

BOWERS MUSEUM

FACT SHEET

ADDRESS

Bowers Museum
2002 North Main Street
Santa Ana, California 92706
714.567.3600
www.bowers.org

Bowers Kidseum
1802 North Main Street
Santa Ana, California 92706
714.480.1520
www.bowers.org

HOURS

Bowers Museum: Tuesday–Sunday, 10 AM – 4 PM Closed: Mondays, Independence Day, Thanksgiving, Christmas, and New Year’s Day

Kidseum: Currently closed to the public; open for Afterschool Learning Program, School Tours, and various community programs.

TICKET & PRICING

Bowers Museum General Admission

	Weekdays	Weekends
Adults:	\$13	\$15
Seniors (Age 62 & over) & Students:	\$10	\$12
Children (under 12): (With Accompanying Paid Admission)	Free	Free

* Check www.bowers.org for special-ticketed exhibition pricing

Adult Group Tours (15 or more):

Groups of 15 or more receive special pricing and personalized scheduling. Call 714.567.3680 or email grouptours@bowers.org for more information.

Free Days

Thank you to the Nicholas Endowment for sponsoring our Family Festivals on the first Sunday of each month. Bowers also offers free admission to Santa Ana residents, with proof of residency, each Sunday, through a generous donation in memory of Dorothy Goerl, and courtesy of the Lockhart Family.

MISSION

The Bowers Museum *enriches lives through the world’s finest arts and cultures.*

DESCRIPTION

One of Southern California’s finest museums and Orange County’s largest, the Bowers Museum promotes human understanding through art. Its state-of-the-art facilities enable the Bowers to present world-class exhibitions from the greatest museums in the world. Its own collections are particularly strong in the areas of African, Oceania, Asian, Native American, pre-Columbian art, and California plein air paintings. Its location, close to four major freeways and four miles south of Disneyland, makes the Bowers an ideal destination for visitors to Southern California.

BOWERS MUSEUM

HISTORY

The Charles W. Bowers Memorial Museum first opened its doors in 1936 as a city-run museum devoted primarily to the history of Orange County. In 1987, the city of Santa Ana closed the museum with the understanding that after careful study and a great deal of input from the community, the museum would be reopened as a totally transformed museum, ready to meet the challenges of the 21st century. In October of 1992, the Bowers Museum (some six times larger than the original museum) opened its doors to a crowd of over 17,000 people. Since this highly successful reopening, the museum has presented over 60 special exhibitions from all over the world, opened six permanent galleries, and watched its membership grow to nearly 7,000 members.

On February 18, 2007, the Bowers Museum opened the new Dorothy and Donald Kennedy Wing which added 30,000-square-foot and increased its total exhibition space. It features two new galleries: East West Bank Gallery and Anderson-Hsu-Tu Gallery, in addition to the 300-seat Norma Kershaw Auditorium, the John M. Lee Court for events of up to 500 people, the Sharon D. Thompson Foyer, the S.L. and Betty Huang Courtyard, and more to meet the needs of a growing community and audiences. The Bowers Museum has been accredited by the American Alliance of Museums and has been widely acclaimed in broadcast and in print, including many national magazines such as *U.S. News & World Report*.

COLLECTION HIGHLIGHTS

The Bowers Museum's permanent collection provides an opportunity to examine, compare, and contrast the highly diverse cultures of the world through time. The collection includes more than 90,000 objects, and features notable strengths in diverse areas such as pre-Columbian Mesoamerica; Native American art and artifacts; African and Oceanic art, particularly from Papua New Guinea; and California plein air paintings. Among the artists that the Bowers has collected are William and Alberta McCloskey, Frank Colburn, William Wendt, Gardner Simons, and Guy Rose. The collection is available for viewing at bowers.org/collections.

EXHIBITION HIGHLIGHT

Since its reopening in 1992, the Bowers Museum has earned an international reputation for presenting exhibitions of the highest caliber. For its opening, the museum presented *Tribute to the Gods; Treasures of the Museo del Oro, Bogota*, and *Porcelains from the Chang Foundation, Taipei*. Since that time, the Bowers' special exhibitions program has presented more than 50 exhibitions; most notable have been *Visions of Guadalupe; Jade: Ch'ing Dynasty Treasures from the National Museum of History, Taiwan; Treasures from the Royal Tombs of Ur; Secret World of the Forbidden City: Splendors from China's Imperial Palace; Egyptian Treasures from the British Museum; Dead Sea Scrolls, House of David Inscription; Remington Russell; Trilogy of Glass; Etruscans; Gems; Symbols of Power from the Nanjing Museum, China; Queen of Sheba; Mummies: Death and the Afterlife in Ancient Egypt... Treasures from the British Museum; Treasures from Shanghai: 5000 Years of Chinese Art and Culture; Ansel Adams: Classic Images; Terra Cotta Warriors: Guardians of China's First Emperor, Secrets of the Silk Road, Benjamin Franklin: In Search of a Better World, Warriors, Tombs and Temples: China's Enduring Legacy, Lucy's Legacy: The Hidden Treasure of Ethiopia, Gems of the Medici, Soulful Creatures: Animal Mummies in Ancient Egypt, China's Lost Civilization: The Mystery of Sanxingdui, The 1968 Exhibit, The Red that Colored The World, Mummies of the World, and Guo Pei: Couture Beyond.*

