

THE
Art Collection
of the
South Texas
Blood & Tissue Center



Cover: David Anthony Garcia, *Duet*
Acrylic on canvas, 52" x 38" x 4"

A building filled with art creates a welcoming environment for all who come here - especially for those donating blood and for our employees. This tradition of supporting local artists has benefited the arts community and the STBTC. We have set a high standard and created a very professional, appealing appearance. An added bonus is that our staff and visitors have gained a greater appreciation of art through exposure to this collection.

Norman D. Kalmin, M.D.
President/CEO and Medical Director
of South Texas Blood & Tissue Center

The SouthTexas Blood & Tissue Center is located at 6211 I-10 West at First Park Ten Boulevard in San Antonio, Texas. The headquarters building, designed by Overland Partners, Inc., San Antonio, Texas, has won architectural awards. The Donor Pavilion, the most recent addition to the Campus, was designed by Garza Bomberger. The Center's art collection is open to the public Monday - Friday 8:30 a.m. to 4:30 p.m., by appointment, excluding holidays. For information or to schedule a tour, call 210-731-5555 or 1-800-292-5534.



— Gary Sweeney, *Kindness is the Golden Chain*, 2009 —

Healing & Art ... A Symphonic Synergy

Blood courses through the human body circulating life-sustaining oxygen and nutrients to fuel health and energy. Complex human tissue - bones, skin, heart valves, veins, ligaments and tendons - work in symphonic synergy ... living proof that the human body is a miraculous work of art.

At the South Texas Blood & Tissue Center, we collect, process and distribute blood, tissue, marrow and cord blood every day to save lives, enhance function, and facilitate the cherished gift of healing. Here, science and the selfless compassion of donors work in symphonic synergy ... living proof that the human soul is a miraculous work of art.

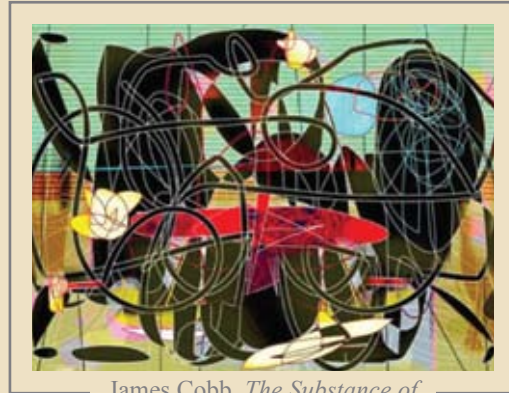
Within the walls of the modern South Texas Blood & Tissue Center, science, technology, education and research combine to bring healing and life to thousands of patients every year. And throughout the STBTC, the soul of San Antonio comes to life in the paintings, photographs, sculptures, pastels, drawings, fiber art and kinetic pieces that comprise one of the most acclaimed collections of local art in the city.

