



Cultural Bounty

**The
Beckstead•Lerma•Annala
Collection**

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Foreword

Dean Hendrix

Vice Provost & University Librarian

A trio of unique collections in the UTSA Libraries and Museums embodies our commitment to cultural representation, diverse perspectives, and educational impact. First, we've got UTSA's Special Collections, brimming with archival materials that capture the heartbeat of this region's history. Then, there's the Institute of Texan Cultures (ITC) Collections, where you can find the tales and artifacts of Texas's rich and diverse cultural salsa. And finally, we have the UTSA Art Collection, where the Beckstead•Lerma•Annala Art Collection lives, breathing creativity into our minds. The synergies between these collections—and with collaborations with units like UTSA Arts in the College of Liberal and Fine Arts—inspire and serve as gateways to broader horizons, unlocking creativity, curiosity, and critical thinking among our students and our community.

The programming of UTSA Arts and the works in the UTSA Art Collection mirror the mosaic of faces and backgrounds you see on campus and in our community every day. When UTSA students see their histories, traditions, and experiences reflected in the art around them, it affirms their identity and heritage. This affirmation boosts their self-esteem and a sense of belonging, making the campus feel more like a home where their unique perspectives are valued and celebrated, and contributes to the foundation of UTSA as a leader in multiple fields in the public humanities. The Arts are never just there—they act, provoke, stimulate—challenging students and visitors alike to leap beyond the familiar confines of their thinking, to question, to connect, to aspire.

Cultural Bounty: The Beckstead•Lerma•Annala Collection

Arturo Infante Almeida
Curator

In art, collecting is more than mere acquisition; a collection represents a passionate journey of discovery and legacy. Not unlike ancient hunter-gatherers who roamed the earth in search of sustenance and resources, art collectors can spend a lifetime searching for cultural treasures that enrich their lives and those of future generations. Alan Craig Beckstead, Daniel Lerma, and Steve Alexander Annala are esteemed collectors who have left an indelible mark on the art world. Their dedication to collecting has shaped their journeys and served as a beacon of generosity and philanthropy. This exhibition showcasing their remarkable gift to the University of Texas at San Antonio celebrates their legacy and contributions to the arts.

A passionate yet insatiable curiosity for beauty and creativity drives collectors. Just as hunter-gatherers roamed the land in search of sustenance for survival, art collectors seek out galleries, auction houses, and studios in pursuit of cultural treasures that feed their souls. For the three benefactors of this extraordinary gift, collecting art has been more than a hobby; it has been a decades-long odyssey marked by a heartfelt appreciation for the transformative power of art.

Beyond their role as collectors, Alan, Danny, and Steve exemplify the true meaning of philanthropy and community stewardship. They dedicate themselves to improving the world through their unwavering commitment to serving others. In retirement, they have continued to channel their passions and resources into charitable endeavors, enriching the lives of countless individuals and leaving an indelible imprint on many communities. Their decision to gift a portion of their extensive and valuable collection to the University of Texas at San Antonio is a testament to their enduring commitment to the arts and their desire to share their passion with future generations. Through their generosity, they have given us a treasure trove of art that will serve as a source of inspiration, education, and enlightenment for years to come.

Their contribution enhances the UTSA Art Collection and enriches the cultural landscape of the community the university serves. This gift to the university reflects three remarkable lives. Their generosity and the enduring legacy they have forged will profoundly impact future generations. May their story serve as a beacon of inspiration, reminding us of the transformative power of art and the boundless potential of philanthropy to enrich lives and strengthen communities.

A Note From the Collection Donors

Alan Craig Beckstead, Daniel Lerma, Steve Alexander Annala
Donors

The donation of 114 works of art to the University of Texas at San Antonio in the fall of 2023 has triggered a lot of discussions about the Beckstead•Lerma•Annala Art Collection: how it started, what was the inspiration, what are our favorite works, and so on.

The collection has been a joint endeavor of the three of us since 1998, uniting our individual experiences with visual art. Alan painted throughout his adolescence but shifted his energies to engineering, business, and his career before his art energies re-ignited with his first purchase at a silent auction at a black tie event for the 1986 Houston AIDS Foundation. Since the 1970s, Alan's parents' house was overflowing with his paintings of landscapes, still lives, and abstract works, and his parents were surprised when he bought his first painting, even asking why he should buy art when he could just make it! Ironically, their negative reaction spurred Alan's inspiration to build a collection. Danny's career as a hair stylist and salon owner since the late 1990s brought him into lasting friendships with a large group of San Antonio creatives. Steve's many contributions to non-profit fundraising activities have had significant influence in the success of how several arts and health-care organizations serve their publics in Texas and in California.

We have followed three main methods of acquiring art. At the beginning of the collection, the acquisitions were entirely focused through fundraising activities with Alan's involvement in AIDS organizations and other non-profits. Over time, we branched out with collecting from artists and galleries, but we still find ways to conduct volunteer work and serve on boards and advisory groups. In recent years, we have also secured works from auction houses. Documenting the journey of almost five decades of our collecting for the UTSA archives has brought to the forefront the emotional attachment we have with every piece in the collection, reminding us of the moments in time and place when we were inspired to acquire the work.

The cornerstone of the collection corresponds to the AIDS Epidemic that started in the 1980s. When Alan was in his late twenties and living in Houston, he became a volunteer to assist people living with AIDS. For the next thirty years, he worked as a volunteer, fundraiser, and board member with various AIDS non-profit organizations across the country. The early collection was solely of artists who were supporting AIDS causes and of artists who were dealing with being HIV+ and the stigma society had placed on them. Many of the works represented the isolation the HIV+ and the LGBTQ communities felt as the "Moral Majority" unleashed hate and fear as a misguided blame game vs. helping to understand and solve the epidemic and provide care and extend love to those in need. The three of us strongly believe that art can be a powerful tool to help educate and build a community of understanding.

