

TEXAS

# Arts

magazine

SAN ANTONIO

DALLAS

HOUSTON

*Spotlighting  
Texas Arts and Artists*





JUST ONE MORE SUNSET  
PHOTO BY JOE HOUDE

# A note from the editor

With more than a name change, our publication is widening the lens to better focus on Texas arts and artists.

Welcome to the Winter 2017-18 issue of *Texas Arts Magazine*. You may have noticed the change in our name. We have expanded our mission to spotlight the arts and artists of the Lone Star State.

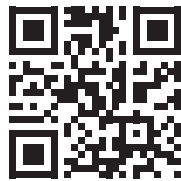
Our goal is to continue to focus on the hill country art scene in all its manifestations while extending our coverage to include the major art centers in San Antonio, Dallas and Houston.

To better spread the message, we have joined forces with a significant online presence, SonnyRadio.com. Subscribers from 42 countries tune in to hear the good news. Texas Arts magazine is

proud to be a part of that news.

Texas Arts Magazine will offer interesting stories from performance venues throughout the state. We plan to cover fine arts, crafts, music and theatre. These articles will be available as printed material and online in interactive, digital format.

Thanks for joining us on this adventure contact us if you have an article of interest that we could share about the art community in Texas.



SonnyRadio.com



TxArtsMag.com

In the magazine you will find QR codes like the ones above. Scan the codes with any QR reader to link to additional information.

If you do not have a QR reader, check at your iPhone or Android app store.

“

Art washes away from the soul the dust of everyday life.

Pablo Picasso



6

## ASTORGA CATHEDRAL

One of the many works of medieval art along the Camino de Santiago in Spain.

**Publisher:** Marvin Willis

**Editor:** Joe Houde

**Graphics Designer:** Joe Houde

**Sales:** Marvin Willis, Allie Lammers

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Albert Einstein





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# WALKING THE CAMINO

Story and Photos by Robert Deming

*This first person narrative chronicles a spiritual trek across Spain which suppld both answeres and questions.*

Sometimes, "I don't get it." is all I can say about a piece of art. You've said the same thing, haven't you? Some years ago I called a friend who is an artist and said, "What is art?" I had forgotten that he was an art teacher. He said, "I'll drop a book off; read it and then we'll talk. The book was published a hundred years earlier, when people must have been asking the same question. Some things don't change, do they? Have you been to Marfa and visited the Chinati Foundation? If so, I'm going to guess that there is a really good

chance you said the same thing, "I don't get it."

In May and June of 2017 I walked the Camino de Santiago in Spain. This time-worn pilgrim's trail goes from southern France to western Spain, and on the way brings walkers to the front door of a lot of churches. Some churches are closed, having lived useful lives but now relegated to obscurity by the de-population of the villages in the region. Some churches are small, but open their doors to the passing pilgrims, offering to put a cello (stamp) in the pilgrim