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BOWERS MUSEUM

PUBLICATIONS

The Bowers Museum prides itself on an aggressive production of scholarly publications related to its mission and permanent collection. Since 1992, the Bowers Museum has published many monographs, books and exhibition catalogues, including *Tribute to the Gods, Treasures of the Museo del Oro, Bogotá Colombia; Visions of Guadalupe: Selections from the Museum of the Basilica de Guadalupe; Seeking Immortality: Chinese Tomb Sculpture from the Schloss Collection; Partners in Illusion: William and Alberta McCloskey; Jade: Ch'ing Dynasty Treasures from the National Museum of History, Taiwan; Beethoven: Musical Treasures from the Age of Revolution and Romance; Shamans, Gods & Mythic Beasts: Colombian Gold and Ceramics in Antiquity; Secret World of the Forbidden City: Splendors from China's Imperial Palace; Egyptian Treasure; Queen of Sheba; Mummies: Death and the Afterlife in Ancient Egypt... Treasures from the British Museum; Treasures from Shanghai: 5000 Years of Chinese Art and Culture; Terra Cotta Warriors: Guardians of China's First Emperor; and our latest publication, A Legacy of Bounty: Paintings From the Bowers Museum.*

EDUCATION PROGRAMS

By opening its 11,000-square foot children's museum, Kidseum, in December 1994, the Bowers Museum made a strong statement about its role in children's education. In addition, the museum's docents reach out to more than 20,000 school children each year through school tours of the museum. Bowers' commitment to engage a broad and diverse audience is evident in the variety of exciting programs. These include family cultural arts festivals, lectures, film series, symposia, and teacher workshops.

BUILDING SIZE

Total museum complex size:	158,008-square-feet
Main museum size prior to 2006 expansion:	63,000-square-feet
Kennedy Wing Expansion:	30,000-square-feet
Total Exhibition Space:	45,000-square-feet
Kidseum size:	11,000-square-feet
John M. Lee Court size:	5,800-square-feet

MAIN PARTS OF DOROTHY AND DONALD KENNEDY WING

Janis Agopian Fountain
Anderson-Hsu-Tu Gallery
Lydia Yang Chou and Jesse B. Chou North Entryway
East West Bank Gallery
First American Corporation Courtyard
S.L. and Betty Huang Courtyard
Dr. David and May Hsu Foyer
Norma Kershaw Auditorium
Dr. Wan-Lin & Assumpta Kiang Family Foundation Rotunda
John M. Lee Court
Donald and Carol Murray Entryway
Anthony W. and Sharon D. Thompson Foyer
Anne Shih Garden
Alice Hsu and Elsa Hsu Garden
Wells Fargo Stage

MUSEUM OPERATIONS

Total budget: \$5.5 million	Staff size: 85
Annual attendance: 150,000	Membership: 7,000 members

GENERAL FUNDING

The Bowers Museum is a nonprofit, tax exempt 501(c)(3) organization. The Bowers' exhibitions, programming, and operations are member supported and funded through contributions from individuals, corporations, and foundations. Significant funding is also provided by an annual grant from the city of Santa Ana.

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BOWERS MUSEUM

MAJOR ACCOMPLISHMENTS

For nearly eight decades, the Bowers Museum has evolved in many ways. From a relatively small museum focusing on Orange County history, the Bowers is now 8.6 times larger, the largest museum in Orange County, and one of the finest cultural arts museums in the region. Its collections, programs, and exhibitions still include Orange County history, but now reflect the demographics of Southern California by celebrating its diverse cultural makeup, with major emphasis on the fine arts of the indigenous peoples of the Americas, Africa, and the Pacific Rim. Shortly after the Bowers celebrated its 50th anniversary in 1986, the museum closed its doors for a period of self-study, evaluation, and rebuilding for the 21st century. What emerged when it reopened its doors in October of 1992 was a new museum ready for the next millennium. With the addition of the new Dorothy and Donald Kennedy Wing in February of 2007, the museum added a permanent Chinese exhibition, along with additional galleries for special exhibitions, spacious event venues, and a 300-seat auditorium, all to advance its mission to *enrich lives through the world's finest arts and cultures*.

- Voted the “Best Museum in Orange County” by the readers of the *Orange County Register* for 26 consecutive years (2019).
- The annual budget has increased from \$1.5 million in 1989 to \$5.5 million today.
- Membership has grown from less than 200 members in 1991 to more than 7,000 today.
- Facilities have increased in size from the original 7,000 square feet to more than 100,000-square-feet today.
- Staff has grown from 38 in 1989 to 85 today.
- Its volunteer corps of more than 400 individuals contributes between 40,000 - 50,000 hours each year.
- The Bowers Museum was recognized in the July, 1993 issue of *U.S. News & World Report* as one of nine “must see” new museums in the United States.
- Developed and opened in 1994 an 11,000-square foot children’s museum subsequently named *Kidseum*; Celebrated its 20th anniversary in 2014 with a grand re-opening of the high-tech and interactive space with a new mission statement, “Igniting Imagination through Exploration,” with a focus on art and archaeology.
- Awarded accreditation by the American Alliance of Museums; a status given to only one in every 20 museums in the United States.
- Presented more than 70 special exhibitions from around the world since 1992, including exhibitions that have traveled both nationally and internationally.
- Negotiated exhibition protocols with Colombia, Taiwan, China, Italy, Israel, Great Britain, and Ethiopia.
- Served more than 20,000 school children annually through docent guided tours and participatory art classes.
- Published many books, monographs, and exhibition catalogues, including *Tribute to the Gods, Treasures of the Museo del Oro, Bogotá, Colombia*; *Visions of Guadalupe: Selections from the Museum of the Basilica de Guadalupe*; *Guardians of the Life Stream*; *Seeking Immortality*; *Partners in Illusion*; *Contemporary Netsuke*; *Jade: Ch’ing Dynasty Treasures from the National Museum of History, Taiwan*; *Beethoven: Musical Treasures from the Age of Revolution and Romance*; *Shamans, Gods & Mythic Beast: Colombian Gold and Ceramics in Antiquity and Secret World of the Forbidden City: Splendors from China’s Imperial Palace*; *Queen of Sbeba*; *Mummies: Death and the Afterlife in Ancient Egypt...Treasures from the British Museum*; *Treasures from Shanghai: 5000 Years of Chinese Art and Culture*; and *Terra Cotta Warriors: Guardians of China’s First Emperor*; *A Legacy of Bounty: Paintings from the Bowers Museum*.
- Hosted numerous academic symposia covering a wide range of topics including former Secretary of State Madeleine Albright and renowned Egyptian Archaeologist Dr. Zahi Hawass.
- Operates a very successful Gallery Store, specializing in fine items derived from the Bowers’ mission statement, and often features a second Gallery Store for major special exhibitions.
- Developed and implemented a strong film and lecture series.
- Exhibitions featured on *Today Show* and *Good Morning America* among other television programs.