Alan's work for Southwestern Bell Corporation (SBC) exposed him to an amazing collection of artworks in the public spaces of their office buildings. By the early 1990s, SBC had one of the largest art collections of contemporary American art. (To learn about the collection please see the 300+ page book *American Images – The SBC Collection of Twentieth-Century American Art*, published in 1996). SBC would host art museum curators on a regular basis for Brown Bag lunches, and Alan learned more about contemporary art and began building the collection with works from nationally known figures like Robert Longo, Tony Berlant, and Andy Warhol.

After 2004, Alan became involved with the San Antonio AIDS Foundation, McNay Contemporary Collectors Forum, San Antonio Museum of Art Contemporary Advisory Committee, San Antonio Foundation Arts and Culture Committee, and the Board of Directors for the Artist Foundation of San Antonio. These relationships contributed to building a network of other art collectors. These friends became an invaluable influence on building the collection that expanded with new relationships with artists, galleries, art tours, and art fairs. The collection now includes artists from all over the country and world that we have gotten to know and/or admire. Works represent a large variety of media and techniques that represent key moments in artists' careers, and the representation and inclusion of the LGBTQ+ community in the collection especially reflects our commitments to art and social advocacy.

Our friendship with Arturo Infante Almeida and our appreciation of the UTSA Art Collection that he has been instrumental to create spurred us to donate a large part of our collection to UTSA. We are pleased that the Beckstead•Lerma•Annala Art Collection will be inspirational both for students and for the broader community and also serve as a financial resource for the Arturo Almeida UTSA Art Collection Endowment. The donation start-to-finish was over 1 ½ years, and we want to thank all the staff at UTSA that helped us through the process. In particular, Felipe Barrera was always there to answer questions or concerns.

We are firm in our belief that (1) San Antonio is an amazing jewel among major cities across the country, (2) UTSA is a critical factor in the city's long-term success and further economic development, and (3) art and culture are critical foundations to the region's long-term prosperity. We are very proud that our collection will help support UTSA's commitments and compassion for cultural inclusion, and we hope future audiences enjoy the art as much as we have.

Trajectories of Contemporary Creativity in the Beckstead•Lerma•Annala Art Collection

Scott A. Sherer, Ph.D.

Professor of Art History and Director of Galleries

UTSA Arts is honored to present works from the Beckstead•Lerma•Annala Art Collection chosen by curator Arturo Infante Almeida. This collection contains provocative works that reflect significant trajectories in contemporary art that include considerations of social and cultural themes, reflections regarding identity and personal experiences, and examinations and dreams about conceptual possibilities. These artworks inspire the individual collectors' hearts, minds, and souls, and their patronage supports artists in their daily lives and creative endeavors. Developing, maintaining, and sharing collections offers audiences phenomenal opportunities to engage in community conversations and to appreciate trajectories of experimentation in the histories of art and visual culture.

Identity, Embodiment, and Gay Culture

Many of the works in the Beckstead•Lerma•Annala Art Collection consider the character of human embodiment. Our bodies are vehicles that construct our identities and relationships with others, carry social and cultural meanings, and are the material for the pleasures in our lives. Traditions of portraiture that capture likeness and carry the vitality of their subjects in present circumstances is evident in the timeless character of Sara VanDerBeek's portrait of the collectors *Steve, Danny, and Alan*.

We get a sense of the interconnectedness of the conceptual and lived character of social engagement in works like Robert Wurzbach's *Untitled*, Gina Phillips's *Matt Bell and Lady Bird*, Dan Simoneau's *Prince*, Bradley Hart's *Half Me, Self Portrait (Injection)*, Sher Fain's *Untitled*, and Robert Longo's *Barbara & Raphael* from the famous series *Men in the Cities*. The intensity of mental dedication and physical commitment is central in Sandow Birk's *Nollie Nose Grind (Skater #3)*, Bedru's *Divers of Sicily*, and Vincent Valdez's *Round 10*.

Christopher Olsen's *Alley, Cape Town Flats, South Africa* demonstrates how cultural histories influence multiple generations, while Fernando Andrade's *A Jugar La Pinche Guerrita* considers the violence and corruption that pervades life in the US-Mexico border region. Aaron Munoz's *Seven Seconds to Detonation* is a reminder that advanced, modern societies contain elements that are incredibly violent. The potential for change beyond contemporary circumstances seems possible in Richard Armendariz's *Nocturne Healer I* and *Nocturne Healer II*. Abraham Mojica's *No Regrets* encourages great possibilities of human achievement even as an individual may struggle with regret or sadness.

Andy Warhol's *Electric Chair* challenges our acceptance of whatever media culture delivers us. Reminiscent of the intensity of early 20th century film, Billy Douglas's *Speaking in Tongues* features a human figure caught in the mechanical structures of modern society. Chris Bell's *The Viking* promotes the energy we may feel when we operate pinball machines. Warhol's *Witch* from the series *Myths* prompts viewers' associations with the pleasures of popular culture, including our fascination with *The Wizard of Oz*. A



Biblical story, repeated over centuries in traditional genres of history is re-positioned in a contemporary idiom in Jamie Vasta's *Giuditta e Oloferne*, 1599.

Several works suggest the central role sexuality and gay culture have in our times as well as in the personal lives of the collectors. Robert Mapplethorpe's *Ken Moody (Nude with Leaf)* and Nebojsa Zdravkovic's *Peeling the Orange* emphasize the beauty of the male body. Valuing the transgressive character of gay culture is central to two Untitled photographic works by John F. Martin, to Gooch's *Milk Queen, Sisters of Perpetual Indulgence* and *Sister Flora Goodthyme, Sisters of Perpetual Indulgence*, and to Michael Lownie's sculpture *Gl Joesus*.

