A mummy from Roman Egypt?
That’s right. Three-thousand-year-old customs die hard, so even after the Romans took over Egypt in 30 BC, some of its inhabitants kept right on mummifying their dead.

What’s it made of?
The mask is made of *cartonnage*, a material consisting of layers of linen soaked in animal glue and shaped over a solid form. There’s a thin outer layer of plaster that was then painted and gilded.

Whose wing is this?
A scarab beetle spreads its colorful wings protectively over the top of the mask.

What’s going on here?
On both sides of the mask, the deceased man stands with his hands raised in adoration before Osiris, the god of the dead. The deceased is accompanied on the left by the jackal-headed god Anubis, and on the right by the falcon-headed god Horus.

Why is his face gold?
The gilded face connects the deceased man to the sun god, Ra, whom the Egyptians believed had skin covered in pure gold.
From the Director

Dear Members,

We're ready for a busy fall season. The Contemporary Galleries have been de-installed (no small feat with so many large-scale works) for the groundbreaking exhibition 28 Chinese, which features work by contemporary Chinese artists produced since the beginning of this century. The exhibition comes from Don and Mera Rubell, whose collection illuminates the current artistic awakening in China—work that has been largely invisible to many U.S. audiences until now.

28 Chinese begins in the Cowden Gallery and overflows into five other galleries as an immersive experience for our visitors. We like to say that our Museum is where east meets west and ancient meets modern—how true that is for this exhibition. Come explore the questions 28 Chinese suggests about time, place, politics, environment, and humanity—then see the parallels in the rest of the Museum.

Summer, now on the wane, is a time when many of us steal away from our daily lives to see new places, perhaps new artworks, and to gather family and friends for a restorative break. The Museum can be that respite all year long. Bring a friend or family member and savor a vacation from the hustle-bustle of daily life.

Katie

Katherine C. Luber, PhD
The Kelso Director
On Now

28 CHINESE
中华廿八人

COWDEN, CONTEMPORARY, AND JAPANESE GALLERIES
Walk through Zhu Jinshi’s monumental, delicate, 49-foot Boat, made from more than 8,500 sheets of calligraphy paper strung on bamboo rods and suspended from the ceiling with thread. Inside the overturned hull ambient sounds soften, light refracts, and a meditative space emerges, enlivening the viewers’ experience of artwork in a gallery.

Comprised of works that engage with issues of time, process, materiality, and history, 28 Chinese “asks us to question any preconceived ideas about what art from China looks like,” says Anna Stothart, Brown Foundation Curator of Modern and Contemporary Art. Organized by the Rubell Family Collection in Miami, the exhibition includes internationally renowned artists such as Ai Weiwei, as well as talents never before shown in Texas.

The Rubells own one of the largest, private contemporary art collections in the world. Mera and Don Rubell and their son Jason took six trips to China from 2001–2012, visiting over one hundred artists’ studios in seven major capitals and acquiring work from twenty-eight artists.

28 Chinese includes paintings, sculptures, photographs, videos, and installations that will occupy six gallery spaces throughout the museum. Each space will focus on a specific theme, genre, or artwork. The primary themes are social and political activism in art, new traditions in landscape, contemporary portraiture, and abstraction, “Contemporary artists have the ability to re-examine traditional modes of art-making in order to redefine strict distinctions between genres and media,” said Stothart. “These loose groupings—within which there is clear overlap—offer thematic connections among the diverse works in 28 Chinese and invite visitors to re-engage with the historical works in our collection that perhaps will now be viewed in a new, and exciting, light.”

A fully illustrated catalogue with texts from all the artists in Chinese and English accompanies the exhibition.

This exhibition is generously supported by the Koehler Foundation, Bank of America, N.A., Trustee, and the E. Rhodes and Leona B. Carpenter Foundation.

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Left and table of contents:

Above: Wang Guangle
130905
2013
Acrylic on canvas
57½ x 57½ in. (146 x 146 cm)
Courtesy of the Rubell Family Collection, Miami
Photography by Chi Lam

Above right: Zhang Huan
To Raise the Water Level in a Fishpond (Close-Up) 1997
C-print on Fuji archival paper, Ed. 14/15
40⅔ x 62⅜ in. (102.9 x 153.7 cm)
Courtesy of the Rubell Family Collection, Miami
Photography by Chi Lam

 KNOW MORE
Lecture: The Rubells on 28 Chinese Sunday, September 27 | 3 p.m.

