

SEPTEMBER 2010

trends

TEXAS
STYLE &
CULTURE

in style
IVY-LEAGUE
LOOK TWEAKED
FOR MEN

looking back
50 YEARS
OF SHOPPING AT
NORTH STAR MALL

Getting her turn

'RUBICON' ROLE
FULFILLING DREAMS OF
SAN ANTONIO NATIVE

**JESSICA
COLLINS**

2010 PARADE OF HOMES - CRESTA BELLA

'LUNCH WITH ELSA'

**FOTOSEPTIEMBRE
EXHIBIT INSPIRED
BY EARLY
20TH-CENTURY
JOURNAL, PHOTOS**

STORY BY ELDA SILVA

Photographer Brianna M. Burnett is 30 and sculptor Kimberly Rumfelt is 28, but the genesis of their current project goes back almost 100 years.

"Lunch With Elsa, 1924-1933," an exhibit of collaborative photo-based works, was inspired by a pair of journals the artists found at an antiques shop. The show, which is part of FotoSeptiembre USA, opens with a reception 6 to 9 p.m. Sept. 10 at Clamplight Studio and Gallery.

Burnett and Rumfelt, both members of the artist co-op that runs Clamplight, use a lot of vintage artifacts in their work. So the friends frequently go to antiques stores together, just to see "if anything jumps out at us," Rumfelt says.

On one such outing, Burnett found a worn journal at Charlotte's Antiques & Clocks on Austin Highway. Thumbing through it, she realized the author — a woman — had kept the journal for five years, committing the details of her life to its thin-ruled pages each day without fail from 1929 to 1933. Intrigued, Burnett bought it.

"I was thinking I would use it for something eventually, but I didn't know what," she says. "Then Kim took it home and kept reading it."

Realizing that they were equally invested in the journal and that Rumfelt could more



PHOTO BY BILLY CALZADA

Brianna Burnett (left) and Kimberly Rumfelt hold the journals that inspire their "Lunch With Elsa" exhibit, which will be part of FotoSeptiembre USA at Clamplight Studio and Gallery.

easily decipher the author's writing, Burnett suggested they collaborate on an exhibition.

"(We were) inspired by her life, which wasn't that outrageous — just regular," Burnett says. "I love that she celebrates everything from washing her hair to going shopping to having lunch with her best friend — things that I do."

Weeks later, they returned to the shop and found a second journal written in the same fine, tight script as the first. This one covered 1924 to 1928.

From the writings, Burnett and Rumfelt were able to figure out the author had lived in Cincinnati, had a husband named

Max and a friend or sister named Elsa with whom she was very close.

"She's always going to lunch with Elsa and shopping with Elsa and writing Elsa letters," Rumfelt says. "Any page you turn to, there's something to do with Elsa."

What Burnett and Rumfelt didn't know was the author's name — until they found what they believe is a picture of her, likely sold to the shop in a lot along with the journals. The artists were combing through a stack of images, hoping to find one labeled with a sticker from a photo company in Cincinnati, when Rumfelt came across a

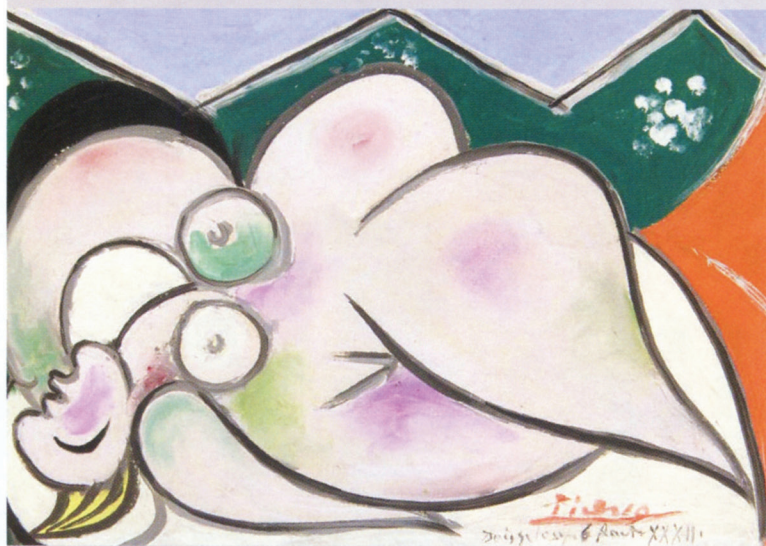
portrait of a young couple.