Of and Beyond Places and Objects

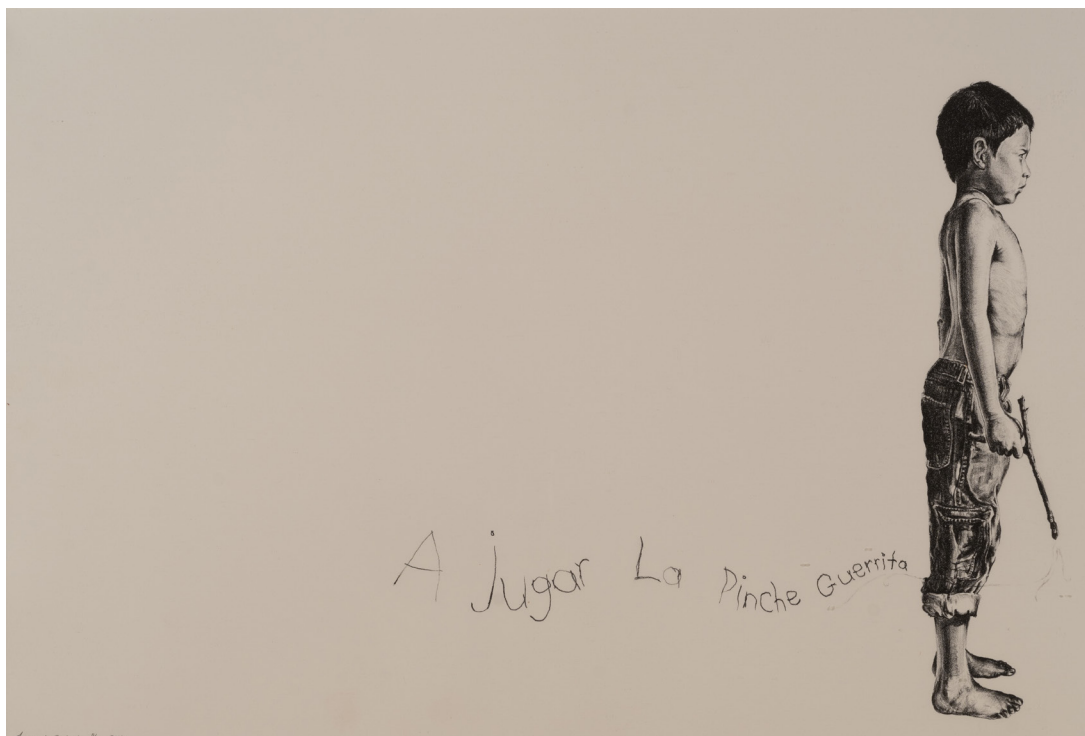
Subject matter that emphasizes environments, whether natural or built, often remind viewers that artworks are rarely simple "windows" onto the world. Rather, they are opportunities to reflect upon how we individually and collectively see, engage with, and reflect upon the significance of places and experiences. Katherine Brown's Untitled and Bettie Ward's *Leaf Man* and *Evolution* suggest figurative energies with their inventive imagery.

Relative to the built environment, Raul Rene Gonzalez's *O'Banion's Car Wash* and Rick Hunter's *Black Fog, Comfort, Texas* distill elements of unique locations, blurring realities with memories and reflections. Alberto Mijangos's untitled work uses simple geometric forms to provide the idea of shelter. Caroline Korbell Carrington's *Valley of the Sangres* and Jamie Vasta's *Graffiti on the Rocks, Glen Park* and Tony Berlant's *The High Desert, No. 46* put into juxtaposition the beauty of the natural world with human presence. We enter into fantasy in Luis Lopez's *Parallel Existence*.

Artworks that emphasize recognizable objects are often paradoxical as we consider a host of associations. Chuck Ramirez's *Quarantine Series, Yellow Roses* presents the paradox of flowers marking the fleeting character of beauty and its loss in the passage of time, and Michael Garcia's Untitled wood sculpture suggests the histories of creation and transformation. Omar Rodriguez's *Lost in Mojave #1 and Lost in Mojave #2 (Diptych)* elevates colors evocative of the Southwest into near-archetypal imagery, and Kate Ritson's Untitled wood sculpture and Ben Mata's *Takers, Take and Take Again* engage with traditions of abstract art that draw attention to the actions of making, viewing, and considering visual materials as carrying the possibilities of meaning in the absence of recognizable imagery. Charles Burwell's *Broken Labyrinth No. 8, Hybrids* suggests the complexities of relationships, both connections and ruptures. Ansen Seale's *Chicken Cloud* and Roberta Buckles's *Exuberance* present dynamics of color that shift imagination into worlds that exceed normative dimensions.

The outstanding works collected by Alan Craig Beckstead, Daniel Lerma, and Steve Alexander Annala will certainly influence our campus and public communities for generations. I am thankful for their vision and generosity.

I have the great honor to work with many creative and hard-working colleagues who contribute to the programs of the UTSA Galleries and UTSA Arts. I am especially thankful for Arturo Infante Almeida's curatorial expertise and for the exceptional character of Beth Devillier's designs and for her efforts to reach so many through the power of catalogues and through a broad range of our community and social media connections.