EXHIBITION GALLERY TALKS
Tuesdays | 5:30–6:30 p.m.
Sundays | 12:00–1:00 p.m.

ARTNOW
HE WAS A PEOPLE PERSON,” said Curator of Latin American Art Marion Oettinger Jr. of José Miguel Covarrubias, “with an intuitive sense of design, the spirit of the moment, and the character and motivation of people.” The artist evokes many uses of the Spanish word **genio**, particularly in the genius of his work across disciplines.

Born in Mexico City in 1904 and largely self-taught, Covarrubias moved to New York at 19, where he quickly fell in with the creative and intellectual “Smart Set” of the early ‘20s and became a devotee of the Harlem jazz scene.

Covarrubias’ wry, stylishly linear celebrity caricatures for the *New Yorker* and *Vanity Fair* in the 1920s and ’30s captured that generation and influenced many artists to follow. He became one of the most important artists of the first half of the 20th century, distinguishing himself internationally as a painter, set designer, caricaturist, ethnologist, writer, cartographer, and illustrator.

His ethnographies on Bali (1937) and the Isthmus of Tehuantepec, Mexico (1946) were both groundbreaking scholarship and popular bestsellers—the first one inspired the Bali craze of the late ’30s and early ’40s. In all, he wrote and illustrated over fifty books on cultures around the world.

*Miguel Covarrubias: Culture and Caricature* spans the artist’s thirty-year creative life with 125 drawings, watercolors, gouaches, rare books, and paintings. “The exhibition shows every aspect of a brilliant renaissance man,” said Oettinger.

Historical photographs and a selection of Mexican folk art from the Museum’s collection—a passion he shared with longtime friend Nelson A. Rockefeller—enhance the exhibition.

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**Left:**
Miguel Covarrubias
Mexican, 1904–1957
Female Bust (detail), 1945
Watercolor on paper, h. 10½ in. (26.7 cm); w. 5½ in. (14 cm)
Gift of Jonathan Williams and Kiska Jimenez, 2014.18.1
© María Elena Rico Covarrubias
Photography by Peggy Tenison

**Center:**
Miguel Covarrubias
Mexican, 1904–1957
Self-Portrait Caricature, mid-20th century
Pencil on paper, h. 5 in. (12.7 cm); w. 8 in. (20.3 cm)
Purchased with funds provided by the Lillie and Roy Cullen Endowment Fund, 2014.15.78
© María Elena Rico Covarrubias
Photography by Peggy Tenison

**Right:**
Miguel Covarrubias
Mexican, 1904–1957
Portrait of Rosa, mid-20th century
Pencil on paper, h. 9 in. (22.9 cm); w. 12 in. (30.5 cm)
Purchased with funds provided by the Lillie and Roy Cullen Endowment Fund, 2014.15.79
© María Elena Rico Covarrubias
Photography by Peggy Tenison
EL CHAMACO: CELEBRATING MIGUEL COVARRUBIAS

Sunday, October 11 | 3:00–4:00 p.m.

Auditorium | Free with Museum admission

Join Anna Stothart, Brown Foundation Curator of Modern and Contemporary Art, in conversation with Don and Mera Rubell, founders of the Rubell Family Collection, on their love of art, travel, and the works in 28 Chinese.

Limited seating available.

THE RUBELLS ON 28 CHINESE

Sunday, September 27 | 3:00–4:00 p.m.

Auditorium | Reception to follow | Free with Museum admission

Join Anna Stothart, Brown Foundation Curator of Modern and Contemporary Art, in conversation with Don and Mera Rubell, founders of the Rubell Family Collection, on their love of art, travel, and the works in 28 Chinese.

Limited seating available.

THE INFLUENCE OF DUTCH ART ON WESTERN ARTISTS

by E. Roger Mandle, PhD

Friday, October 16 | 6:00–7:00 p.m.