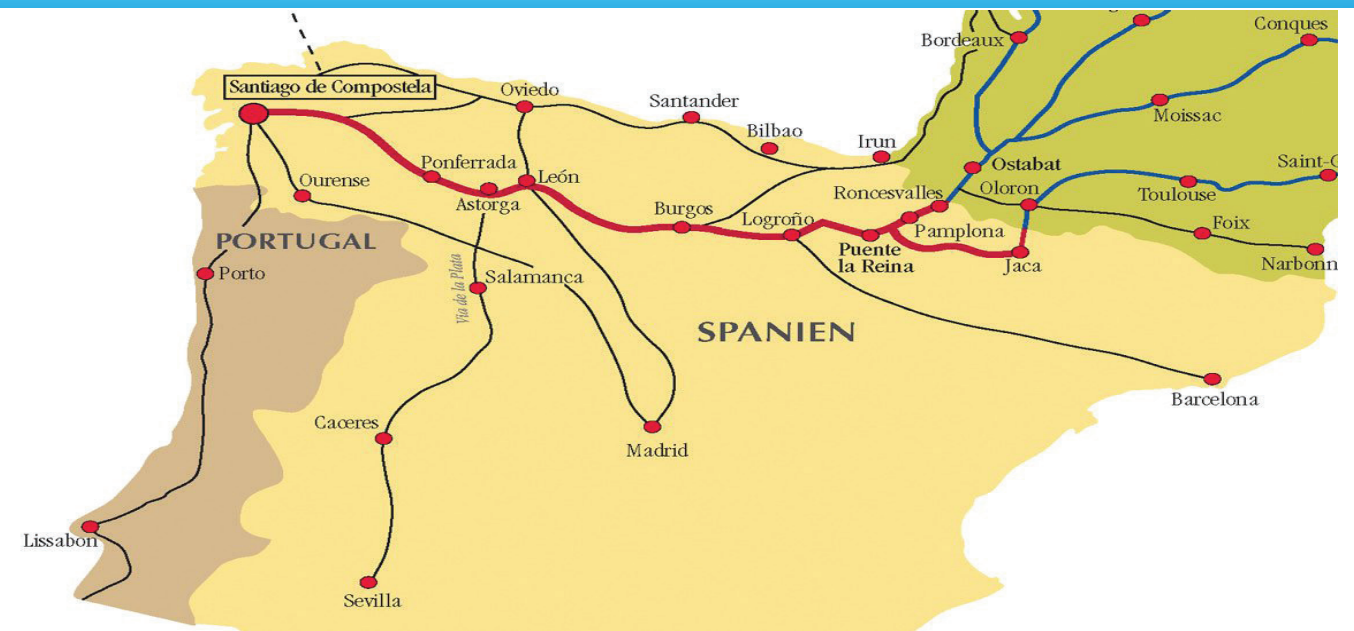
credencial. Others are grand, huge buildings with soaring spires and stained glass windows and full to the brim with elaborate artwork. In the larger towns there are cathedrals, some of which are now museums (cinco Euro, por favor).

One of those Cathedrals, in Burgos, really put me off. The entire building seemed to be an attempt by the rich and famous of the era to buy their way into heaven, a glorification of wealth and power. I come from more austere roots, a Presbyterian minister's son, and all I could

see was bad theology. Yes, the art work is top notch, even if it is 500 years old, but I didn't get it. I left Burgos Cathedral after just 15 minutes and went down the cobblestone street, where there was a bar across from my albergue. Some of my trail friends were there, so I got a cerveca grande and a bowl of aceitunas (olives) and sat down with them. That I understood.

If I were a student of 16th century Spanish art, perhaps it would make sense. The Christ figures on the cross were too graphic, the agony and sorrow

too clear for my sanitized religious training. The ever-present statues of Mary in so many representations were too angelic, except for the one which represented her in pregnancy. The art was ever-present, the cathedrals full to bursting with it, the small churches proud of their single masterpiece. What was I to do? I pondered this question, the religious art, the devotion to a single-minded Catholic hierarchy, as I walked the miles away. I walked through village after village, church after church, never ending trails through



The Camino de Santiago runs nearly 500 miles from St Jean Pied de Port on the France-Spain border to the Cathedral of Santiago de Compostela in northwestern Spain.

The art was ever-present, the cathedrals full to bursting with it, the small churches proud of their single masterpiece.





Concatedral de Santa María de La Redonda at Plaza del Mercado - downtown Logroño - was constructed in 1516-1538

bright green fields of wheat, rich red poppies, the sometimes overwhelming scent of roses and honeysuckle. I couldn't get a handle on this place.

One morning I came across a small church with the door open. It was still cool, but I needed a rest, so I dropped my pack against the stone wall and went inside. An old woman sitting at a small table stamped my pilgrim credencial, and I dropped a coin into the tin box on the table. The church only had one piece of art, a crucifix, the Christ figure depicted in all too realistic agony. I decided to stay a couple of minutes, and sat on a pew along the right side of building. Other pilgrims came in, looked around, and left. Not much here. Then, in an instant, I knew.