Fernando Andrade
A Jugar La Pinche Guerrita
stone lithography, ed. 11/25
2012



Richard Armendariz
Nocturne Healer I
wood block print, ed. 4/5
2013



Richard Armendariz
Nocturne Healer II
wood block print, ed. 4/5
2013



Bedru
Divers of Sicily
acrylic on layered plexiglass
2018



Charles Bell
The Viking
screenprint on Bristol rag museum board, ed. 3/50
1994



Tony Berlant
The High Desert, No. 46
mixed media found tin with steel brads and
found painting on panel
ca. mid 1990s



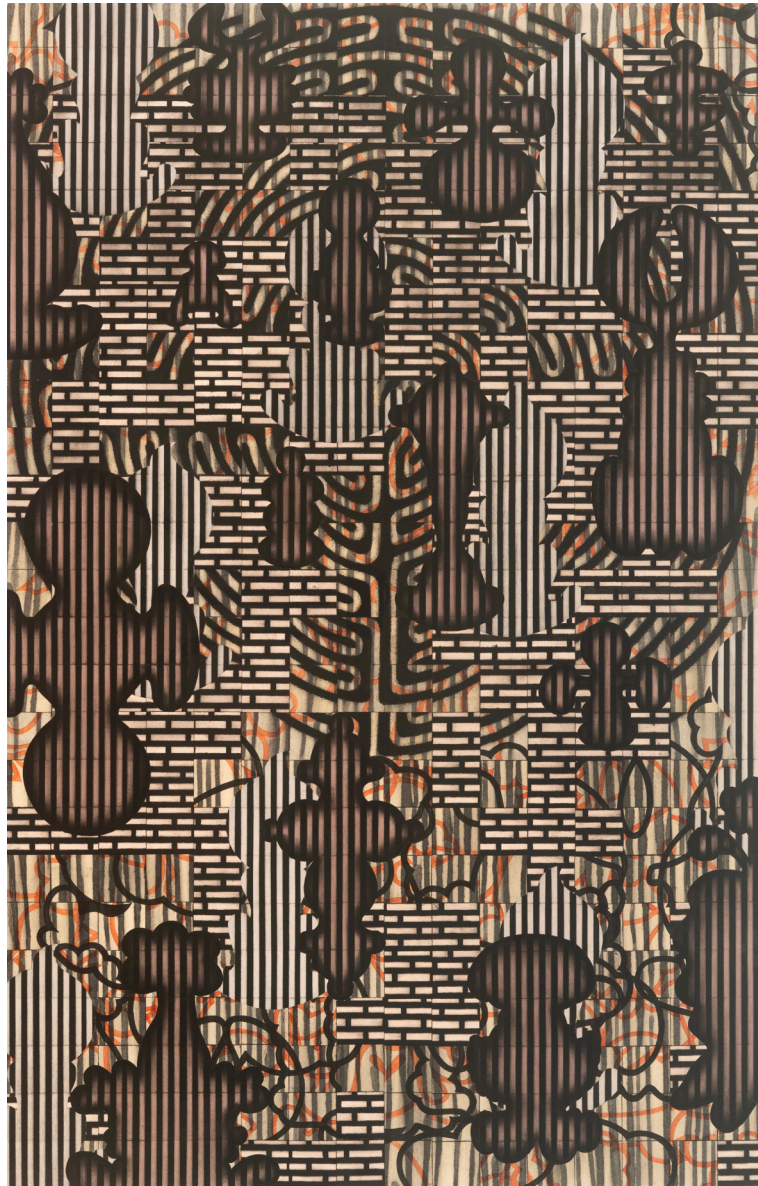
Katherine Brown
Untitled
mixed media sculpture
date unknown



Roberta Buckles
Exuberance
oil on canvas
2010



Sandow Birk
Nollie Nose Grind (Skater #3)
acrylic and spray paint on canvas
1994



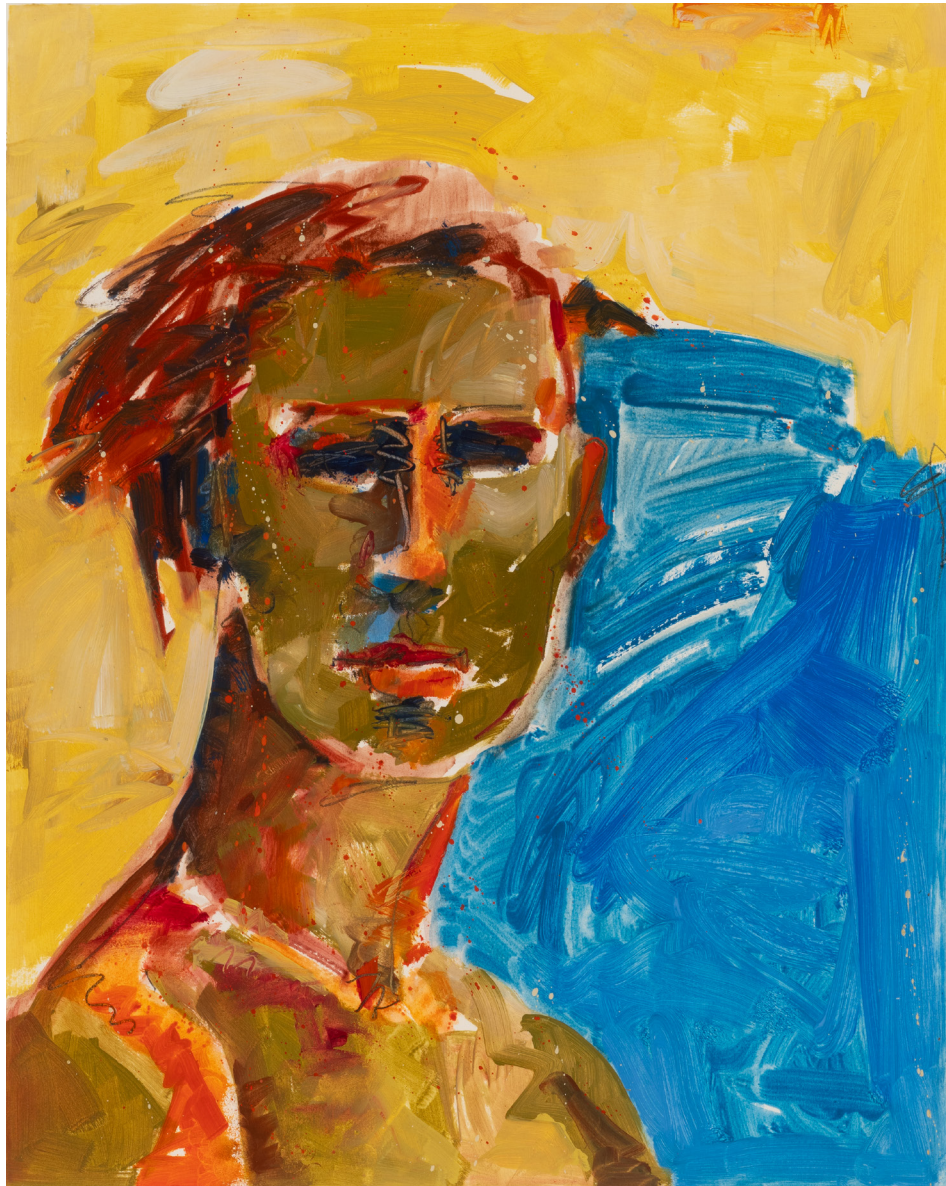
Charles Burwell
Broken Labyrinth No. 8, Hybrids
mixed media
1997