An Extraordinary Coalescence

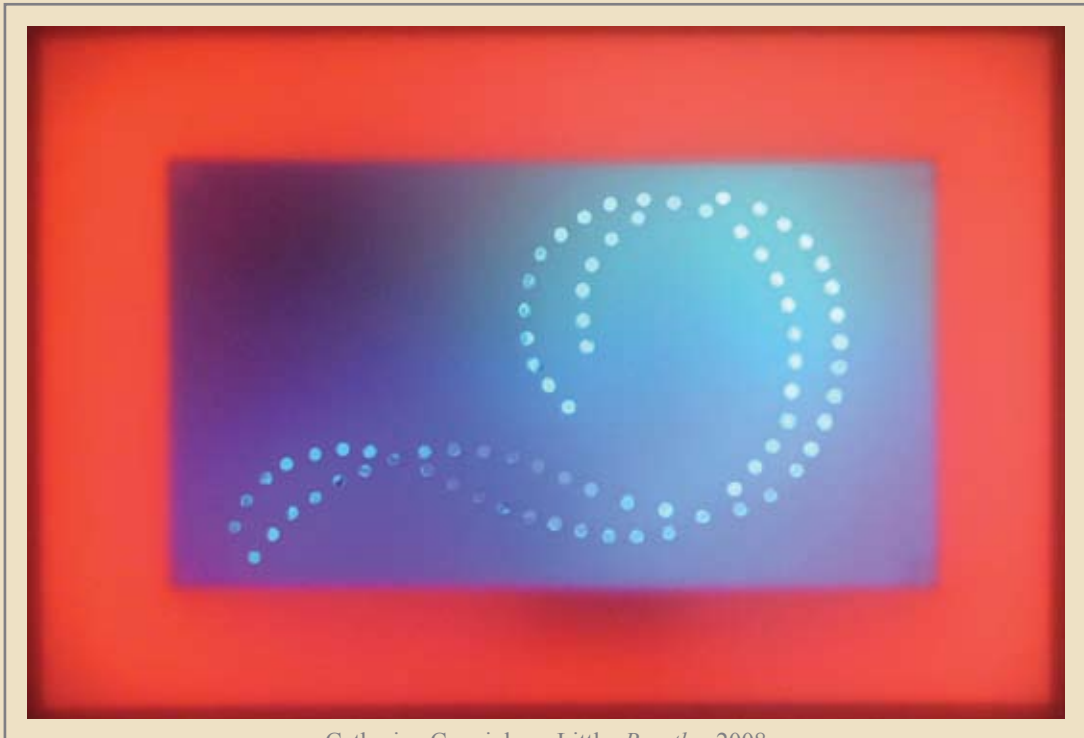
Donors, employees and other visitors to the STBTC know that the primary mission of this Center is healing ... serving the blood, tissue, marrow, cord blood and related needs of the South Texas medical community.

But when visitors walk through the doors of STBTC Headquarters and the Donor Pavilion, they discover an extraordinary and unexpected gift to

the community - a coalescence of science and art that honors donors, recipients, medicine, artistic creativity and life.



James Cobb, *The Substance of Things Hoped For*, 2008



Catherine Cunningham-Little, *Breathe*, 2008

I am pleased to have participated in a selection process that has brought so many inspiring works into the collection. For example, a vitality of health and spirit is seen in James Cobb's Structure, where abstract lines suggest the healthy flow of organic, life-sustaining fluids. Susan Budge's installation of ceramic life forms also attests to the joys of living, as each object represents a vibrant organism. Chuck Ramirez's Heart of Gold is similarly an ideal image for the South Texas Blood & Tissue Center, as "heart of gold" is a perfect description for the blood donor, whose generosity can preserve the lives of others.

**David Rubin, Art Selection Committee, The Brown Foundation
Curator of Contemporary Art at San Antonio Museum of Art**

Recycling: A Metaphor for Life

The South Texas Blood & Tissue Center recycles components from donor to recipient - precious materials that bring life and hope to patients facing illness, trauma and surgery.

When the STBTC initiated its art collection in 1994 with the opening of new corporate headquarters on I-10 the theme focused on recycling to mirror the work of the Center. Pieces throughout the collection illustrate the theme of recycling either through the reuse of materials or through subject matter that celebrates recycling and life.