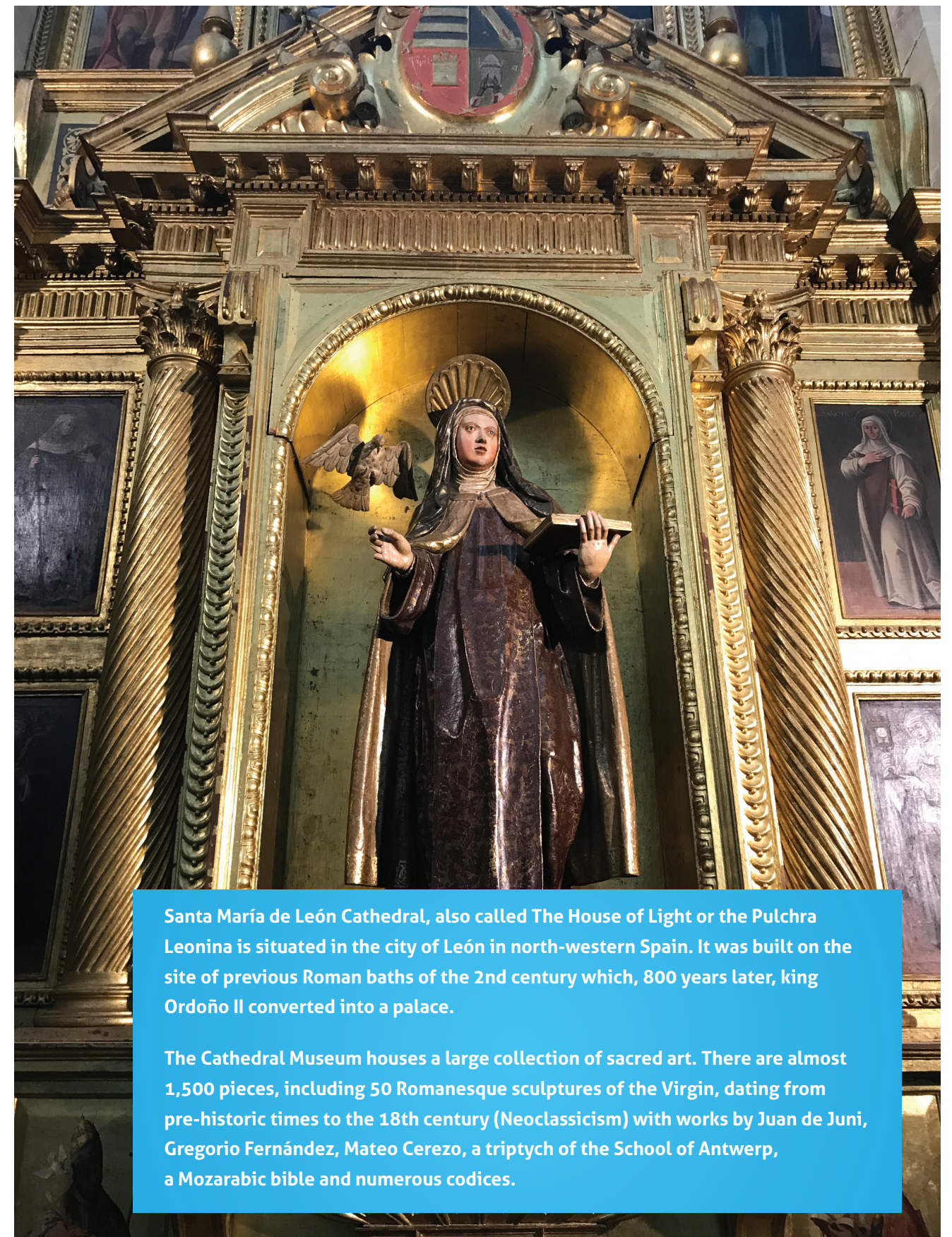
Suddenly I felt surrounded by a cloud of witnesses to the place this ancient stone building held in their hearts, all crowding around me, clamoring for my attention. People who had shaped the stone and hewn the timbers, people who had given hard-earned cash, people who prayed and sung and celebrated life and mourned death, right here, in this not-so-impressive building. I knew that this was more than a place, more than a building, more than a quaint photo, more than the center of the village, more than the highest place on the hill, this was the very core of their being. This story was center of their lives.