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BOWERS MUSEUM

PERMANENT EXHIBITIONS



California Bounty: Image and Identity, 1850-1930

Ongoing

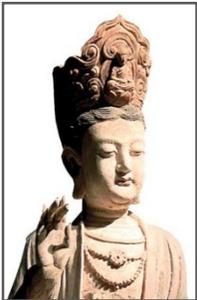
California Bounty is the first curatorial interpretation of the museum's distinguished painting collection since 1994. Viewers will take a rambling journey through California's visual history, a history shaped by a unique mixture of Mexican and Anglo traditions as well as the state's position on the Pacific Rim. Each painting epitomizes California's land, people and offerings as a place of produce and plenty. The exhibition brings together many of the museum's most cherished paintings, including works by early artists documenting the Mission and Rancho periods; landscapes by plein air painters portraying California's coasts and canyons; sumptuous portraits and still-life paintings of flowers and paper-wrapped fruit by Alberta and William McCloskey; and a small selection of works indicating California as a continued place of possibility. This will be the first public display of many of the selected paintings, some of which have spent years in storage.



Spirits and Headhunters: Art of the Pacific Islands

Ongoing

Photographer Chris Rainier guest curated this exhibition of art from an area spanning the geographic region collectively referred to as Oceania. This comprehensive exhibition highlights masterworks from the three cultural regions of Micronesia, Melanesia, and Polynesia. Particular focus is placed on New Guinea, land of the headhunter, and the rich artistic traditions infused into daily and ritual life. Submerge into a visually stunning world and come face to face with larger-than-life masks, finely crafted feast bowls, objects associated with the secretive Sepik River men's house, beautiful shell and feather currency, magic figures and tools of the shaman, objects related to seagoing trade routes, gorgeous personal adornments, weapons of warfare and the most precious of human trophies taken in retribution.



Ancient Arts of China: A 5000 Year Legacy

Ongoing

Ancient Arts of China: A 5000 Year Legacy features nearly 75 sets of objects from the Neolithic period (c. 3000 B.C.) to the Qing dynasty (1644–1911 A.D.) and includes objects from the Bowers Museum's permanent holdings, plus a small number of loans from private collections. The works portray the evolution of Chinese technology, art, and culture, and showcases rare examples of bronze vessels, mirrors, polychrome potteries, sculptures, porcelains, paintings, ivory carvings, and robes. *Ancient Arts of China: A 5000 Year Legacy* is curated by the world renowned Shanghai Museum. The exhibition is presented in the East West Bank Gallery.

BOWERS MUSEUM



Sacred Realms: Temple Murals by Shashi Dhoj Tulachan ***From the Gayle and Edward P. Roski Collection***

Ongoing

The nine oversized paintings shown in this exhibition are all the work of one extraordinary 69-year-old Buddhist monk named Shashi Dhoj Tulachan, a second generation thangka artist living in Tuksche, a remote village located in Mustang, Nepal's northernmost district adjacent to Tibet. Shashi Dhoj Tulachan has devoted much of his life to the restoration of a nearby 18th century gompa (Tibetan monastery) known as the Chhairo Gompa. The paintings in this collection are not thangkas in the traditional sense. Thangkas are usually much smaller and are rolled on canvas so that they can be easily transported and hung anywhere for teaching. The thangkas exhibited here are similar in size to mural paintings found in monasteries.

California Legacies: Missions and Ranchos (1768-1848)

Ongoing

California Legacies: Missions and Ranchos (1768-1848) features objects related to the settlement of Alta California through Spanish land grants, life at the California Missions and the wealth and lifestyles of the first families who flourished under Mexico's rule of California known as the Rancho period. The collection originating from Orange County's missions and ranchos includes the first brandy still to be brought to California, a statue of St. Anthony that originally stood in the Serra Chapel at Mission San Juan Capistrano, a dispatch pouch used by Native Americans to deliver messages between missions, and fine clothing, paintings and daily use objects.



Ceramics of Western Mexico

Ongoing

Encounter Pre-Columbian Art from the western Mexican states of Colima, Nayarit and Jalisco. Visitors learn about West Mexican shaft tombs and the cultures that used this means of burying their dead. A selection of the ceramic figures placed inside shaft tombs to accompany the deceased in the afterlife are on display. The exhibition includes artworks that depict imagery from daily life, that show the intensity of West Mexican figurative work and that are naturalistic in form like the famously plump Colima dogs.