Caroline Korbell Carrington
Valley of the Sangres
photo collage and oil on canvas
1999



Billy Douglas
Speaking in Tongues
black and white photography
2020



Sher Fain
Untitled
monotype
2007



Michael Garcia
Untitled
wood sculpture
2018



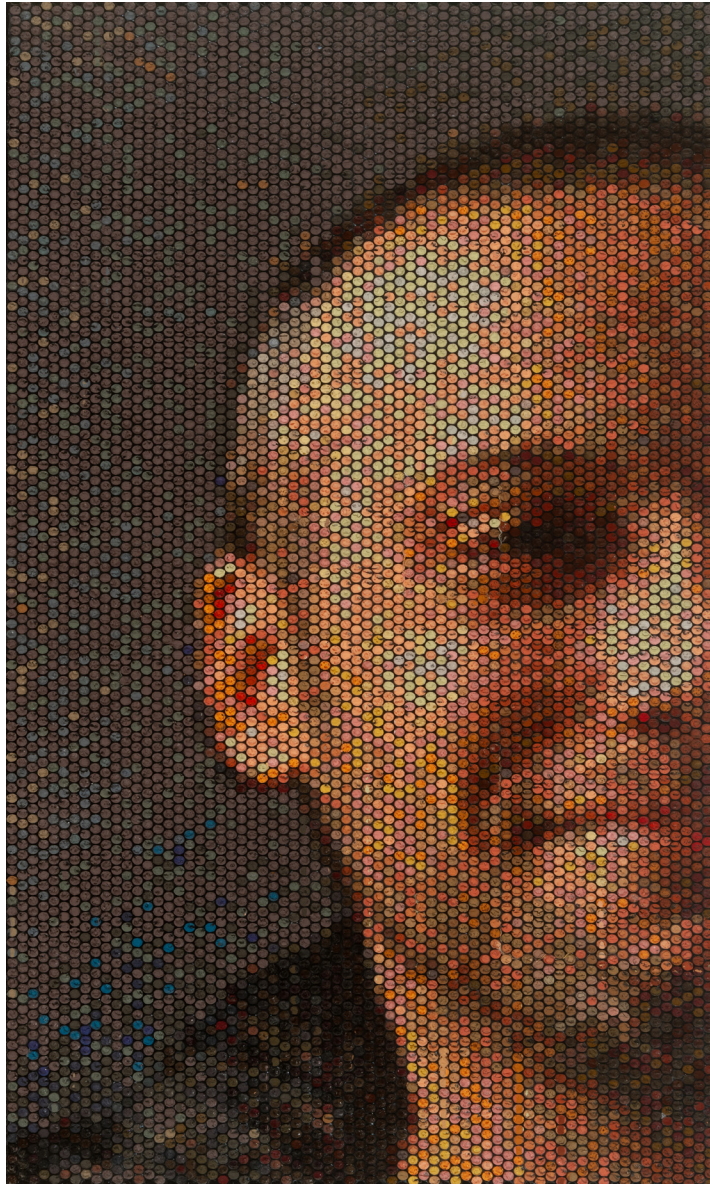
Raul Rene Gonzalez
O'Banion's Car Wash
pen on paper
2012



Gooch
Milk Queen,
Sisters of Perpetual Indulgence
color photography on metal
2018



Gooch
Sister Flora Goodthyme
Sisters of Perpetual Indulgence
color photography on metal
2018



Bradley Hart
Half Me, Self Portrait (Injection)
acrylic injected in bubble wrap
2011