And then they were gone. I stayed for another minute or two, trying to understand what

had happened. Nothing more came to me, so I went outside, hoisted my pack onto my shoulders, and walked. I have forgotten the day, the village, the church, but I will not forget the people who reached out to me from 500 years in the past, and touched me.

And what did that book say about art? It said that art is emotion. I still don't "get" lots of art, but I see the emotion put into wood and stone and paint and plaster by an artist who lived in a different time and a different world, who lived and died a very long time ago.

Robert's Latest Novel:  
*Fort Davis Rocks* is available at  
[www.goo.gl/sdcE2t](http://www.goo.gl/sdcE2t)  
 Read his blog at:  
[www.robertcdeming.me](http://www.robertcdeming.me)



Santa María de León Cathedral, also called The House of Light or the Pulchra Leonina is situated in the city of León in north-western Spain. It was built on the site of previous Roman baths of the 2nd century which, 800 years later, king Ordoño II converted into a palace.

The Cathedral Museum houses a large collection of sacred art. There are almost 1,500 pieces, including 50 Romanesque sculptures of the Virgin, dating from pre-historic times to the 18th century (Neoclassicism) with works by Juan de Juni, Gregorio Fernández, Mateo Cerezo, a triptych of the School of Antwerp, a Mozarabic bible and numerous codices.





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# Paint in All the Right Places

## Artist Profile: Donna Lafferty

*Written by Carol Seminara*

"Color is key," said water-media artist Donna Lafferty when asked about her philosophy of art. "I'm not interested in making dramatic, social messages. My goal is to make people feel happy and energized."

Her vibrant impressionist paintings of flowers and trees, people at play and captured moments of travel with her husband, Tim, reflect her positive view and have brought her honors. Her paintings are featured in several public buildings, including the Children's Wing in the La Jolla Public Library, La Jolla, CA; and at the Hill Country Needs Council and Hill Country Memorial Hospital (HCM) in Fredericksburg.

Lafferty is the only local artist commissioned to create images for four Fredericksburg festivals: Oktoberfest, Night in Old Fredericksburg, Fredericksburg Food and Wine Fest, and Southwest Tandem Rally.

Additionally, she was juried-in as a signature member of the Nevada Watercolor Society and recently won the still life category from Guadalupe Watercolor Group. Lafferty was also active in the San Diego Watercolor Society and is a past-president of Die Künstler von Fredericksburg.

Lafferty knew she wanted to paint as soon as she graduated (Phi Beta Kappa) with a BA from the University of Texas with a double major in History and English. "But," she said, "earning a living came first. My day job was HR (Human Resources) for a variety of industries: oil

and gas, publishing, gaming industry, behavioral and community health facilities. "Fortunately, HR paid enough for art supplies, and I started studying sculpture at the New Orleans Academy of Fine Art."

Her resulting piece -- A Man of Character -- was awarded first place at the Las Vegas Art Museum's sculpture competition in 1997. "My dad was so excited he kept trying to figure out how he could make a million dollars so I wouldn't have to work and could devote myself full-time to art."

Lafferty returned to her first love, painting, after taking a color theory course in New Orleans. Then, in 1987 she took up her brush, fully embracing watercolor. "I bought what turned out to be the inaugural issue of Watercolor Magic (magazine) and studied it cover-to-cover. I was immediately hooked. I took drawing and painting workshops, and attended many, many demos everywhere we lived," she said.

In addition to her studies in New Orleans, Lafferty took classes at the University of California, San Diego; The Athenaeum in La Jolla, CA; and the San Antonio Art Institute.

Her dedication to learning and expanding her skills continues today. "I still take classes and go to workshops and demos. Every day I read or study educational videos and draw or paint."