Joey Fauerso, *Open*, 2008



Rhonda Lynn Kuhlman, *Candy Striper*, 2008

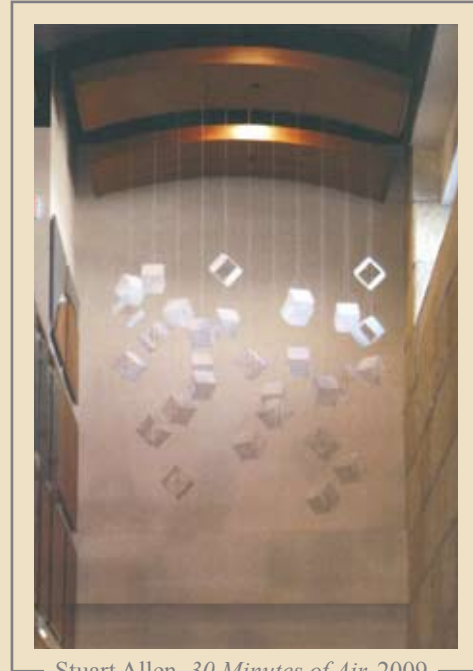
Being on the art selection committee and getting the opportunity to meet San Antonio artists and seeing the wealth of creations that come from our own community was an amazing experience. I was honored to serve on a committee that chooses local art to hang in one of the most beautiful buildings in San Antonio, and it is a joy to see how the various pieces, hung in just the right place, enhance the building and serve as a frame to highlight the art. Most importantly, I'm sure the beautiful artworks create a welcoming effect for the public when they come to the new Donor Pavilion at the South Texas Blood & Tissue Center.

Jolene Davis, Art Selection Committee, Board Member, STBTC Foundation

Art: Revealing the Soul of the Community

With each subsequent expansion of the Center - a 47,000 square foot addition in 2002 and a 45,000 square foot Donor Pavilion in 2008, the art has evolved, grown and been imbued with new depth of meaning.

Recent art additions transcend the focus on recycling to recognize art as integral to the beauty of a vibrant building where people work, create, solve problems, build community and give of themselves to benefit others.



Stuart Allen, *30 Minutes of Air*, 2009



Susan Budge, *Life Forms*, 2008

Some works stand grounded, stable and motionless while others balance precariously ... some perch, some hang, some float and move ... meticulous and labor intensive, or spontaneous and fluid, this work is my driving force. I need to create, as I need to live, love and breathe. We are all flesh and blood and bones, imperfect mortals turning to dust.

Susan Budge, Artist

Each art piece at STBTC inspires the viewer to get lost in its beauty, shape, color and texture. What was the vision of the artist? How was the piece executed? What single aspect of the piece stands out in your mind? Does the artwork reflect a message? Each original work visually expresses a personal connection to the world. And each donor comes to the Center with his own story to make a connection.

Lainey Berkus, Art Selection Committee, Co-Founder of the CE Group

More than 80 pieces have been purchased from local artists by STBTC for the collection by applying 1% of the cost of construction to create an art budget. Coupled with a 100-piece collection of children's art donated through the SHARE program, this impressive collection represents the artistic diversity, creative spirit and rich heritage of art in the San Antonio area.

This is one of the local art community's finest showcases - striking for its artistic content and its vivid illustration that art and science compatibly energize and inspire each other.



Deborah Keller-Rihn, *Angela the Liberating Tara of Great Peace*, 2008



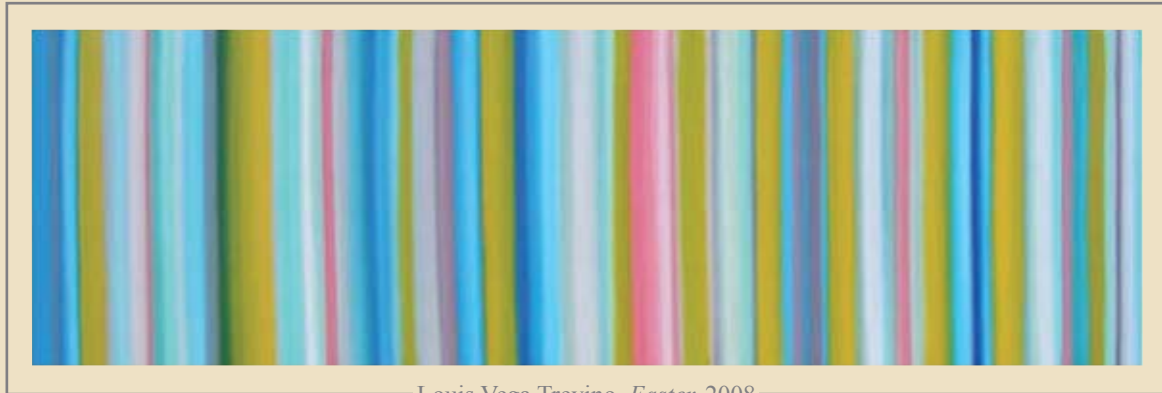
Ricky Armendariz, *The road a mi corazon, es under construction*, 2008

Many cities and organizations support artists from out of town ... but San Antonio is undergoing a renaissance and the South Texas Blood & Tissue Center is very smart to collect from the great talent here. This collection is exciting and innovative. STBTC puts their money back into the community ... and behold what they've created.