Auditorium | Free with Museum admission

Former Director of the Toledo Museum of Art, former President of Rhode Island School of Design, and noted Dutch scholar E. Roger Mandle will speak about the strong influences of Dutch art on the Western world. Reception for Friends of European Art to follow. Not a member of the Friends? Join now at samuseum.org/membership/friendsoftheartcollection.
CALENDAR OF EVENTS

SEPTEMBER | OCTOBER 2015

Visit samuseum.org for calendar updates

**SEPTEMBER**

1 | TUESDAY
Sketching in the Galleries
6:00–8:00 p.m. | $10 non-members

2 | WEDNESDAY
Playdates: Outrageous Orange
10:00–10:45 a.m. | Register: samuseum.org/calendar

3 | THURSDAY
Member Opening Reception: 28 Chinese
6:00–8:00 p.m
$30 per member | RSVP: 210.978.8123 or samuseum.org/memberparty

4 | FRIDAY
Member Preview Day: 28 Chinese
Tours: 10:00, 2:00, and 3:00 p.m.

5 | SATURDAY
Tour for the Visually Impaired
10:00-11:00 a.m.
Register: 210.978.8138

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

6 | SUNDAY
First Sundays for Families: China—Then and Now
12:00–4:00 p.m.

8 | TUESDAY
Sketching in the Galleries
6:00–8:00 p.m. | $10 non-members

Art Fit: Art + Exercise
6:30–7:30 p.m.

9 | WEDNESDAY
Playdates: Egyptian Hippos
10:00-10:45 a.m. | Register: samuseum.org/calendar

Circle Night: 28 Chinese
5:00–7:00 p.m.
RSVP: samuseum.org/calendar

10 | THURSDAY
Art Crawl
10:00-10:45 a.m.

11 | FRIDAY
Art Party: Chinese Scholar’s Room
Gallery Talks: 5:30 and 6:15 p.m.
Party: 6:00–8:00 p.m.

12 | SATURDAY
Visitor Services Volunteer Orientation
9:30–10:30 a.m.
Register: moira.allen@samuseum.org

Members-Only Tour: 28 Chinese
Tours: 10:00, 10:45, and 11:30 a.m.
RSVP: samuseum.org/calendar

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

15 | THURSDAY
First Sundays for Families: Ancient Egypt
6:00–8:00 p.m.
Register: 210.978.8138

16 | FRIDAY
Art Fit: Art + Exercise
10:15–11:00 a.m.

17 | SATURDAY
Western Artists, by E. Roger Mandle, PhD
6:00–7:00 p.m.

18 | FRIDAY
Art History 101: Islamic Art
6:00–7:30 p.m.

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

20 | TUESDAY
Art Crawl
12:30–1:30 p.m.

21 | WEDNESDAY
Playdates: Big Rain Coming
10:00-10:45 a.m. | Register: samuseum.org/calendar

Free Evening for Educators: 28 Chinese
5:30–7:30 p.m.
RSVP: samuseum.org/for-educators

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

23 | FRIDAY
Art Bites Presents: 28 Chinese
4:30–8:00 p.m.
$100 members | $120 non-members
Register: samuseum.org/calendar

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

25 | FRIDAY
Art Crawl
10:00-10:45 a.m.

26 | SATURDAY
Sketching in the Galleries
5:30–7:30 p.m.
RSVP: samuseum.org/calendar

27 | TUESDAY
Chinese Gallery Tour with Jinli He, PhD
9:00 a.m. to 11:30 a.m.
RSVP: samuseum.org/calendar

28 | WEDNESDAY
Sketching in the Galleries
6:00–8:00 p.m. | $10 non-members
Young Friends: 28 Chinese Gallery Talk
6:00–7:30 p.m.
RSVP: samuseum.org/calendar

29 | SATURDAY
Western Artists, by E. Roger Mandle, PhD
6:00–7:00 p.m.

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

OCTOBER

2 | FRIDAY
Friends of Contemporary Art: 28 Chinese Exhibition Tour
5:00–7:00 p.m.
RSVP: samuseum.org/calendar

3 | SATURDAY
Tour for the Visually Impaired
10:00–11:00 a.m.
Register: 210.978.8138

Educator Workshop: Arts of Mexico
10:00 a.m.–3:00 p.m.
$15 members | $25 non-members
Register: samuseum.org/for-educators

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

4 | SUNDAY
First Sundays for Families: Ancient Egypt
12:00–4:00 p.m.

Art Bites Presents: 28 Chinese
4:30–8:00 p.m.
$100 members | $120 non-members
Register: samuseum.org/calendar

5 | FRIDAY
Luminaria: San Antonio Arts Festival
7:00 p.m.–12:00 a.m.