Lafferty works primarily with soft body acrylics, although many of her initial studies are rendered in watercolor. She

is comfortable in both media saying she prefers a smooth surface to her works, eschewing impasto (a technique of laying on pigment thickly so it stands out from the surface).

Unlike some water-media artists, many of her paintings are quite large. An exhibit of her 3-ft x 4-ft acrylic paintings of lava lamps from the early 2000s still hangs in the High-rollers Club at the Palms Casino Resort in Las Vegas. Lafferty noted, however, she has recently scaled back the size of her canvases "after listening to feedback from clients who love to collect small 'gems' of original paintings."

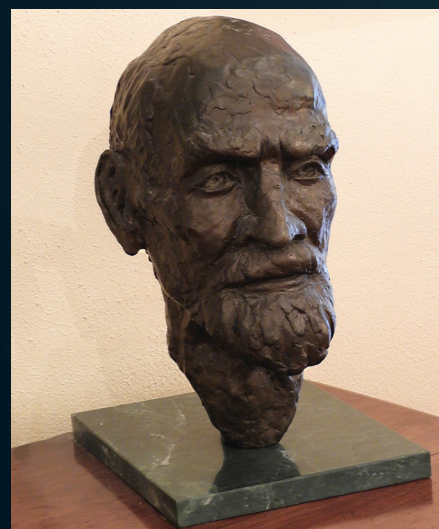
Along with her career as a fine artist, Lafferty is a dedicated art instructor/volunteer in her community. She leads a monthly watercolor group that paints greeting cards for patients at HCM, and for the last five years has worked as principal scenic artist and coordinator of volunteer painters for the Fredericksburg Theater Company. "I actually designed the sets for a couple of Freddyburg Youth Theater productions (Aladdin & Annie)," she said.

Lafferty sees her volunteer work as another aspect of practicing art in her life. "Working with others is a mechanism to meet other fabulous people and artists. I see volunteering as an application of my work as an art-coach showing them tips and techniques."

She works one-on-one with her private students in their own studios. "It's important to see where and how they work, helping them develop to the next level,"



*Donna Lafferty*



*Man of Character*



*Indian Corn*

she said. "Most of all, I love solving problems."

"Every painting starts out as a good idea. You're excited and eager to begin. Then, as you're creating this work, you begin having doubts. You question why you ever thought this was something worth doing. That's what excites me. Figuring out how to complete the painting to express your idea."

Lafferty cites Bob Burrridge, a California watercolor artist with whom she has studied, as her mentor and inspiration; she highly recommends his weekly BobBlast blog posts to her students.

"My art is done to please me first. If the artist doesn't like what he or she creates, then no one else can. I want my paintings to be visually exciting with pleasing compositions, good use of lights and darks, interesting patterns, and," she added, laughing, "with paint in all the right places."

Lafferty's works can be seen at the Galleries at Pecan Creek in Marble Falls or through her website at: [www.donnalafferty.com](http://www.donnalafferty.com). To arrange a visit to her home studio or to inquire about personal art lessons and/or coaching sessions, contact her at: [dlafferty@austin.rr.com](mailto:dlafferty@austin.rr.com)



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Stella Adler

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Just walking in the front doors of Kerrville's Cailloux Theater and entering the expansive lobby, with its towering pillars, grand central staircase and Italian marble floor, is impressive. When you learn a little more about the kinds of outstanding programs fill the space, the impression only improves.

"There are many ways that events find their way onto the Cailloux City Center stages" said Playhouse 2000 Executive Director, Jeffrey Brown. "Our goal is always to work toward the widest possible variety of events and the greatest possible service to our community."

As managers of The Cailloux, on behalf of owners The City of Kerrville, it is Playhouse 2000's job to fill up the events calendar in the venue's two performance spaces. This happens in several ways.

"We have a group of resident companies whose performances are arranged first" Brown said. "The Symphony of the Hills, and The Hill Country Youth Orchestras are good examples of local, self-producing companies that call The Cailloux Theater home."