"Kim flipped it over and it said 'Max and Clara,'" Burnett says. "She was like, 'Her name is Clara.' And I was like 'What?' 'Her name is Clara. This is Max and Clara.'"

The photograph shows a woman with a broad, pleasant face. Her light, wavy hair is pulled back, and she's wearing a dark, high-necked dress. A tall, mustachioed man in a suit and glasses stands beside her.

Rumfelt incorporated the image into a sculptural piece. It is encased in a shadow box with three small blue and brown glass bottles from the same era. A garland of antique flower-

Come see what's new...



Picasso at the McNay

New acquisitions from the
Bequest of Jeanne and Irving Mathews



Also on view this summer
Neither Model nor Muse
Women as Artists

Images: Pablo Picasso, *Reclining Woman on the Beach*, 1932. Oil on canvas. Collection of the McNay Art Museum, Bequest of Jeanne and Irving Mathews. Natalia Gontcharova, *Spanish Dancer* 1916. Gouache, collage, watercolor and graphite on board. Gift of Robert L. B. Tobin

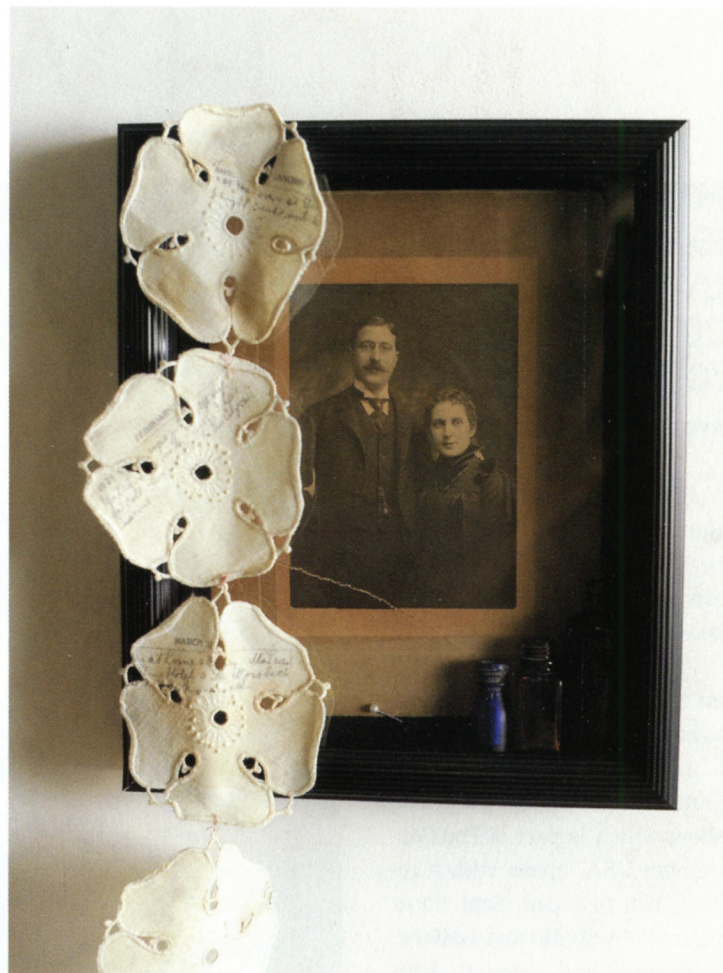


PHOTO BY BILLY CALZADA

The artists found a photograph of Max and Clara at the antiques shop where they found her journals. Coasters in the foreground display journal text.

shaped coasters hangs from one corner. Using a chemical process, she transferred journal text onto each coaster.

Rumfelt also made small sculptures using antique coffee cups and vintage images of Cincinnati, one for each of the four main "characters" from the journals — Clara, Max, Elsa and Elsa's husband, Carlo.

For her part of the show, Burnett is creating photo collages. Since the exhibition space at Clamplight Studio and Gallery is small, the artists are limiting the number of works, but they would like to expand the show and take it to other venues.

The exhibit is about Clara "and continuing to tell her sto-

ry," Burnett says. "I like that we can make her into something that I don't think she ever knew that she was. I don't think that when she was writing the journals that she ever thought anybody would read them."