6 | TUESDAY
Sketching in the Galleries
6:00–8:00 p.m. | $10 non-members
Young Friends: 28 Chinese Gallery Talk
6:00–7:30 p.m.
RSVP: samuseum.org/calendar

7 | WEDNESDAY
Playdates: Passionate Purple
10:00–10:45 a.m. | Register: samuseum.org/calendar

8 | THURSDAY
Art Party: Roman Bacchanal
6:00–8:00 p.m.

9 | FRIDAY
Art Party: Roman Bacchanal
6:00-8:00 p.m.

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

11 | SUNDAY
Lecture: El Chamaco—Celebrating Miguel Covarrubias
3:00–4:00 p.m.

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

14 | WEDNESDAY
Playdates: Ganesh’s Sweet Tooth
10:00-10:45 a.m. | Register: samuseum.org/calendar

15 | THURSDAY
Homeschool Student Workshop
9:30 a.m.–12:00 p.m. and 1:00–3:30 p.m.
Register: jessica.nelson@samuseum.org

Art To Lunch
12:30–1:30 p.m.

16 | FRIDAY
Lecture: The Influence of Dutch Art on Western Artists, by E. Roger Mandle, PhD
6:00–7:00 p.m.

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

20 | TUESDAY
Sketching in the Galleries
6:00–8:00 p.m. | $10 non-members

21 | WEDNESDAY
Playdates: The Story of the Minotaur
10:00–10:45 a.m.
Register: samuseum.org/calendar

23–24 | FRIDAY–SATURDAY
Luminaria: San Antonio Arts Festival
7:00 p.m.–12:00 a.m.

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

27 | TUESDAY
28 Chinese Gallery Tour with Jinli He, PhD
5:30–6:30 p.m.

28 | WEDNESDAY
Sketching in the Galleries
6:00–8:00 p.m. | $10 non-members

29 | WEDNESDAY
Sketching in the Galleries
5:30 and 6:15 p.m.

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

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. 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.
MEMBERS-ONLY EVENTS

Member Opening Party: 28 Chinese
Thursday, September 3 | 6:00–8:00 p.m.
Great Hall | $30 per member
RSVP: 210.978.8123 or samuseum.org/memberparty
Celebrate the opening of 28 Chinese with an exclusive preview and party.

Member Preview Day: 28 Chinese
Friday, September 4 | 1:00–9:00 p.m.
Members see the exhibition first. Docent-led tours at 1:00, 2:00, and 3:00 p.m.

Members-Only Tour: 28 Chinese
Saturday, September 12
Tour Group #1: 10:00–10:45 a.m. (reception to follow)
Tour Group #2: 10:45–11:30 a.m. (reception at 10:15 a.m.)
Tour Group #3: 11:30–12:15 p.m. (reception at 11:00 a.m.)
CAFÉ TERRACE | COWDEN GALLERY | FREE FOR MEMBERS
RSVP: samuseum.org/calendar
Enjoy light refreshments and a docent-led tour of the exhibition.

28 CHINESE EXCLUSIVE TOURS
with Brown Foundation Curator of Modern and Contemporary Art Anna Stothart. Light refreshments served.

Circle Night: 28 Chinese
Wednesday, September 9 | 5:00–7:00 p.m.
Free for Circle Members
RSVP: samuseum.org/calendar or 210.978.8133
Circle Members are invited to a private, after-hours viewing of the exhibition. Complimentary refreshments.

Friends of Contemporary Art: 28 Chinese
Friday, October 2 | 5:00–7:00 p.m.
Free for Friends of Contemporary Art
RSVP: samuseum.org/calendar (Space is limited)
Tours at 5:30 p.m. and 6:30 p.m.

Young Friends: 28 Chinese
Tuesday, October 6 | 6:00–7:30 p.m.
COWDEN GALLERY | FREE FOR YOUNG FRIEND
RSVP: samuseum.org/calendar

EDUCATOR WORKSHOPS

Free Evening for Educators: 28 Chinese
Wednesday, September 16 | 5:30–7:30 p.m.
Free | 2 SBEC-approved CPE credits | RSVP: samuseum.org/for-educators
Explore the works in 28 Chinese and experiment with new media and surprising materials geared towards varying grade levels. Enjoy refreshments, network with educators, and pick-up curriculum packets.