"The spaces of the City Center are also available for rent to outside promoters." These entrepreneurs - both commercial and non-profit - bring touring events to both The Cailloux and the intimate VK Garage Theaters. "We've become a popular venue for promoters to use to fill out tours travelling through Texas, and to local organizations bringing events to Kerrville as fundraisers" Brown said.

As part of their goal of maximizing variety in the City Center's offerings, Playhouse 2000 produces and promotes both a performing arts series and stand alone events in The Cailloux Theater. This year's Cailloux Performances Series features six spectacular events in six months between October and March which are available as a subscription or as single tickets. And recent

P2K-promoted concerts have included greats in music, stand-up comedy, dance, magic and more.

In service to the Community, Playhouse 2000 produces the Young Peoples' Performances series of events for school children. "Three times a year" Brown says, "we present outstanding artists from around the country for more than 1,500 students from

local and regional schools - all free-of-charge." To date, more than 15,000 young people have experienced one or more exciting programs at no cost to student, parent or school.

As Kerrville's Community Theater, Playhouse 2000 also produces and presents a full slate of live comedies, dramas and musicals on the City Center stages, all created by and for local residents. "We have season for both children and adults to participate in creating the art of theater all year long" Brown adds, "including a free "Shakespeare In The Park" event the first weekend in June."

On top of all this, the

City Center is also the site of many community events, including concerts by local school bands and choirs, political debates, wedding parties, and fund raisers - it even serves as a local polling place.

In all, programs of the Cailloux City Center are enjoyed by more than 35,000

patrons each year, more than half of which come to Kerrville from outside of the 78028 Zip Code. When all uses of the facilities are included, total attendance exceeds 50,000 guests per year, with a total economic impact that approaches two million dollars annually.

The Kathleen C. Cailloux City Center for the Performing Arts and its managers, Playhouse 2000, are great reasons to love visiting and living in Kerrville. Find out more about them today by clicking [www.CaillouxTheater.com](http://www.CaillouxTheater.com).





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Playhouse 2000, Inc., (frequently shortened to P2K) serves the Kerrville Community and the greater Hill Country area in two ways; as the producers of local Community Theater, and as managers of, promoters of, and presenters in the largest and most beautiful performance hall between Austin and San Antonio.

Founded in 1998, Playhouse 2000 moved into the forefront of the Hill Country arts community in 1999 when the City of Kerrville invited them to act as a management company for the Kathleen C. Cailloux City Center for the Performing Arts. The City Center was officially opened under P2K management in 2003.

As a Community Theater, we remain committed to creating high-quality plays and musical with casts and crews comprised totally of local volunteers under professional direction. Among our volunteer theater artists are people from all walks of life, families, students from local schools and Schreiner University, retirees, young adults, and children, accepting all and excluding no one. Find out more at [www.Playhouse2000.com](http://www.Playhouse2000.com)



The Opening Sequence in the Playhouse 2000 production of Rodgers and Hammerstein's Carousel



# ON EXHIBIT TEXAS

## Dallas Museum of Art

1717 North Harwood  
Dallas, Texas 75201  
214-922-1200  
<https://www.dma.org>

### The Wittgenstein Vitrine 11/15/14 to 12/31/17

Conservation Gallery  
Modern Opulence in Vienna: The Wittgenstein Vitrine reveals the results of an intensive research and conservation program by exploring the conservation effort and charting the context and history of this masterwork's design and fabrication, iconography, and provenance.

### Truth: 24 frames per second 10/22/17 to 1/28/18

Chilton I Gallery  
Truth: 24 frames per second brings together 24 pioneers of film and video and over six decades of work focused on pressing contemporary themes, such as race relations, political unrest, sexual identity, and the media, to explore the nature of truth and reality in contemporary life.

### Yayoi Kusama: All the Eternal Love I Have for the Pumpkins

**10/1/17 to 2/25/18**

Stoffel Quadrant Gallery  
All the Eternal Love I Have for the Pumpkins (2016) is one of artist Yayoi Kusama's signature Infinity Mirror Rooms. This installation is the first mirror pumpkin room created by Kusama since 1991, and the only Infinity Mirror Room of its kind in a North American collection.