Arturo Almedia, Art Selection Committee, Curator for the UTSA Art Collection

Each piece was created by an artist in our community and affects its surroundings with brilliant color, muted stories, haunting images and graphic eloquence, revealing the soul of the artistic community. Some pieces are comforting and some are thought provoking. Some yearn to be touched and others inspire awe.

Every piece evokes response: poignant photography, impressive sculpture, gentle watercolor, bold oils, fragile glass and clay, tactile fiber art. They forge a landscape of uncommon unity throughout the public areas, bursting with color and stories that invite conversation and interpretation.



—Louis Vega Trevino, *Easter*, 2008—



—Estevan Arredondo, *Indigenous*, 2008—

Humans are the only creatures on earth who produce art ... and it's been going on since cave dwellers created art from nature, from the soil. Art connects us to one another. When visitors see the art throughout this collection, they can feel the souls of the artists, speaking out with universal emotions. San Antonio is becoming an art destination and the Blood & Tissue Center is a model for others to emulate, to tap into the enormous talent in this community

Donna Simon, Art Selection Committee, Artist and Teacher

Entering the South Texas Blood & Tissue Center ...

As you approach the entrance to the headquarters building, the majestic *Desert Flower* pays sculptural tribute to tissue donors who, at the end of their lives, gave one final gift that others may know the joy, peace and hope of restored health.

Stepping inside, the magical sway and swirl of Anita Valencia's *Rain* captivates the senses. Origami shapes and gleaming colors on recycled aluminum cans whisper their message of new purpose to visitors.

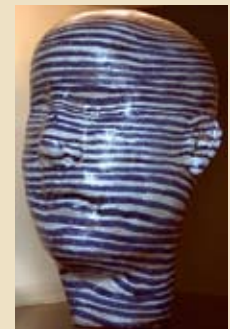


David Deming, *Desert Flower*, 1989



Anita Valencia, *Rain*, 1995

I try to create art that is attractive to draw people in ...and once there, they realize it's made of recycled items. Maybe my art and the public's response to it will make a difference for the environment. I use all recycled materials - the aluminum cans in Rain, and other throwaways such as bottle caps, pull tabs, coffee filters, tea bags and CDs. Recycling blood and tissue gives new life, and using recycled materials in art honors that concept.