The First Californians

Ongoing

This extensive collection of Native Californian art and artifacts demonstrates the culture and history of the Southern California Coastal Indians. The visitor can explore the ways that Indians of the region interacted with their environment for food, clothing, adornment, and religion. The exhibition is presented in the Richard P. Ettinger Gallery.



BOWERS MUSEUM

KIDSEUM FACT SHEET

Kidseum Name: The name “Kidseum” was created by a child in a community naming contest. Children now know it as a cultural playground where they can develop their imaginations, and explore arts and cultures from around the world.

Focus: Kidseum focuses on engaging children in an academically rich and developmentally appropriate environment where they can experience history, art, and culture, literally, at their fingertips.

Location: Kidseum is located at 1802 North Main Street between 18th and 19th Streets in Santa Ana. It is two blocks south of Bowers Museum.

Contact Information: For school tour and art class inquiries or general questions, please call 715.480.1520.

Activity Tours

One-hour activity tours for grades K-2 are provided by trained teachers and meet Visual Art content academic standards. Designed to engage students through a hands-on approach, the activities include stories, games, songs, musical instruments and costumes connected to the exhibits at the museum.

Cultural Art Classes

Designed for grades 3 and above, the wide variety of classes at the Kidseum Art Lab provides students an opportunity to create a souvenir art piece related to their museum field trip. All cultural art classes meet Visual Art academic standards. These one-hour classes are taught by professional art instructors and range from Sand Painting to Chinese Watercolor Scroll Painting.

Available During Public Hours And Select Events*:

Face Painting

Face painting is offered by the popular Kidseum artists. Noted for their creative work, they paint popular designs such as fire-breathing dragons and Egyptian cheetahs on the face or body. Children of all ages are invited.

Drop-In Family Art Inventions

Every weekend, families can create innovative and unique cultural art projects together in the Kidseum’s Art Lab. Each weekend features new techniques and materials for families to use.

Family Adventures Art Lab

Designed as an intuitive, hands-on space in which families can feel welcome to touch, feel, move, draw, and understand more deeply the artifacts and exhibitions. Upon leaving Family Adventures, visitors are given a Scavenger Hunt brochure which leads them through the museum’s galleries, linking their experiences.

*Please note: Kidseum: is currently closed to the public; open for Afterschool Learning Program, School Tours, and various community programs.

BOWERS MUSEUM

EDUCATIONAL PROGRAMS

The Bowers Museum is a resource for students, adults, and educators alike. Through its many programs, the museum provides varied learning experiences that are innovative and unique.

SCHOOL TOURS

The Bowers offers one-hour school tours and an accompanying art project. All tours tie in with history/social science content standards and visual arts framework, and relate to current exhibitions.

ADULT TOURS

One-hour tours are offered by trained docents for exhibitions on view. Tours may be booked in advance for groups of 15 or more for a small fee during the weekday and weekend, and free drop-in gallery talks are offered regularly in the galleries.

EDUCATION AND PUBLIC PROGRAMS

A variety of lectures, films, classes, and musical performances are offered at various times throughout the year. These take place throughout the museum, including the state-of-the-art Norma Kershaw Auditorium, the John M. Lee Court, and outside in historic Mission-style Margaret and Cleo Key Courtyard.

EDUCATOR WORKSHOPS

Special workshops based on exhibitions on view are offered throughout the year for teachers. These classes provide instructional information to apply directly to the classroom and assist in pointing the teachers to subjects that will stimulate student learning through direct computer research, hands-on projects and speculative subjects.

FAMILY FESTIVALS

Visitors can celebrate cultures from around the globe through music, dance, and hands-on art projects held at the Bowers every first Sunday of the month. A Japanese Cherry Blossom Festival is held each spring, Day of the Dead in the fall, and other themes are planned throughout the year to celebrate and promote various cultures.

SENIOR ENRICHMENT

Anne's Treasures is designed to bring the arts to our diverse adult community. Ideally suited for non-profit community groups such as senior centers, community centers, libraries, social service agencies, residential communities, Treasures enables these participants to explore culture and art from all over the world, develop lasting friendships and expand their experiences. They will have fun stretching their creativity and minds through classes taught by professional artists and tours led by trained Docents. This program is offered for free for Members age 62 and over.

COMMUNITY OUTREACH

Designed to enrich the public, particularly professional, social, and civic organizations, the Ambassadors Program offers presentations related to the Bowers Museum's current and future exhibitions. The program is offered by trained docents and is free of charge.

BOWERS MUSEUM

MUSEUM COUNCILS

The Bowers Museum encourages the creation and involvement of various support groups. The primary purpose of these councils is a commitment to benefit the museum and its programs by holding special events, education programs, and other fundraising activities.

BEAD SOCIETY OF ORANGE COUNTY

The goal of the Bead Society is to provide the community with an educational resource of the artistic, historical, and intercultural significance of beads. Their support of the museum includes volunteering, programs, and the annual Bead Bazaar in April.

THE BELLS

The Bells are the original auxiliary group of the museum, which was founded for the purpose of dispensing hospitality at museum member functions. They serve as ambassadors of goodwill by volunteering at the visitor services desk, assisting the membership department, and supporting social functions held at the museum.