### Edward Steichen: In Exaltation of Flowers

**9/2/17 to 5/13/18**

Rachofsky Quadrant Gallery  
Edward Jean Steichen, known for his photography, produced seven large mural paintings from 1911-1914 for financier Eugene Meyer and his wife, Agnes. The murals underwent conservation treatment during the Summer of 2017 at the DMA and are on view together for the first time in more than 100 years.

### Paris at the Turn of the Century 11/7/17 to 5/27/18

Level 2  
Whether depicting Paris's broad avenues or dazzling nightlife, painters, printmakers, and photographers were drawn to capturing everyday life in the city in the second half of the 19th century. Paris at the Turn of the Century features works on paper from the 1880s, 1890s,

and early 1900s, drawn exclusively from the DMA's collection, that celebrate the French capital's beauty and dynamism, as well as its seedier and less glamorous aspects.

## Kimbell Art Museum

3333 Camp Bowie Boulevard  
Fort Worth, Texas 76107-2792  
Main: 817-332-8451  
<https://www.kimbellart.org>

### FROM THE LANDS OF ASIA: THE SAM AND MYRNA MYERS COLLECTION 3/4/18 to 8/19/18

Renzo Piano Pavilion

## Museum of fine Arts Houston

1001 Bissonnet  
Houston, Texas 77005M  
713.639.7300  
<https://www.mfah.org>

### The Glamour and Romance of Oscar de la Renta Through 1/18/18

"This Oscar de la Renta Fashion Exhibit Will Take Your Breath Away" —Harper's BAZAAR

The Glamour and Romance of Oscar de la Renta celebrates the illustrious life and career of the renowned fashion designer. The exhibition showcases nearly 70 ensembles sourced from de la

Renta's corporate and personal archives; the archives of French label Pierre Balmain; private lenders; and the collection of the Museum of Fine Arts, Houston.

### Arts of Islamic Lands: Selections from The al- Sabah Collection, Kuwait Through 1/7/18

The Museum's landmark partnership with the Kuwait-based al-Sabah Collection and the cultural institution Dar al-Athar al-Islamiyyah continues with an expanded installation of Arts of Islamic Lands: Selections from The al-Sabah Collection, Kuwait.

## San Antonio Museum of Art

200 West Jones Avenue  
San Antonio, TX 78215  
210.978.8100

### The Magic of Clay and Fire: Japanese Contempo- rary Ceramics Through Spring 2018

Asian Special Exhibitions Gallery

The Magic of Clay and Fire, a small but stunning selection of contemporary Japanese ceramics is on view in the Asian Special Exhibitions Gallery through Spring 2018. Contemporary Japanese ceramics come from a long tradition that celebrates both the utilitarian and decorative potential of fired clay. Eleven pieces are on loan from Carol and Jeffrey Horvitz of Beverly, Massachusetts, with additional loans from two Texas collectors: Susan and C.J. Peters of Galveston, and Allen Bennett of Kerrville.

## McNay Art Museum

6000 N New Braunfels Ave,  
San Antonio, TX 78209

### Art & Activism: Political Prints by Goya, Orozco, and Shahn Through January 14, 2018

This exhibition highlighting the work of some of the most significant activist printmakers features the epitome of socially aware printmaking: a selection from Francisco Goya's series Los desastres de la Guerra (Disasters of War) (1810–1820). Goya had witnessed Napoleon's campaign to conquer the Iberian Peninsula; although he begins by honoring the heroism of the Spanish, by the end he condemns everyone, Spanish and French, for the ravages they inflicted on the people.

### Chuck Ramirez: All This and Heaven Too Through January 14, 2018

At the time of his death in 2010 in a bicycling accident, the art of San Antonio's Chuck Ramirez was making an international impact. After years of working in commercial design for the brands of the H-E-B supermarket company, Ramirez established an artistic practice that allowed him to focus on and develop many series of photographs on various themes. Most of these photographs present familiar, everyday objects—hospital flower arrangements, open women's purses, jam-packed trash bags—clearly captured in great detail against a white void.