Tre Arenz, *Head*, 1996

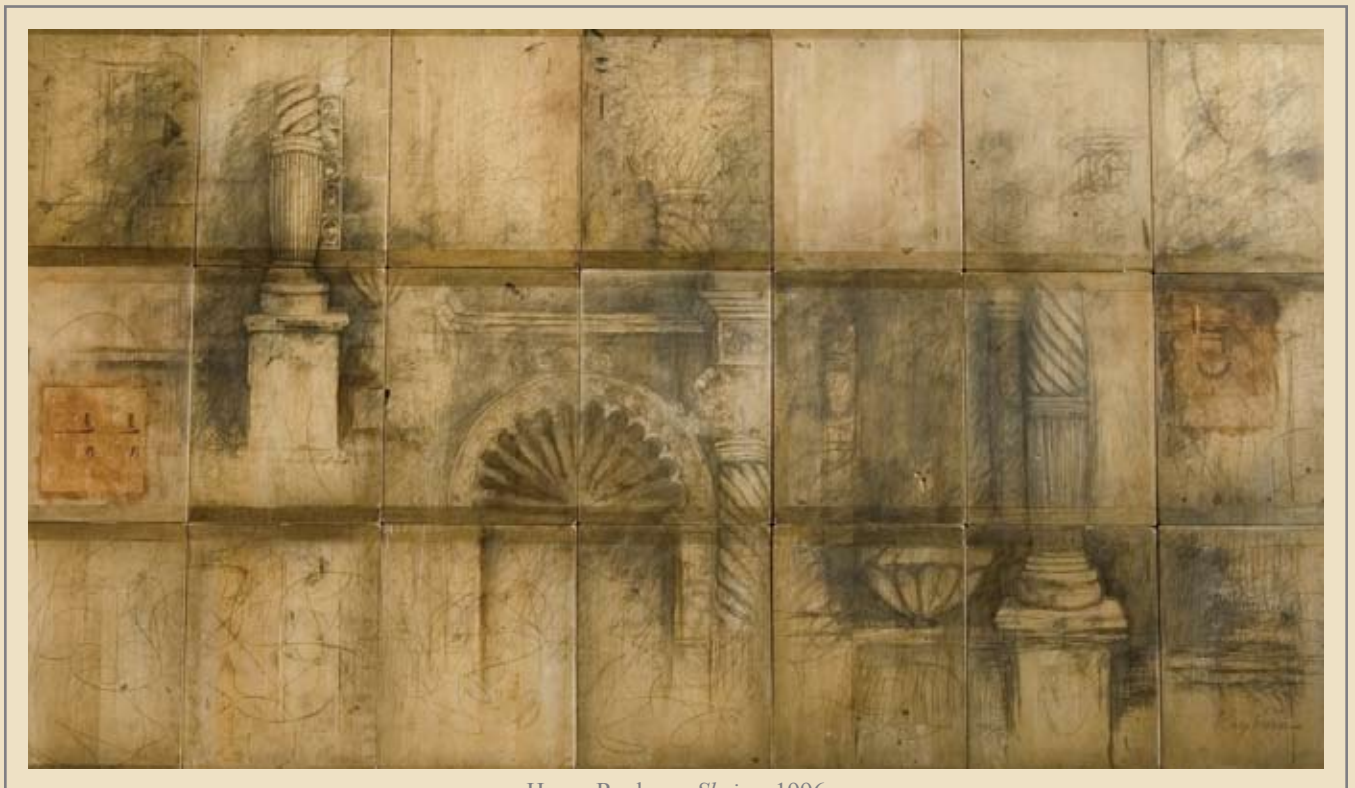
Anita Valencia, Artist

On the enormous limestone lobby wall, Henry Rayburn's *Shrine* also celebrates recycling - graffiti and doodle-marred drawing boards from an old school, overlaid with graphic elements from the Alamo, create a magnificent piece in which each panel tells a story and captures a piece of local history.

As you continue your journey through the building, the art pulls you in. Art lovers are invited to come, explore, enjoy.



Ken Little, *Hurt and Heal*, 1997



Henry Rayburn, *Shrine*, 1996

My piece, Shrine, comprises 21 recycled student drawing boards, detailed with images from the Alamo, which follows the theme of recycling for this collection. Just as the Blood & Tissue Center reuses blood and tissue to save lives, artists find beauty and new life in materials that others may discard. As a part of this excellent collection, Shrine has brought more attention to my work than anything I've ever created. I'm honored to be in such company in such a place.

Henry Rayburn, Artist

Entering the Donor Pavilion ...

Behind the reception desk, David Anthony Garcia's abstract painting *Duet* suggests blood and tissue and the vibrancy of life itself, in essence, good health and spirit. It is an awe-inspiring work for the selfless donors who give of their time and share the precious gift of life so that a stranger may know health and hope.

And throughout the Donor Pavilion, flashes of color, evocative images and unique designs compel the visitor to search further and not miss a single piece of this acclaimed collection.