CHINESE CULTURAL ARTS COUNCIL

The Chinese Cultural Arts Council promotes the exchange of Chinese cultural arts for community understanding. It supports the museum through a rich variety of presentations, lectures, exhibitions, and fundraising, including the Annual Chinese New Year celebration.

COLLECTORS COUNCIL

The Collectors Council enables people with an interest in cultural arts to meet collectors, share common interests, and broaden their knowledge. Activities include visits to exciting private collections, museums, and galleries of cultural art dealers to learn more about the artwork directly from collectors or curators. The Collectors also take trips to other areas of the country, as well as schedule international trips.

DOCENT GUILD

Bowers Docents conduct tours of museum exhibitions and provide community presentations on behalf of the museum. The Docent Guild celebrated their 45th Anniversary in 2018.

INDIAN CULTURAL ARTS COUNCIL

The Indian Cultural Arts Council promotes and nurtures Indian cultural activities including but not limited to art, dance, drama, music, and yoga through educational programs such as languages, discourses, workshops, and seminars.

ITALIAN CULTURAL ARTS COUNCIL

The Italian Cultural Arts Council acts as an educational and fundraising guild that conducts activities and supports exhibitions to provide opportunities for people to experience aspects of American-Italian culture.

PERSIAN ARTS COUNCIL

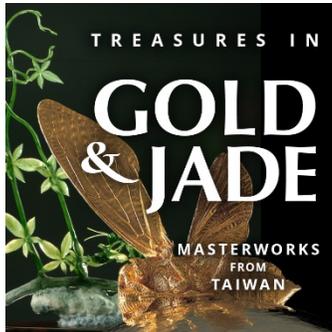
The Persian Arts Council promotes and expands knowledge of Persian arts and culture and its contributions towards world civilization. It sponsors activities, family festivals, and lectures for the community to experience the rich aspects of Persian history.

BOWERS CALIFORNIA ARTS COUNCIL

Provides support by assisting the Bowers with its conservation, acquisition, exhibition and collection of California Plein Air paintings and traditional art.

BOWERS MUSEUM

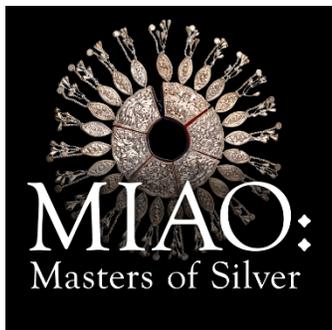
EXHIBITIONS | 2000 – 2020



TREASURES IN GOLD & JADE: MASTERWORKS FROM TAIWAN

December 12, 2020 – May 30, 2021

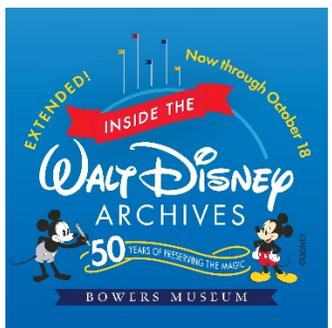
Treasures in Gold & Jade: Masterworks from Taiwan features works of incredible beauty and complexity by two of Taiwan's premier artists. Twenty-seven carvings by Huang Fu Shou show a surprising range of jade's colors: from emerald green to an almost pearlescent white. Fish springing from water, insects weightlessly clinging to blades of grass, and stone bending with liveness of fabric each push the boundaries of what is possible with the rigid medium.



MIAO: MASTERS OF SILVER

September 12, 2020 – Ongoing

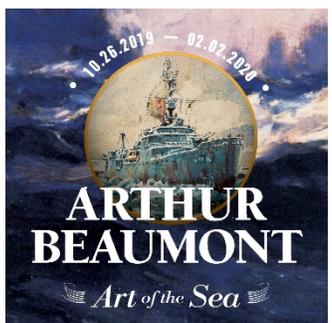
Featuring over 250 intricate works of silver, *Miao: Masters of Silver* features jewelry and textiles primarily made in China's Guizhou Province, where the largest population of Miao people reside. Male silversmiths create a variety of ornaments through casting, smelting, repoussé (a reverse hammering technique), forging, engraving, knitting, coiling, cutting, and other methods. Concepts such as beauty, unity, fortune, and pride are expressed as visual abstractions and geometric motifs.



INSIDE THE WALT DISNEY ARCHIVES: 50 YEARS OF PRESERVING THE MAGIC

March 7 – February 28, 2021

The exhibition celebrates The Walt Disney Company on the 50th anniversary of its archives, with behind-the-scenes access never before granted to the public. The 10,000-square-foot traveling exhibit, which premiered at D23 Expo Japan in 2018, offers several rare items only on loan to the Bowers. *Inside the Walt Disney Archives: 50 Years of Preserving the Magic* is curated by the Walt Disney Archives in conjunction with the Bowers Museum.



ARTHUR BEAUMONT: ART OF THE SEA

October 26, 2019 – February 2, 2020

Arthur Beaumont: Art of the Sea features a stunning array of watercolors by artist Arthur Beaumont, capturing the grandeur of the sea and vessels that sail on it. Throughout his career, Beaumont (1890-1978) sought to create an artistic record of the accomplishments of the U.S. Navy, from launching the USS Constitution to the fierce battles of World War II, atomic bomb tests and expeditions to the North Pole.



DIMENSIONS OF FORM: TAMAYO & MIXOGRAFIA

September 21, 2019 – January 19, 2020

Dimensions of Form: Tamayo and Mixografia addresses the artistic legacy of modern master Rufino Tamayo (1890-1991). This exhibition will feature fifty original prints that expand the realms of printmaking, on loan from the Los Angeles printmaking studio, Mixografia.