### Something to Say: The McNay Presents 100 Years of African American Art 2/8/18 to 5/6/18

Pioneering collectors Harriet and Harmon Kelley paved the way for the collection of African American art by museums and private individuals across San Antonio, Texas, and the United States. Something to Say: The McNay Presents 100 Years of African American Art illustrates the Kelley Collection's impact on our cultural landscape by juxtaposing works from their renowned holdings with loans from the burgeoning collections of African American art of Guillermo Nicolas/Jim Foster and the McNay Art Museum. Something to Say is the first survey of modern and contemporary African American art to be presented at the McNay.

### Benny Andrews: Sexism 2/8/18 to 5/6/18

Between 1970 and 1975, Benny Andrews created six monumental paintings as part of his Bicentennial series in response to official United State Bicentennial plans to be carried out in 1976. The artist feared that African Americans and their contributions to American history would be defined by slavery or omitted from the narrative completely. The McNay presents the fourth work in the series, Sexism, 1973, wherein Andrews, inspired by his involvement with feminist groups and activists, explores similar oppressions of women. The work is humorous, surreal, provocative, and complex in its contemplation of the distribution of power among genders.





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# YOUTH SUMMER MUSICAL THEATER CAMP

For the 2nd year, Playhouse 2000's 2017 Youth Summer Musical Theater Camp made a difference in the lives of dozens of local children by providing outstanding training in the theatrical arts.

successful performance, students also develop skills such as how to work together as a



team. They practice personal responsibility by learning their unique part of the whole presentation. They exercise their ability to read for comprehension, and learn empathy by placing themselves into the roles of the characters.

In general, these young people take positive steps toward a successful show in the short term, and a more successful adulthood in the future.

The P2K Summer Musical Theater Camp has already become one of the most-loved activities in these children's lives. Nearly 80% of the students in this year's camp returned from last year's session, which produced the musical *Once Upon a Mattress Jr.*

"Kids love it so much that they won't let their parents schedule vacation during the time camp is going on" says Distel. "And thanks to the help of generous people in our community, we are able to offer enough scholarships that



The Townsfolk dance at The Prince's Ball

With a mission to build skills that will last a lifetime, the six-week program revolves around the creation of a fully-realized stage musical by a cast and crew of children from age 5 to 15. This year's production was Rodgers and Hammerstein's classic *Cinderella*.

"We expect children of all ages to commit to achieving personal excellence and provide them with the tools to do so" says program director Sarah Distel. "I have seen students accomplish things in this program that rival the artistic quality and commitment of adults working in the theater, and obtain skills that will stay with them for life"

Through the process of creating all the aspects of a live theatrical production – everything from scenes, songs and dances to scenery, props and costumes – children learn many lessons that will serve them well regardless of their ultimate career path.

The most obvious training taking place involves teaching exactly what is involved in presenting an excellent show. Students study general theater craft, including acting, singing, dancing and back-stage activities like lighting and sound design, building props, and stage crew.

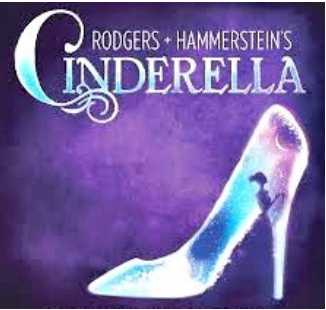
While learning these things and working together toward a

no child is turned away because they can't afford the \$75 fee."



Norah Distel and Beth Cunningham as Cinderella's evil stepsisters

*Cinderella* was presented by Playhouse 2000, managers of the Kathleen C. Cailloux City Center for the Performing Arts, and it is only one part of the Youth Theater Program at P2K. For more information, including details on volunteering with or auditioning for P2K, readers can visit [www.playhouse2000.com](http://www.playhouse2000.com).





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