel and Michael Cano grew up together in San Antonio. Michael ended up in banking in New York; Joe traveled the U.S. and the world rock climbing. Now they've moved their families home and teamed up to offer the city its first modern dedicated climbing gym. "Bouldering not only gives you a full-body workout that exercises your brain and spatial awareness, it's a very social activity," said Cano. "People talk technique with the person next to them and end up friends." This family-friendly gym is not just for the hard core: The holds on which you climb are color coded, allowing the climber to navigate "problems" plotted by level of difficulty, and will be reset frequently to present new challenges. No ropes are needed: there's a soft crash pad for learning from your mistakes. Scheduled to open around Memorial Day, Armadillo will have more than 5,200 square feet of climbing terrain, full locker rooms and showers, and classes from Southtown Yoga Loft and Pilates Suite Southtown.

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as of January 31, 2018

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as of January 31, 2018

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as of January 31, 2018

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In Memoriam: Patsy Steves

The San Antonio Museum of Art mourns the passing on February 18, 2018, of Allierose Patricia Galt Steves, known to us as “Patsy,” whose vision and generosity were so important to the Museum’s growth over four decades. “Patsy’s passion shaped our Museum in profound ways.” said Kelso Director Katie Luber. “Her devotion to Latin American folk art was unparalleled, as was her love for the culture and heritage of Mexico.”

Patsy was a Life Trustee of the Museum and central to the foundation of the Nelson A. Rockefeller Center for Latin American Art. Her forward-thinking insistence that donors who fund a collection also set up a curatorial endowment continues to sustain the Latin American Art program and led to similar endowments by Gilbert M. Denman Jr. for Art of the Ancient Mediterranean and by Lenora and Walter F. Brown for Asian Art. She endowed an introductory gallery for Latin American Art and, with Claire Golden, founded the legendary Bazar Sabado, which for over fifteen years raised crucial funds for art acquisitions, lectures, and programs. With her late husband, Marshall T. Steves Sr., Patsy acquired the iconic *Urrutia Arch* for the Museum and donated her extensive folk art library, built in more than fifty years of collecting. In 1997, Patsy and Peggy Mays brought the popular decorative arts Mays Symposium to the Museum, which continues today.

“Patsy was enormously creative, generous of spirit, and always optimistic about the power of people to change things for the better,” said Curator of Latin American Art Marion Oettinger Jr. “The Museum has lost a good friend. We are grateful for all she has given and the many positive ways in which she has affected our lives.”



Patsy and Marshall Steves at the dedication of the *Urrutia Arch*.

READY, SET, MARK
YOUR CALENDAR

SAN ANTONIO MUSEUM of ART

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ARTS FOR ALL
May 4 | Tricentennial FREE Day



LAST CHANCE!
May 13 | San Antonio 1718 Closing



THE MUMMY
May 18 | Film on the Green

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SAMUSEUM.ORG

BELOW:
Joaquín Sorolla y Bastida (Spanish, 1863-1923)
View of Toledo (Vista de Toledo), 1912
Oil on canvas, h. 27 9/16 in. (70 cm); w. 40 3/4 in. (103.5 cm)
Fundación Museo Sorolla, Madrid, 00992

SUMMER OF SPAIN JUNE 22-SEPTEMBER 16, 2018

In celebration of *Spain: 500 Years of Spanish Painting from the Museums of Madrid*, the Museum will present an outdoor festival of poetry, music, food, films, and dance every Tuesday evening throughout the summer. Look for details on all our programming including a Spanish art history lecture series in your “Summer of Spain” calendar, coming in June (or check the website). Around town, find other great programs inspired by *Spain* at the Pearl, the Culinary Institute of America, Guadalupe Cultural Arts Center, Southwest School of Art, Casa de España, and H-E-B. *Viva España!*