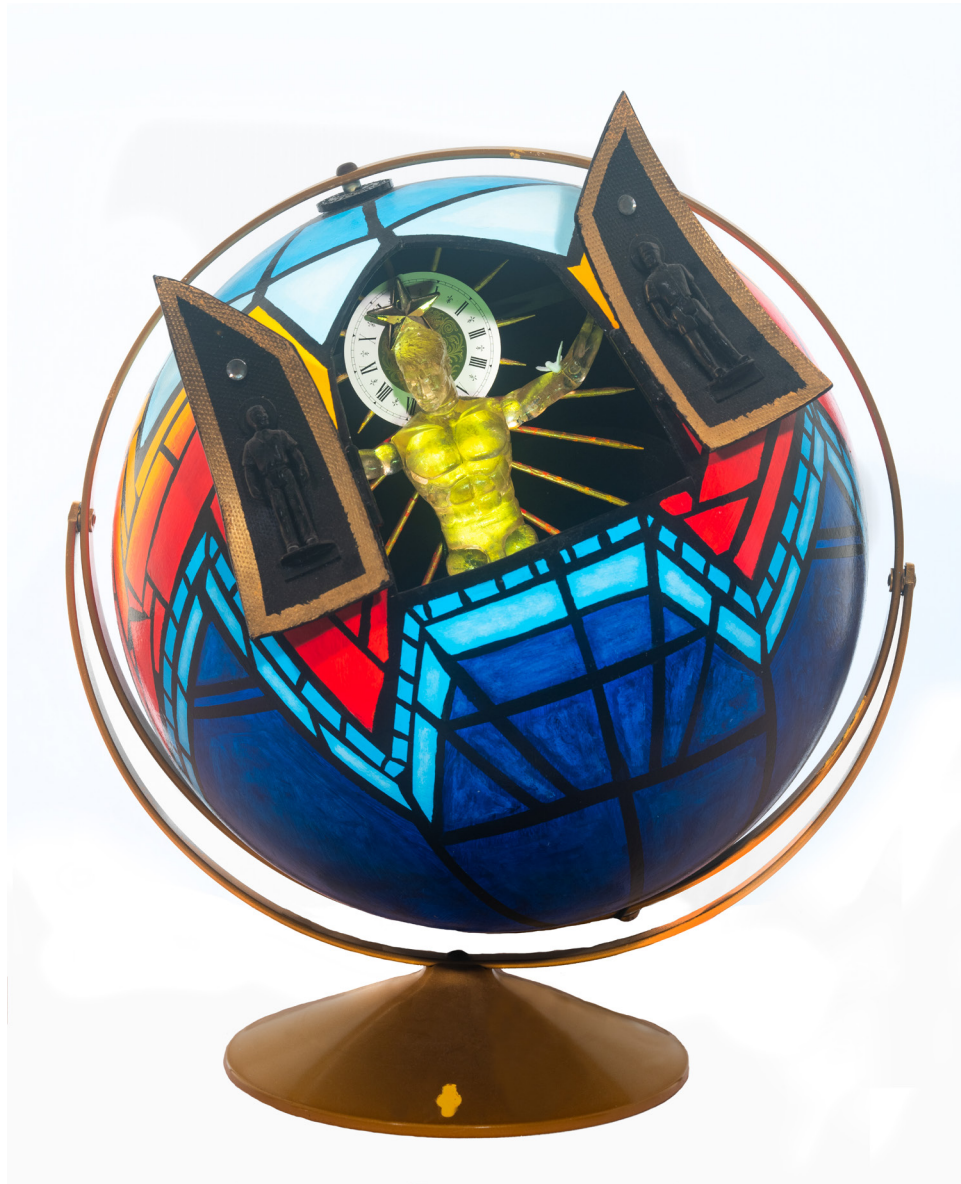
Rick Hunter
Black Fog, Comfort, Texas
black and white photography
date unknown



Robert Longo
Barbara & Raphael from Men in the Cities
lithograph, ed. 17/120
1998



Luis Lopez
Parallel Existence
oil on canvas
2001



Michael Lownie
GI Joesus
acrylic, globe, and mixed media
2011



Robert Mapplethorpe
Ken Moody, (Nude with Leaf)
single color photogravure with watercolor, AP
1985



John F. Martin
Untitled
photograph, ed 3/15
2013



John F. Martin
Untitled
photograph, ed 2/15
2013



Ben Mata
Takers, Take and Take Again
oil on canvas
2009



Alberto Mijangos
Untitled
oil on board with artist's metal frame
ca. early 2000s



Abraham Mojica
No Regrets
acrylic on canvas
2019



Aaron Munoz
Seven Seconds to Detonation
screen paint, latex, and enamel
2009



Christopher Olsen
Alley, Cape Town Flats, South Africa
oil on canvas
2002



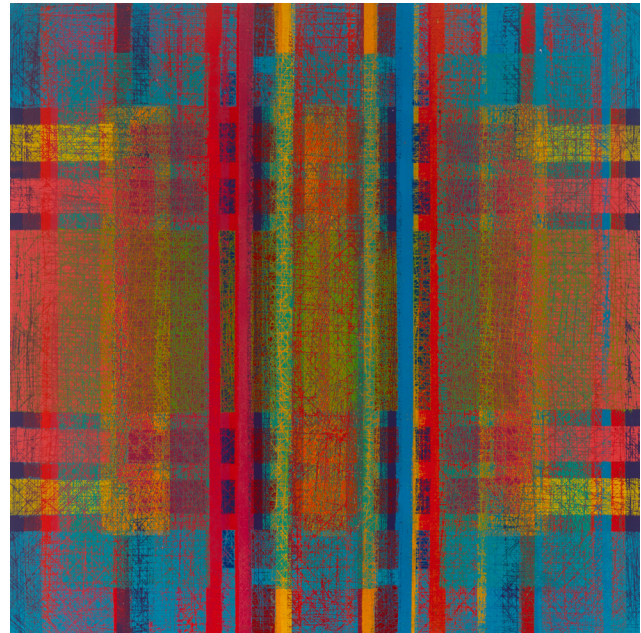
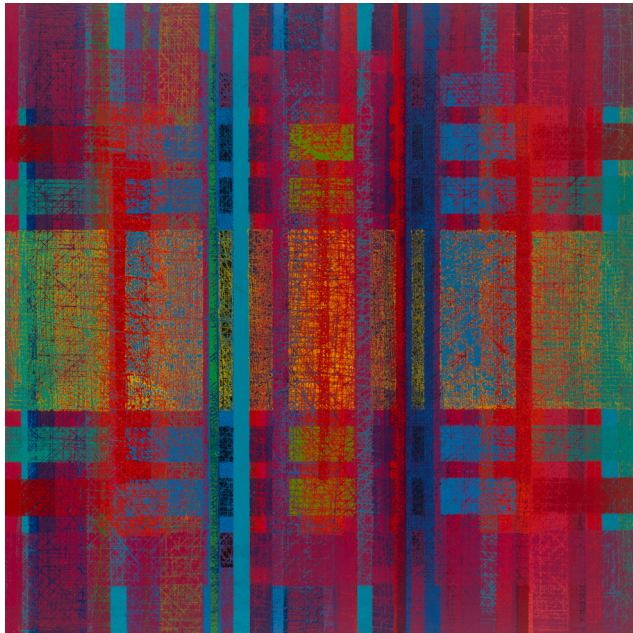
Gina Phillips
Matt Bell and Lady Bird
mixed media (fabric, thread, and human hair)
2015