Luis Valderas, *Coatlicue*, 2008

Duet integrates different styles of painting... an impressionistic double heart image juxtaposed against the realistic vines entwined around the hearts. When I created this piece, I knew that it needed to hang some place special ... and it is extremely important to me as an artist to have my work displayed where it can make a difference and inspire people. Art should make ripples in the world.

David Anthony Garcia, Artist

Art is such an integral part of life ... it delights, inspires, transforms daily experiences, challenges how we view the world and enriches our souls. This collection exposes visitors to the richness of our local artists' work and their vision. We love to see people responding to the art.

**Jenny Kalmin,
Art Selection Committee, Artist**



Ann M. Adams
Natural Soul, 1995
 Quilt
 39" x 39"



Judy Bankhead
Both Ends of a Candle,
 1994-1995
 Gelatin silver print
 13" x 13"



Stuart Allen
30 Minutes of Air, 2009
 Sailcloth, fiberglass, and nylon
 12' x 9' x 3'



Judy Bankhead
Eric's Knees, 1984-1994
 Gelatin silver print
 13" x 13"



Jesse Amado
Untitled MCMXCV, 1995
 Charcoal, tire black and
 graphite on paper
 36" x 36"



Timothy Blonkvist
Matisse Jazz Series in 3-D, 1995,
 Series 1 of 12
 Construction paper
 17" x 21" (each of 12, framed)



Ricky Armendariz
*The road a mi corazon, es
 under construction*, 2008
 Acrylic and polycrylic on
 carved birch plywood
 48" x 84" x 1 1/2"



Susan Budge
Life Forms, 2008
 Ceramic



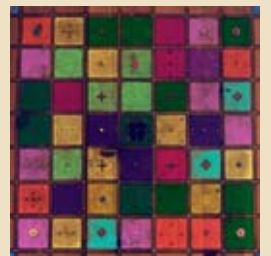
Tre Arnez
Head, 1996
 Ceramic
 23 1/2" x 13" x 15"



Dan Burkholder
Bicyclist with Uncertain Future, 1992
 Platinum/paladium photograph
 12 1/4" x 18"



Estevan Arredondo
Indigenous, 2008
 Enamel, resin and powdered
 pigment on wood



Danville Chadbourne
*Meditative Device: The Awareness
 of Influence*, 1993
 Ink & acrylic on wood, metal,
 beads, and cocount shells
 33 1/4" x 33 1/4" x 3"



Danville Chadbourne
 Right: *At The Edge of Forgetfulness - The Twin Progeny of Misconception*, 1996-2000
 Acrylic on earthenware & plywood
 97" x 17" x 17"

Left: *At The Edge of Unconsciousness - The Twin Progeny of Misconception*, 1996-2000
 Acrylic on earthenware & plywood
 97" x 17" x 17"



James Cobb
The Substance of Things Hoped For, 2008
 Digital giclee print on Somerset paper
 38" x 48¼" x 1½"



Catherine Cunningham-Little
Breathe, 2008
 Neon, plexiglass
 20" x 30" x 5"



Ana Laura De La Garza
Maria, 1994
 30" x 24"



David Deming
Desert Flower, 1989
 Metal
 101" x 54"



Bruce Duderstadt
Weaving, 1987
 Wool on cotton
 62" x 93"

Jane Dunnewold
Ordering Chaos, 1995
 Stitched quilt
 47" x 78"



Heather Edwards
Say Kids, What Time Is It?, 1995
 Acrylic on pressed wood panel
 36" x 48½" x 38" x 51"



Hanna M. Eshel
Colorado River Rock, 1995
 Photodrawings
 17½" x 23½"



Hanna M. Eshel
Texas Limestone, 1995
 Photodrawings
 17½" x 23½"



Hanna M. Eshel, Ory Eshel
 & Timothy Blonkvist
South Texas Blood & Tissue Center, 1995
 Photodrawings
 17" x 23½"



Joey Fauerso
Open, 2006
 Watercolor on paper





Charles Field
Sunset, North Valley, 1995
 Oil on paper
 10¼" x 30"