GUO PEI: COUTURE BEYOND

March 9, 2019 – July 14, 2019

This exhibition showcases the iconic work of world renowned couturière and designer Guo Pei. Featuring more than 30 breathtaking pieces from her most bold runway shows, the masterpieces on view underline the artist's impact on the fashion world and beyond. For over 20 years, Guo Pei has been dressing celebrities, royalty, and politicians from around the globe who turn to her for show-stopping creations.

Image credit: Elysium, 2018 © Guo Pei, Rose Studios



KNIGHTS IN ARMOR

September 22, 2018 – January 13, 2019

Knights in Armor features stunning masterpieces of European arms and armor, dating from the Medieval and Renaissance ages to the Romanticized Medieval revival of the 1800s. The provocative beauty and the exquisite craftsmanship of more than 90 pieces of armor, including full suits, helmets, corselets, shields, swords, and paintings on loan from the Museo Stibbert of Florence, Italy bring to life the legendary figure of the knight, his code of chivalry, and his battlefield role.

Image credit: Suit of Armor © Archivio Fotografico Museo Stibbert



AFRICAN TWILIGHT: VANISHING RITUALS & CEREMONIES

July 7, 2018 – January 6, 2019

A masterpiece of storytelling, the Bowers multi-media *African Twilight* exhibition captures Africa's vanishing cultural landscape through images and video that illuminate the diversity and power of ancient tribal traditions. Photojournalists Carol Beckwith and Angela Fisher transport visitors to some of the most inaccessible regions of Africa to reveal rarely seen initiation rites of passage, colorful courtship rituals, regal ceremonies of vanishing royal kingdoms, and intimate healing practices for the living and the dead.

Image credit: Hadza Hunters at Sunset, Tanzania © Carol Beckwith and Angela Fisher

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**AMERICAN VISIONARY:
JOHN F. KENNEDY'S LIFE AND TIMES**
March 10, 2018 – June 3, 2018

American Visionary: John F. Kennedy's Life and Times celebrates the life, political career, and extraordinary vision of one of the country's most admired and most charismatic presidents. No single politician was photographed more than JFK—from his direct congressional bid as a decorated war hero in 1948, to his fairytale marriage to Jacqueline Bouvier in 1953, to his run for the White House, his role as Commander-in-Chief, his commitment to the arts, his travels around the world, and the final tragedy in Dallas. *American Visionary* captures the dramatic scope of Kennedy's life through the presentation of over 70 photographs and is among the most exhaustively researched collections of Kennedy photos ever assembled.

Image credit: Senator John F. Kennedy of Massachusetts, 1957 © Philippe Halsman (Courtesy Magnum Photos)



**EMPRESS DOWAGER CIXI:
SELECTIONS FROM THE SUMMER PALACE**
November 12, 2017 – March 11, 2018

Empress Dowager Cixi (1835-1908) stands in the center of modern Chinese history. While most commonly understood as a politician, this formidable matriarch was also introduced to Western audiences as a connoisseur, patron, and even creator of art in the early twentieth century, a phenomenon that interestingly fell unnoticed in modern scholarship. This exhibition is the first of its kind in the United States to explore the empress dowager's roles beyond politics. It has been organized through a groundbreaking partnership with the Summer Palace Museum in Beijing. Upon viewing this exhibition, it will become clear that Cixi not only led politics, but also the art of China at the crossroads of tradition and innovation. The exhibition reconstructs the matriarch's everyday life in the Summer Palace, presenting her multi-faceted roles of politician, matriarch, and connoisseur of the arts through four different sections and over 100 objects that have never before been seen in the United States.

Image credit: H.I.M The Empress Dowager of China, Cixi 戴泽 after the original by Hubert Vos, 1905



**ENDURANCE:
THE ANTARCTIC LEGACY OF
SIR ERNEST SHACKLETON AND FRANK HURLEY**
September 30, 2017 – May 27, 2018

Endurance presents Frank Hurley's photographs of the Imperial Trans-Antarctic Expedition (1914-1917) undertaken by renowned explorer Sir Ernest Shackleton and his crew. 100 years after the epic expedition, Hurley's photographs remain one of the greatest ever photographic records of human survival. Scanned at the highest resolution from the Royal Geographical Society's incomparable collection of the original glass plate and celluloid negatives, Hurley's intrepid documentation of the expedition can be seen in stunning detail through a presentation of large format images in various mediums. Accompanied by select artifacts from the expedition and a narrative comprised of the logs and diaries of Shackleton and his crew, *Endurance* brings the incredible story of human survival and the drive to explore unreachable territories to life.

Image credit: *The Long, Long Night*. This image was taken by Hurley during the winter of 1915, using 20 flashlights to create a 'spectre ship' effect. (RGS-IBG S0000143), Artist/photographer: Frank Hurley, Date: 1915 © RGS-IBG

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FRANK LLOYD WRIGHT: ARCHITECTURE OF THE INTERIOR

June 24, 2017 – August 20, 2017



Frank Lloyd Wright: Architecture of the Interior presents the lesser-known aspects of his designs, focusing on the furnishings and ornamentation of his revered spaces. This exhibition features high-quality reproduction drawings of interiors, furnishings, and household objects, which offer insight into Wright's inception of a grand idea down to the smallest details and objects. Wright's approach to visual enrichment as "organic ornament" grew out of his belief that the visual character of a form—whether an entire house or a lampshade—is integral to the structure of the object. Exploring the distinctive visual, sensory, and expressive quality of Wright's interiors, *Frank Lloyd Wright: Architecture of the Interior* reveals how the architect's distinctive abstract and geometric structures permeate the spaces and objects within.