Or, Rumfelt adds, that "two strange girls that weren't even born yet would pick them up somewhere in Texas and be making a show about her."

"Lunch With Elsa, 1924-1933"
runs Sept. 10-30 at Clamplight
Studio and Gallery, 706
Fredericksburg Road.

Elda Silva writes about art and
culture for the San Antonio
Express-News.

Art of the city

More highlights from the Foto-septiembre calendar:

GALLERIES

BIHL HAUS ARTS 2803 Fredericksburg Road, (210) 732-3502. Opening Sept. 17: "Between the Leaves" by Roy Pittman.

BISMARCK STUDIOS FINE ART GALLERY 930 Proton, Suite 202, (210) 314-7747. Opening Sept. 9: "Luminous Flux," photos by Ansen Seale using a camera that only captures things that move or change.

BLUE STAR CONTEMPORARY ART CENTER 116 Blue Star, (210) 227-6960. Opening Sept. 2: "This Is Not a Photo Show," works by artists who tinker with traditional concepts of photography. Presented with Unit B (Gallery), 500 Stieren St. "Kathy Drive," a collection of childhood memories by Kemp Davis.

GALLISTA GALLERY & ART STUDIO 1913 S. Flores St., (210) 212-8606. Opening Sept. 11: "Art Driven Lives," photographs by Eric Lane.

INSTITUTO CULTURAL DE MÉXICO HemisFair Park, (210) 227-0123. Opening Sept. 4: "Slanted Glances: Idiosyncratic Interpretations of Independence & Revolution in Mexico," featuring works by a dozen photographers and curated by Fotoseptiembre founder Michael Mehl. "Oyeme Con Los Ojos," photos by Josephine Sacabo inspired by the life and work of Sor Juana Inés de la Cruz.

LAND HERITAGE INSTITUTE 1349 Neal Road. Opening Sept. 19: "Diverse Cultures/One Land," a site-specific photographic installation by Nancy Cavender-Garcia, Robert Garcia, Jennifer Martin and Whitney Smith.

ONE9ZERO6 GALLERY 1906 S. Flores St. Opening Sept. 11: "Transitions," images by Debra Sugerman.

RENDON PHOTOGRAPHY & FINE ART 733 S. Alamo St., (210) 288-4900. Opening Sept. 3: "Poetic," Kathy Vargas curates works by Elva Salinas and Luisa Wheeler.

SALUTÉ INTERNATIONAL BAR 2801 N. St. Mary's St., (210) 732-5307. Opening Sept. 17: "Love Letters to San Anto," a visual dialogue between Joan Frederick and Mario Perez.

SAN ANTONIO COLLEGE Visual Arts Gallery, 960 Lewis St., (210) 486-1030. Opening Sept. 8: "Trace Elements," photos by Jessica Mallios, Victor Pagona, Jason Reed, Libby Rowe, Kent Rush and Jason Urban.

ST. PHILIP'S COLLEGE 1801 Martin Luther King Drive, (210) 486-2205. Opening Sept. 9: "Retratos — Portraits of My Latino Community" by Al Rendon.

SOUTHWEST SCHOOL OF ART & CRAFT 300 Augusta St. and 1201 Navarro St., (210) 224-1848. Opening Sept. 23: "In Choate and Sublime" by Kent Rush; "Veils of Nephelē" by Ramin Samandari; and "A Generational Influence" by Alan and Blake Weissling.

MICHAEL & NOEMI NEIDORFF GALLERY Trinity University, 1 Trinity Place, (210) 999-7682. Opening Sept. 1: "The Akrotiri Project," photographs by Trish Simonite.

UTSA SATELLITE SPACE 112 Blue Star, (210) 212-7146. Opening Sept. 2: "Long Range Collaborations," projects by two pairs of photographers separated by geography but working as teams.

MUSEUMS

SAN ANTONIO MUSEUM OF ART 200 W. Jones Ave., (210) 978-8100. Opening Sept. 3: "No Escape: Photographs of the Brothers Montiel Klint," large-scale staged scenes by Mexico City-based photographers Fernando and Gerardo Montiel Klint. "Tierra, Libertad y No Re-Elección," documentary photos by Hugo Brehme from the museum's permanent collection.

WITTE MUSEUM 3801 Broadway, (210) 357-1910. Opening Sept. 16: "1910 — A Revolution Across Borders," photographs and artifacts from the museum's collection relating to the Mexican Revolution.

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