Janet Lennie Flohr
Crossing 4/12, 1995
 Four-plate color etching
 22" x 26"



David Anthony Garcia
Duet, 2006
 Acrylic on canvas
 52" x 38" x 4"



Gini Garcia
Blood Studies Tryptic, 2005
 Kiln Cast Glass, Fiber Optics
 17" x 45"



Larry Graeber
Sky, 1995
 Oil on canvas and wood
 46" x 38"



Yvette Grutter
Soles, 1995
 Mixed media on artist-made paper
 41" x 41"



Mignon Harkrader
Untitled, 1997
 Oil on cloth and paper
 84" x 48" (each of 12 panels)



Mark Hogensen
Time Structures I, 1988
 Acrylic on canvas
 60½" x 48"



Deborah Keller-Rihn
Angela the Liberating Tara of Great Peace, 2008
 Hand painted photograph on canvas



Leslie Koptcho
Untitled, 1992
 Color intaglio print
 12" x 18"



Rhonda Lynn Kuhlman
Candy Striper, 2008
 Recycled T-shirts
 40½" x 40½" x 3¼"



Marilyn Lanfear
Ben/Ben, 1994
 Hand-made paper on paper
 52" x 38½"



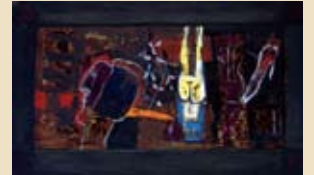
Ken Little
Hurt and Heal, 1997
 Two cast iron feet/masks
 21" x 20" x 45" (each)



Alberto Mijangos
Apples, 2005
 Mixed media on canvas
 54" x 68"



Contance A. Lowe
Untitled, 1996
 Pastel, acrylic and metal
 grommets on paper
 20" x 14"



Alberto Mijangos
The Snake, 1995
 Mixed media on masonite
 34" x 58"



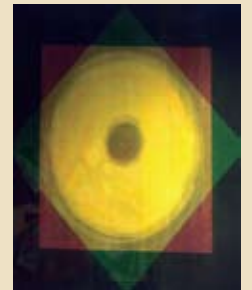
Constance A. Lowe
Untitled, 1996
 Vinyl, plastic snaps, and
 metal handles
 22" x 38"



Holly Moe
Rain Forest, 1993
 Inlaid and gun powder-
 burned carpet
 77" x 96"



Jeannette MacDougall
Las Acrobatas #8, 1993
 Charcoal and acrylic on canvas
 61" x 40"



Gary Nichols
The Garden #6, 1995
 Monotype
 38" x 38"



Robert Maxham
Photo, 1993
 Multi-toned gelatin print
 10" x 10"



Michael Nye
Photograph Chiapas, 1994
 Black and white silver print
 21¼" x 20¼"



Robert Maxham
Photo, 1994
 Multi-toned gelatin print
 11" x 9"



Dennis Olsen
Agora XXII, 1997
 Watercolor monotype
 30½" x 30"



Suzanne Paquette
Boardlands, 1994
Oil on carved wood
48¼" x 73"

Kent Rush
Untitled (Thin Curb), 1998
Photogravure



Kim Paxson
Concealed and Revealed, 1995
Watercolor
35" x 44¼"



Say Sí
Ronatio Floralis, 2004-2005
Crystal Casas, Angel Hernandez, Lori Hernandez,
Briana Lozano, Camille Treviño, Nicole Amri Vasquez,
and Claudio Aguillon Coordinator/Instructor
Acrylic on canvas triptych



Kim Paxson
Six Views of the Ground, 1995
Watercolor
35" x 44¼"



Chuck Ramirez
Heart of Gold, 2008
Permanent pigment on ink jet print
36" x 36"

Gary Schafter
Skeptic, 1993
Oil on wood
36¼" x 36¼" x 3½"



Henry Rayburn
Shrine, 1996
Wood drawing boards with graphite
72" x 126" x 4½"