Image credit: Edward E. Boynton House, Dining Area, Rochester, New York, 1908. Photograph © Paul Rocheleau.

GEMSTONE CARVINGS: THE MASTERWORKS OF HAROLD VAN PELT

April 22, 2017 – Ongoing



For over 35 years, Harold Van Pelt has quietly been perfecting the art of carving quartz, rock crystal, and agate gemstones. *Gemstone Carvings: Masterworks by Harold Van Pelt* is a display of his mastery. Each work in the exhibition reflects hundreds of hours of craftsmanship. Van Pelt's working of the stone down to paper-thin walls brings out the gorgeous natural quality and colors of agate and gives quartz the transparency of glass. Transformed by one man's vision and skill from a solid stone to an incredibly delicate work of art, the gemstone carvings of Harold Van Pelt must be seen to be believed. The Bowers Museum is proud to welcome this collection back to Santa Ana, where it was first exhibited in 2010.

Image Credit: Faceted Quartz Egg © 2010 Harold and Erica Van Pelt

REEL ART: MOVIE POSTERS FROM GHANA

April 1, 2017 – June 4, 2017



Muscles. Ninjas. Cyborgs. What do these three things have in common? All can be seen depicted on flour sack canvases at the Bowers in *Reel Art: Movie Posters from Ghana*. Drawing from the museum's permanent collection, the exhibition brings together a group of rugged, campy, and visually astounding posters created to advertise movies once available for rent throughout Ghana from an industrious group of traveling entrepreneurs. *Reel Art* astounds with some familiar celebrity faces and dramatic and fantastical interpretations of B- and C-list movies from the 1980s and 1990s.

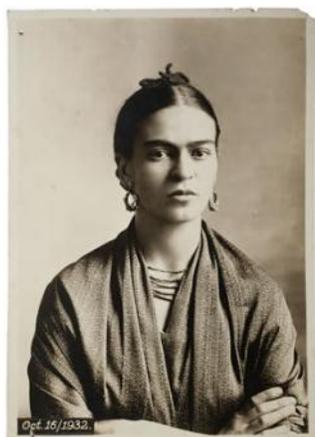
Image Credit: *Ninja Champion*, 1995 Gyesie (Ghanian) Oil on flour sack; 69 x 44 in 2014.28.20. Gift of Jay and Helen Lavelly.

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FRIDA KAHLO: HER PHOTOS

February 25, 2017 – June 25, 2017



Frida Kahlo: Her Photos offers an intimate glance into the life of one of the world's most beloved artists. Throughout her life, Kahlo meticulously collected over 6,000 photographs of loved ones, as well as scenes of Mexican culture, politics, art, history, and nature. These photographs were taken by many renowned creatives of the time, including Edward Weston, Tina Modotti, Lola and Manuel Álvarez Bravo, Martin Munkácsi, the artist herself, and others. After her death, the collection was locked away by a grieving Diego Rivera in Kahlo's Mexico City family home, Casa Azul, or the Blue House. More than fifty years later, this treasured collection was revealed to the public. Curated by the distinguished Mexican photographer and image historian Pablo Ortiz Monasterio, *Frida Kahlo: Her Photos* presents 241 of these photographs, all of which are the first and only prints made of the originals. Visitors to the exhibition will discover some of the brightest and darkest times in the artist's life while also experiencing a unique view of the tumultuous political and technological climate of the early to mid-20th century.

Image Credit: Frida Kahlo, by Guillermo Kahlo, 1932 © Frida Kahlo Museum

AS SHE LIKED IT: THE SHAKESPEAREAN ROLES OF MADAME MODJESKA

December 10, 2016 – April 9, 2017



As She Liked It tells of Modjeska's pride in presenting Shakespeare to Polish audiences for the first time, her drive to learn English in order to perform Shakespeare in his own language, and her unique performance style that changed how theatergoers experienced the stage. Elaborate costume pieces, gifts given to Modjeska by her awestruck audiences, and an enigmatic painting of the actress number among the exhibition's more than 60 objects that span across the time period from Modjeska's early years as a stage actress in Poland; her arrival in Anaheim, California; her renaissance travelling the American theater circuit; and her final years in her Shakespearean dream home, Arden.

Image Credit: *Helena Modjeska in the Role of "Rosalind" (1882)*. Photographer Unknown. Sepia-tone photograph on board; 12 ¼ x 71/2 in. Gift of Percy F. Rice.

SEEN & UNSEEN: PHOTOGRAPHS OF IMOGEN CUNNINGHAM

November 19, 2016 – February 26, 2017



Seen & Unseen celebrates the work of Imogen Cunningham, one of America's most influential photographers. This exhibition is a rarely seen presentation of Cunningham's seductive and dynamic photographs. Visitors to the exhibition will experience 60 framed silver gelatin prints on loan from the Imogen Cunningham Trust, many of which were made by the late Rondal Partridge, Cunningham's son. These include some of her most iconic works, as well as those that have rarely, if ever, been viewed by the public. *Seen & Unseen* speaks to the breadth, significance, and beauty of Imogen Cunningham's photographic works.

Image Credit: "Hand and Leaf of Voodoo Lily," 1972 © 2016 Imogen Cunningham Trust.