Educator Workshop: Arts of Mexico
Saturday, October 3 | 10:00 a.m.–3:00 p.m.
$15 for members | $25 for non-members
Lunch included | 2 SBEC-approved CPE credits
RSVP: samuseum.org/calendar (Space is limited)
This workshop includes analysis of museum objects, tours of 28 Chinese, and classroom lessons linking art, social studies, and literature.

EXHIBITION OPENINGS AND CLOSINGS

Miguel Covarrubias: Culture and Caricature
July 18–October 18, 2015
28 Chinese: The Rubell Family Collection
Realms of Earth and Sky:
Indian Painting from the 15th to the 19th Century
November 6, 2015–February 14, 2016
Corita Kent and the Language of Pop
February 13–May 8, 2016
Rodin: The Human Experience
March 5–May 29, 2016

OUR SUPPORTERS

Art History 101 is generously supported by the Mary Kargi Lecture Fund and H-E-B.
First Sundays for Families is made possible by grants from the Dan and Gloria Oppenheimer Fund and Frances Margaret Seaver Fund of the San Antonio Area Foundation.
Playdates is made possible by a grant from the Bank of American Charitable Foundation.
Family Flicks is generously underwritten by the Faye L. and William L. Cowden Charitable Foundation.
Sketching in the Galleries is made possible by the M.E. Hart Foundation, Risto E. and June A. Hurme, and the San Antonio Museum of Art Docents.

IN THE KNOW

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New & Noted

Light is the enemy of art. The curators rotate out delicate works from the galleries. When treasures go into dark storage—in our Japanese collection that includes lacquerware, hanging scrolls, and woodblock prints—more come on view. In this case, a pair of six-fold screens dating to the 17th century (above and below). If you saw Lethal Beauty in 2013, you may remember them. At the close of the exhibition, they were purchased for the Museum with the Lillie and Roy Cullen Endowment Fund. The screens depict the Battle of Sekigahara through the standards, emblems, and crests of the warring armies: on one screen is the victorious Tokugawa clan, and on the other the defeated Toyotomi clan. In battle, many of these symbols would have been used to direct the movements of the samurai. Because battle is predominantly figural in Japanese art, the bold, graphic symbolism of these screens is distinctive. They look almost modern. “These rare screens have no equal in the United States,” said Director Katie Luber.

More funds mean more expertise. The Andrew W. Mellon Foundation has agreed to fund two new positions at the Museum! This will allow us to give two-year appointments to post-doctoral fellows who work in areas where we have unexplored riches in the collections—but no current curatorial staff specialists. The appointments will be announced in the coming year.

The European galleries on the fourth floor will close for renovation beginning in October. “We are excited about being able to display the Rowan Irish silver and all our European art in a more elegant setting, in keeping with our other galleries,” said Merribell Parsons, Curator of European Art. “Our new look will reflect our potential as an important learning center for European art.” The renovated galleries, generously funded by the Brown Foundation, will re-open in October 2016. Meanwhile, European art lectures, exhibitions, and programs will continue throughout the year. Look forward to the Rodin sculpture exhibition opening in March 2016. And, if you love European painting, sculpture, architecture, and the decorative arts, join the new Friends of European Art. Special programs given by the curator and other specialists offer the chance to socialize and learn with like-minded enthusiasts. Friends of European Art are sponsoring a lecture by Roger Mandle on Dutch Art on October 16, and are planning an insider visit to the studio of Tim Jenison to discuss Vermeer’s optics. To join, see samuseum.org/friendsofthecollections.

Every summer our Museum campus is invaded by young, smart, art-loving high-school and college interns. We’ve also been participating in the Smithsonian Institution’s Young Ambassadors internship program for the last eight summers, sponsored by the Ford Motor Company Fund. Young Latino leaders are chosen to work at museums around the country. Jorge Palacios (below) worked with our education department on many creative endeavors, including helping with summer camps. He is heading off to the Rhode Island School of Design and Brown University for a joint degree in Astrophysics and Industrial Design. “I’ve always loved art. And I’ve always loved science, too,” Palacios said. “In my future career, I hope to cross borders between visual art and scientific innovation.”