Ansen Seale
Bath, 1988
Chromogenic dye print
11" x 11"



Roland Rodriguez
Chronology, 1996
Pen and ink, acrylic
and airbrush
18" x 20"



Reginald Rowe
Delta II, 1994
Acrylic and mixed media
64" x 62" x 2"

Ansen Seale
Fertilia, 1988
Chromogenic dye print
16¼" x 16¼"





Mark Semmes
Untitled, 1993
Oil on paper
10" x 10"



Mark Semmes
Untitled, 1993
Oil on paper
10" x 10"



SHARE Collection (*Students Helping Art Reach Everyone*)

Top: Eddie Chavez
Pathways, 2004, 12th Grade



Bottom: Neely Ann Haby
Mr. Giraffe, 2004, Kindergarten



Trish Simonite
Blossoms, 1987
Hand-colored silver gelatin from
from a liquid light collage
24½" x 30½"



Trish Simonite
Unfurling, 1995
Hand-colored silver gelatin
print from a liquid light
collage
30½" x 24½"

F.L. "Doc" Spellmon
Blacks in Space, 1995
Mixed media with acrylics and
found objects on wood
15" x 33¼" x 1½"



Henry Stein
On the Waterfront, 1995
Steel, bronze violin and
oil on canvas
34" x 37" x 7"



Gary Sweeney
*Kindness is the
Golden Chain*, 2009



Gilberto Tarin
Untitled, 1987
Oil on canvas
64½" x 52"



Catherine Tarver
The House of Tiles V, 1995
Polaroid on steel
21" x 18½" x 8¼"



Catherine Tarver
Samsara, 1995
Polaroid on steel
11½" x 9" x 5"





Tinka Tarver
Reunion, 1991
Wood, gold leaf, and acrylic
85" x 13½" x 13½"

Jim Valdez
Study for a Mural, 1991
Pastel on paper
9" x 28"



Anita Valencia
Rain, 1995
Recycled aluminum beverage cans and nylon strings
276" x 228" x 84"



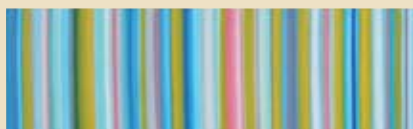
Jan Tips
Right: Santiago #112, 1990
Acrylic on canvas
65" x 30½" x 3"
Left: Santa Barbara #110, 1990
Acrylic on canvas
65" x 30½" x 3"

Kathy Vargas
"A" Series # 4, 1992
Mixed media with photograph
and silver metals matte
20¼" x 16¼"



Kathleen Trenchard
Peaceable Kingdom, 2004
Heavy punched vinyl

Kathy Vargas
"A" Series # 17, 1993
Mixed media with photograph
and silver metals matte
20¼" x 16¼"



Louis Vega Trevino
Easter, 2008
Oil on canvas
24" x 78"

Bettie Ward
Monet Series #14, 1995
Monoprint
46½" x 61½"



Margarita Urquiza
Oriental #1, 1994
Oil and wax on linen
65¼" x 48"

Beck Whitehead
The Garden Door, 1995
Wood and mixed media
77" x 31¼" x 5¼"



Luis Valderas
Coaticue~La Earth-Mother-Moderna, 2008
Color inlaid woodcut plate
4' x 8'

*South Texas Blood & Tissue Center
Art Selection Committee*

2008-2009

Jenny Kalmin
Chair

Arturo Almeida

Lainey Berkus

Carmen Davila

Jolene Davis

Mary Beth Fisk

Norman Kalmin

David Rubin

Donna Simon

*With special thanks to Chris Gutierrez for his contribution and
expertise toward the creation of this brochure.*

*With grateful thanks to Pall Biomedical
in underwriting this art brochure.*



**South Texas
Blood & Tissue Center**

6211 IH 10 West at First Park Ten Blvd., San Antonio, TX 78201
210-731-5555 or 1-800-292-5534 www.southtexasblood.org