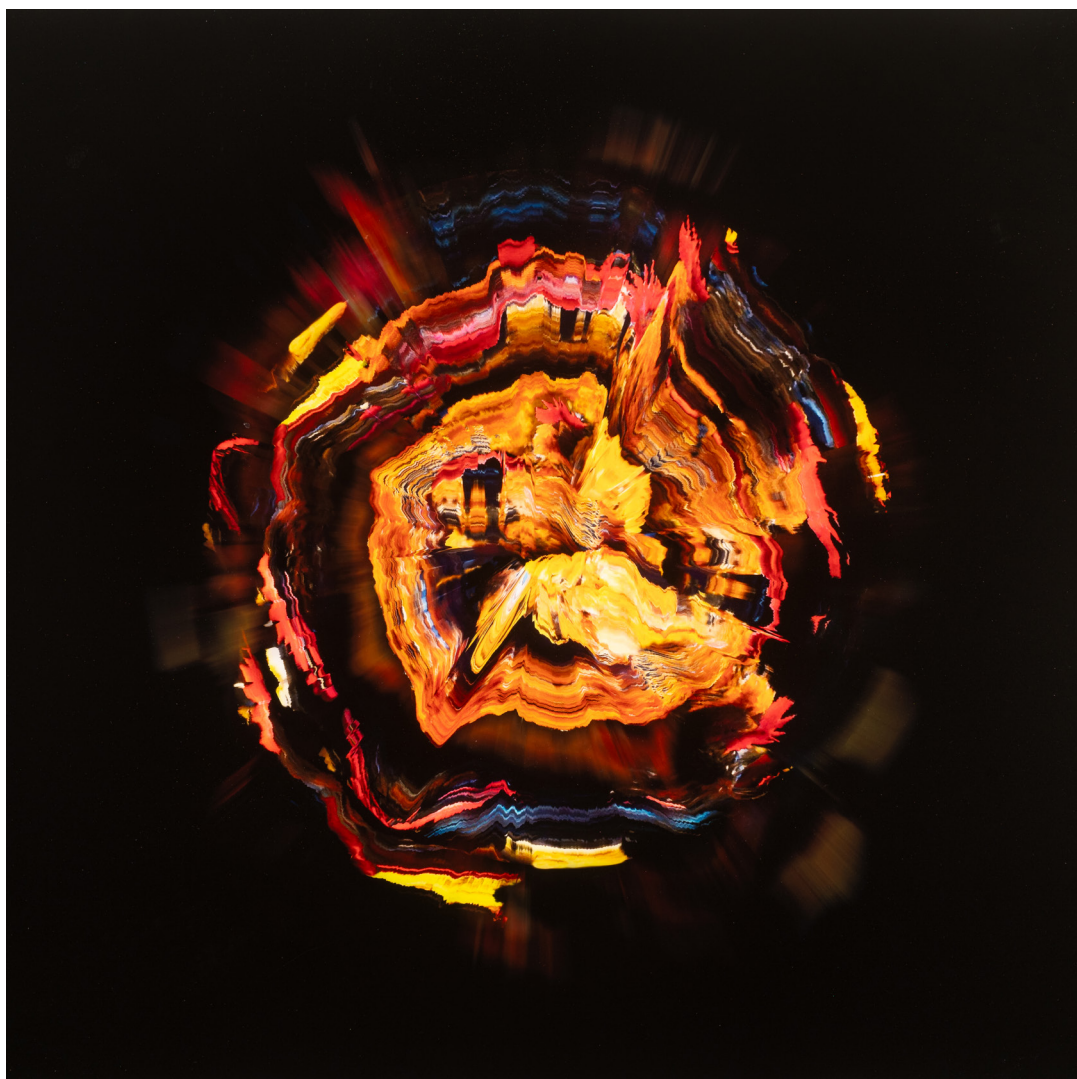
Chuck Ramirez
Quarantine Series, Yellow Roses
pigment inkjet print
2000