Standards and Emblems of the Battle of Sekigahara (detail)
Japanese, Edo period, mid-17th century Ink, colors, and gold on paper, each screen: h. 68 ¾ in. (174.6 cm); w. 149 ¾ in. (380.4 cm); d. ¾ in. (1.9 cm)
Purchased with the Lillie and Roy Cullen Endowment Fund, 2014.21.a-b
Photography by Peggy Tenison

GIVE A LITTLE...
Volunteer Orientation and Information Session
Saturday, September 12 | 9:30–11:30 a.m.
RSVP: moira.allen@samuseum.org
COMMISSIONED BY EMPERORS and empresses, kings and queens, and wealthy merchants, the array of colorful miniatures in Realms of Earth and Sky: Indian Paintings from the 15th to the 19th Century were never intended for large, public audiences. Spanning five centuries of the history of early modern India, these forty-three works offer a tangible connection to worlds far away and long ago, with scenes of the opulence of the Mughal court; the actions of gods in the form of men; lively battles; and courtly love.

Though small in size, the paintings reveal changes in stylistic convention, material, and influence in Indian painting across the centuries. Manuscript pages are made of different materials, including palm leaves, cloth, and handmade and imported papers. Persia’s rich narrative and poetic tradition—which for centuries was a literary, courtly, and administrative language in India—enriched the repertoire of Indian artists, despite Islamic tradition limiting the use of figural imagery in religious contexts. At the same time, during the Mughal dynasty (1526–1858) an interest in formal portraiture emerged, adding new, distinct dimensions to Indian painting.

Realms of Earth and Sky is organized by the Fralin Museum of Art at the University of Virginia and made possible with the support of the Sarah Campbell Blaffer Foundation.

Realms of Earth and Sky:
Indian Paintings from the 15th to the 19th Century
November 6, 2015–February 14, 2016
Small Special Exhibitions Gallery

Breathing Life into Bronze

Top right: Leaf from a Bhagavata Purana Series: The Cowherd Women of Vraja Observing the Vow of Katyayani, Delhi-Agra region, Chaurapanchasika group, c. 1520–30, Opaque color on paper, 6¾ x 9 in, 17.15 x 22.86 cm, Museum Purchase with Curriculum Support Funds, 1994.11, Collection of The Fralin Museum of Art at the University of Virginia

Bottom left: Auguste Rodin (French, 1840–1917), Saint John the Baptist Preaching, Modeled about 1880; Musée Rodin cast number unknown in 1925, Bronze; Alexis Rudier Foundry, Lent by the Iris and B. Gerald Cantor Foundation.

Bottom right: Corita Kent (American, 1918–1986), the juiciest tomato of all, 1964, Screen print, 75.6 x 91.4 cm (29¾ x 36 in.), frame: 84.1 x 104.5 x 3.2 cm (33⅛ x 41¼ x 1¼ in.), Collection of Jason Simon, New York. TL41302 ©2015 Courtesy of the Corita Art Center, Immaculate Heart Community, Los Angeles. Image courtesy Harvard Art Museums.

Up Next

San Antonio Museum of Art
Fall | 2015

Up Next

Breathing Life into Bronze

In commemoration of the hundredth anniversary of the death of sculptor Auguste Rodin (French, 1840–1917), the San Antonio Museum of Art presents Rodin: The Human Experience. Major achievements of Rodin’s career including Monumental Torso of the Walking Man and works derived from his masterpiece, The Gates of Hell, are featured in the exhibition.

The first truly modern sculptor, Rodin transformed sculptural form into expressions of emotion with exaggerated poses that broke with traditional notions that art told historical stories. His revolutionary style included an affinity for partial figures, conveying complex human feelings through subtle formal relationships, and his finished works retain the marks of the sculptural process.

Rodin: The Human Experience showcases thirty-two bronzes from the Iris and B. Gerald Cantor Collection. For more than thirty-five years, the Cantor Foundation has made its Rodin collection—one of the largest outside the Musée Rodin in Paris—available to the public through its traveling exhibition program.

Rodin: The Human Experience is organized by the Iris and B. Gerald Cantor Foundation.

Rodin: The Human Experience
March 5–May 29, 2016
Small Special Exhibitions Gallery

Peace, Love & Pop Art


Corita Kent’s (American, 1918–1986) ground-breaking work as a pop artist combined faith, activism, and teaching with messages of acceptance and hope. She made nearly 700 screenprints, took commissions for ads and public art, designed books, produced films, and orchestrated Happenings.

Organized by the Harvard University Art Museums, Corita Kent and the Language of Pop looks beyond her remarkable biography and examines her intense engagement with prevailing artistic, social, and religious movements from 1964–69. More than sixty of her prints will be on view alongside works by Andy Warhol, Ed Ruscha, and Roy Lichtenstein.

Corita Kent and the Language of Pop is supported in part by an award from the National Endowment for the Arts and major corporate support from National Grid.

Corita Kent and the Language of Pop
February 13–May 8, 2016
Cowden Gallery
What museum inspires you most?
There are many, but I do love the British Museum in London. Their “Teaching History with 100 Objects” programs are fantastic. It’s a concrete way to experience a deep, global collection, and teaches history through art objects. It’s something we emulate.

The best way to see a museum is...
Sometimes I want to see everything, knowing I’ll be tired at the end of the day, and do it anyhow! Other days, I take my time—look at just a few galleries or even one. I also love sitting in galleries to read, write, or plan—just for the aesthetic experience. It clears my head.

What is one myth about museums you’d like to dispel?
“If you’ve been once, you don’t need to go again.” Make friends with works of art! When I interned at the Hirshhorn Museum in DC, I’d often walk through the National Gallery of Art on my way to the metro and peek at my favorites. When a few of these, by Edouard Vuillard and Pierre Bonnard, came to the McNay last year for Intimate Impressions, I felt reunited with old friends, even though it had been years.

Do you have an “old friend” in our collection?
I often return to Albert Bierstadt’s Passing Storm Over the Sierra Nevadas in the American gallery. It caught my eye before I even worked here. I saw the Bierstadt, thought “that looks like California,” and it was. It’s a nice little piece of home.

What’s the most gratifying part of your job?
Those times when we can offer children an experience they thought they’d never have—for instance through a scholarship to summer camp, or through our new program at Haven for Hope. Also, I love to see how big teachers’ eyes get when we tell them our tours are free; that we’ll create an experience related to what they’re teaching; and that they’ll be paid back for the cost of buses. And I am awed by our volunteers—especially docents, who spend two years training in art history and touring. They tell me it’s addictive, and many put in hours way beyond the requirement.

You have two preschoolers at home. Has having children changed the way you see your job?
We started Art Crawl for babies and Playdates for preschoolers since I’ve had children. The programs are hugely popular, breaking down a barrier for parents who thought, “It’s going to be difficult to take young children to the Museum.”

So what’s your last word on museums?
I need more than one word...Art makes you smart. Art makes you empathetic. Art makes you a better citizen of the world...and on and on! We’d like to be everyone’s best addiction.

Katie Erickson received her BA in Art History from the University of California, Santa Cruz, and her MA in Learning and Visitor Studies in Museums and Galleries from the University of Leicester, England. She joined the Museum in 2005 and became the Director of Education the next year. During that time the number of students served yearly has increased from 6,000 to more than 30,000 and public programs have grown to nearly 500.
1] LUMINARIA — 0 to 0.4 MILES
October 23–24, 7 p.m.–midnight | 210.721.1670
Luminariasa.org

The countdown begins for the city’s fabulous (and free!) contemporary arts festival. In late October, Luminaria 2015 overtakes the River North neighborhood, encompassing the San Antonio Museum of Art, Maverick Park, and the River Walk’s Museum Reach. San Antonio artists like the Más Rudas Collective and John Hernandez join other local, national, and international talents in creating interactive projects, dance, music, roving performances, sculpture, and spectacular video projections. Approximately fifty projects are featured, including work from performance artist Miguel Gutierrez, mesmerizing dance troupe Oui Danse, and dynamic recording artist Chrysta Bell. Siyon Jin, from our South Korean sister city Gwangju, will transform the façade of the Museum with light and image and Kaleidoscope (above) by Mok Architecture will transform the West Courtyard. Get a schedule of artists and tickets for special events at luminariasa.org.

2] CULLUM’S ATTAGIRL — 1.7 MILES
726 E. Mistletoe | 210.437.4263
facebook.com/pages/Cullums-Attagirl

Chris Cullum of Tucker’s Kozy Corner packs a lot of feeling into a bar/hangout with the secret weapon of good southern food. Attagirl has a spare, country-porch vibe, wine, beer, and a chalkboard menu of sublimely rich food—much of it cooked up to order at the tiny counter and served in paper. Try fried-bologna sandwiches with homemade pimento cheese; southern fried chicken with waffles or Nashville-style with enough cayenne to make you weep. On one visit, Chris’s famous dad, Jim Cullum, even dropped by to play a little impromptu Dixieland jazz.