Kate Ritson
Untitled
wood sculpture
2008



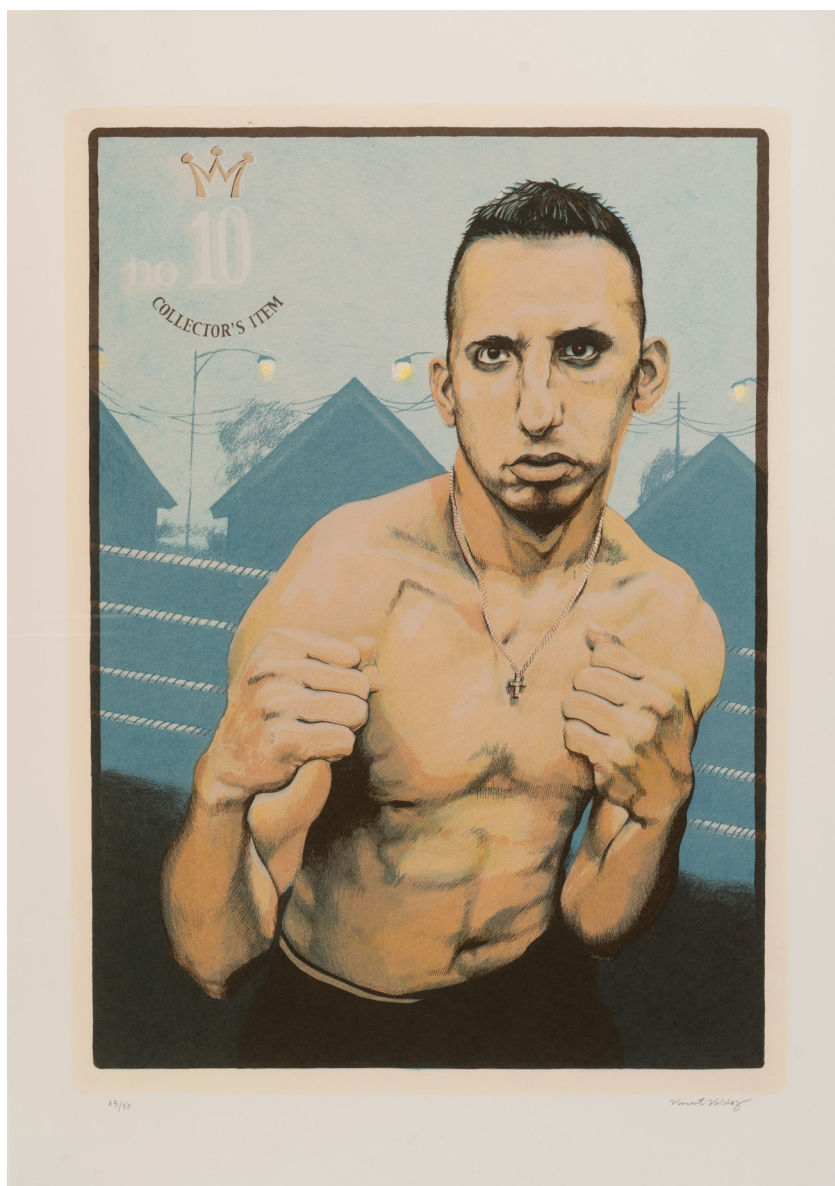
Omar Rodriguez
Lost in Mojave #1 and #2 (Diptych)
acrylic on canvas
2020



Ansen Seale
Chicken Cloud
color photograph
2011



Dan Simoneau
Prince
watercolor on paper
date unknown



Vincent Valdez
Round 10
screenprint, ed. of 50
2002



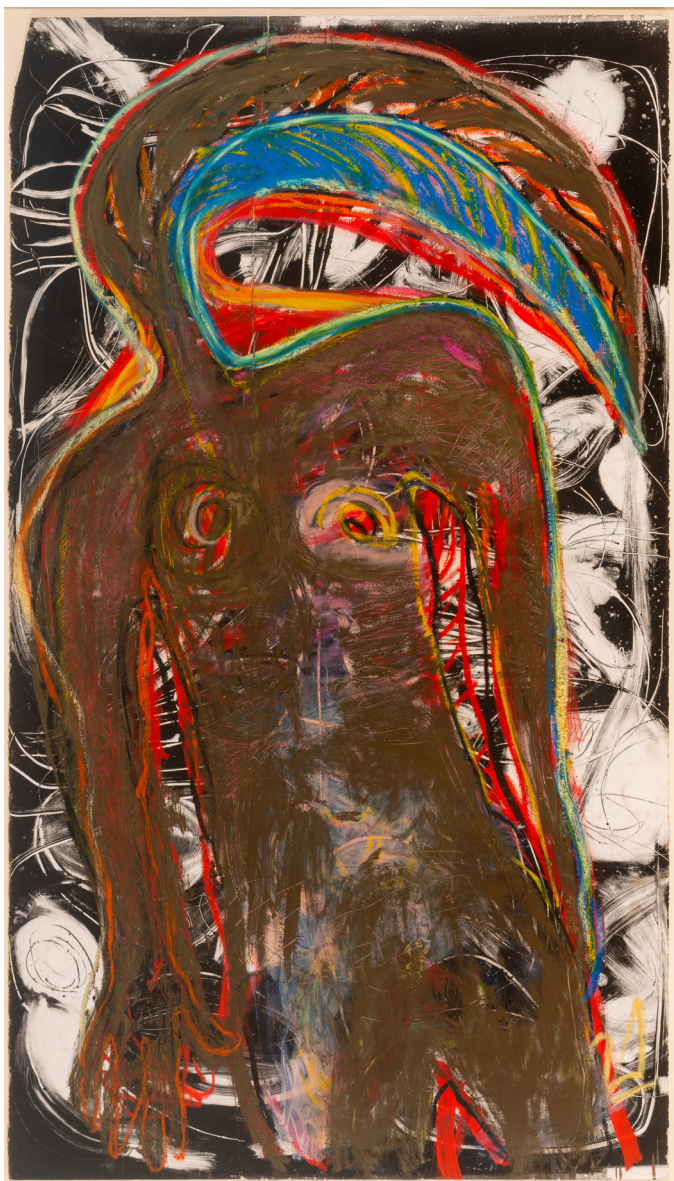
Sara VanDerBeek
Steve, Danny, and Alan
acrylic on panel
2015



Jamie Vasta
Giuditta e Oloferne, 1599
oil and glitter on panel
2010



Jamie Vasta
Graffiti on the Rocks, Glen Park
oil and glitter on panel
2014



Bettie Ward
Leaf Man
oil, wax pastel on paper
2000



Bettie Ward
Evolution
oil, wax pastel on paper
1995



Andy Warhol
Electric Chair
screenprint on paper
1971



Andy Warhol
Witch – from *Myths* (FS II. 261)
color screenprint with diamond dust on Lenox museum board
1981



Robert Wurzbach
Untitled
mixed media
ca. mid 1990s



Nebojsa Zdravkovic
Peeling the Orange
oil on canvas
2011

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The University of Texas at San Antonio

UTSA Art Collection **UTSA** The University of Texas at San Antonio
Libraries and Museums

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art.utsa.edu

Curator: Arturo Infante Almeida
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