3] SHUCK SHACK — 0.9 MILE
520 E. Grayson | 210.805.0333
shuckshack.com

A mix of market-fresh cold-water oysters and Gulf oysters rotates, available by the half- or full dozen. Chef Jason Dady’s casual new family restaurant is based on coastal seafood shacks, and combines high-end oysters, raw or cooked; beer, wine, and classic cocktails; and a playground for the kids. Pace out your bivalves with “bites” like white-cheddar jalapeño hushpuppies, Waygu beef tartare—or a bowl of clam chowder or lobster bisque.

4] DIGNOWITY MEATS — 1.5 MILES
1701 E. Houston | 210.462.1496
dignowitymeats.com

Owned by chefs Andrew Samia and Shane Reed of Crazy Carl’s food-truck fame, this casual lunch spot in Dignowity Hill serves up serious pit-smoked meats and classic deli sandwiches along with freshly made salads and sides. Their Burnt End Melt—crisp tail-ends of brisket with mac and cheese, pear, and cheddar on toasted ciabatta—is justifiably beloved, as are the Pork Belly BLT and the Salumi sandwich, all served hot. Dignowity Meats has such skill with curing and smoking that they were paid the backward compliment of $1,000 worth of their corned beef brisket was stolen. Drop by to get your own in a more dignified fashion.

5] THE SHOP AT THE SAN ANTONIO MUSEUM OF ART — 0 MILES
200 W. Jones Ave | 210.978.8140
samuseaum.org/shop

The very large Boat sculpture is bumping the 28 Chinese special exhibition shop from its usual place in the Cowden Gallery into the Great Hall. Among the standout is of-the-moment nylon 3-D printed jewelry from Jordan Graves of Repeat Offender (above). (“Why three f’s? Because one is an accident, two could be a coincidence, but three is definitely a pattern.”) Graves combines technical and digital knowhow with an eccentric but sure sense of style and forms that evoke patterns in nature and science. Wooden necklaces and bracelets from Elk Accessories strike a more classic modern look. “I wanted to contrast edgy, playable pieces with simple, clean, basic ones,” said Caitlin Brown, the Museum’s new Manager of Retail Operations. “As in the exhibition, there’s a great focus on materials and process in the items we’ve selected for the Shop.”
1. A young artist sketches at summer camp
2. Corporate partners reception
3. Touching is encouraged during our monthly Tour for the Visually Impaired
4. Art making at the All-American Picnic farewell to the exhibition Jamie Wyeth
5. Corporate partners private tour of Jamie Wyeth
6. Meet + greet + book signing
7. Artist Jamie Wyeth attends the exhibition opening party for Jamie Wyeth
8. Cheers to Art Party
9. Docent luncheon celebrating their hard-work and dedication to the Museum
10. Bank of America reception with artist Jamie Wyeth
11. Lights, camera, action at Film on the Green
CIRCLE MEMBERS as of May 31, 2015

CHAIRMAN’S CIRCLE ($10,000+)
Mrs. and Mr. Gordon H. A. Miller
Mrs. and Mr. George H. B. Foster
Mrs. and Mr. Henry H. Goff
Mrs. and Mr. Charles W. Lutter Jr.
Mr. and Mrs. John A. Mead

MAJOR CIRCLES ($5,000 to $9,999)

The Greehey Family Foundation 
Mr. and Mrs. Frederic Hamilton
Mr. and Mrs. John L. Hendley II
Mr. and Mrs. Robert E. Kelso
Mr. and Mrs. Humphreys

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THROUGH THE KINDNESS OF GIVE & JOIN

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SAN ANTONIO MUSEUM OF ART FALL | 2015
Destination: London will take you back to 1960s London with far-out food, cool drinks, and hip music. This outta sight event supports the Museum’s collections, exhibitions, and educational programming.

Thursday, September 24 | 7:30–11:00 p.m.
West Courtyard and Gloria Galt River Pavilion
$100 individual | $75 Young Friends
Table sponsorships available at $1,500, $2,500, $5,000 & $10,000
Register: samuseum.org/destination or 210.978.8185