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VIRGIN OF GUADALUPE: IMAGES IN COLONIAL MEXICO

October 18, 2016 – January 29, 2017

This exhibition explores the extraordinary impact of the appearance of the Virgin through various themes of religious, political, and social importance during Mexico's colonial period. The exhibition is exclusive to the Bowers Museum and is comprised of several important collections from Mexico, including the Museum of the Basilica of Guadalupe, the most visited religious pilgrimage site in all of the Americas.

Image Credit: José de Páez (1720 – 1790) Aparición de la Virgen de Guadalupe, n.d, Oil on Copper 51 x 37 cm (unframed) 77.5 x 66 x 5 cm (framed) Colección Pérez Simón, Mexico © Rafael Doniz.



CALIFORNIA BOUNTY: IMAGE AND IDENTITY, 1850-1930

June 11, 2016 – Ongoing

California Bounty is the first curatorial interpretation of the museum's distinguished painting collection since 1994. Viewers will take a rambling journey through California's visual history—a history shaped by a unique mixture of Mexican and Anglo traditions, as well as the state's position on the Pacific Rim. Each painting epitomizes California's land, people, and offerings as a place of produce and plenty. The exhibition brings together many of the museum's most cherished paintings, including works by early artists documenting the Mission and Rancho periods; landscapes by plein air painters portraying California's coasts and canyons; sumptuous portraits and still-life paintings of flowers and paper-wrapped fruit by Alberta and William McCloskey; and a small selection of works indicating California as a continued place of possibility. This will be the first public display of many of the selected paintings, some of which have spent years in storage.



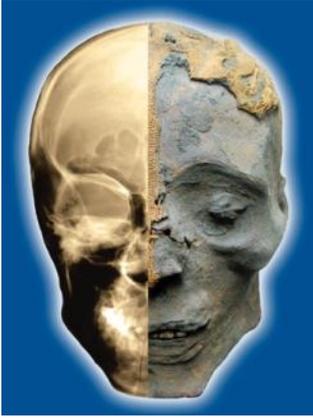
ONCE UPON A TIME... EXPLORING THE WORLD OF FAIRYTALES

April 16, 2016 – August 28, 2016

Once Upon a Time... Exploring the World of Fairy Tales is a unique and educational exhibit focusing on the power and significance of fairy tales throughout history and from around the world. From an African jungle to a giant's castle, explore larger-than-life pages of seven favorite fairy tales. Enter via a magical portal into a fabulous storybook kingdom, and learn the meaning and history of tales you've known all your life and others that may be new. Get into the story as you cross a wooden bridge in "Anansi and the Talking Melon," play a harpsichord in "Beauty and the Beast," try on a glass slipper in "Cinderella," work at a cobbler's bench in "The Elves and the Shoemaker," climb a beanstalk in "Jack and the Beanstalk," catch a wolf in "Lon Po Po," and crawl through a mole's hole in "Thumbelina."

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MUMMIES OF THE WORLD: THE EXHIBITION

March 19, 2016 – September 5, 2016

Mummies of the World portrays a once-in-a-lifetime collection of real mummies and artifacts from across the globe. This compelling collection, presented with reverence and dignity, includes ancient mummies dating back as far as 4,500 years. A fascinating mix of old and new, this captivating collection bridges the gap between past and present with contributions from 10 world-renowned institutions and two private collectors. Embark on a journey into the extraordinary world of mummies and mummification. Through modern science and engaging interactive and multi-media exhibits featuring 3-D animation, explore how mummies are created, where they come from, and who they were. Using state-of-the-art scientific methodology, discover how modern science enables researchers to study mummies through innovative and non-invasive ways, offering unprecedented insights into past cultures and civilizations.



POPUL VUH: WATERCOLORS OF DIEGO RIVERA

December 12, 2015 – May 29, 2016

The sacred text *Popol Vuh* is a tale of the origins, traditions, and history of the Quiché-Maya people. In 1931, the renowned Mexican muralist Diego Rivera produced a series of watercolors to illustrate this sacred book. *Popol Vuh: Watercolors of Diego Rivera* is the first United States presentation of these 17 compelling watercolors from the collection of the Museo Casa Diego Rivera in Guanajuato, Mexico. These watercolors not only breathe life into the powerful creation story of an ancient civilization, but also provide insight into Rivera's passionate and creative vision of the pre-Hispanic world.

Image Credit: El sacrificio y el auto sacrificio humano ante el dios Tohil, Diego Rivera, 1931, Acuarela sobre papel. D.R. © 2015 Banco De México, Fiduciario en el Fideicomiso relativo a los Museos Diego Rivera y Frida Kahlo. Av. 5 de Mayo No. 2, Col. Centro, Del. Cuauhtémoc 06059, México, D.F. Reproducción Autorizada Por El Instituto Nacional De Bellas Artes Y Literatura 2015.



THE FACE BENEATH THE MASK

Fall 2015

This exhibition explores a hidden phenomenon right inside of an Egyptian mummy mask! During the mask's first inspection at the museum, a photograph of the interior revealed the distinct impression of a human face. Help us as we investigate deeper into the mystery of how this extraordinary mask came to be by looking at its interior yourself. Are we staring into the face of an Egyptian who was mummified approximately 2,000 years ago? Or are things not what they seem?

Image Credit: Mummy Mask, 332 BC-330 AD; Egyptian, late Ptolemaic - early Roman period; Linen, plaster, gold leaf and pigment; 15 x 12 3/4 x 10 1/2 in.

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GUO PEI'S GREAT QUEEN GOWN

November 14, 2015 – January 3, 2016

Guo Pei's stunning gown, titled *The Great Queen*, made its first impressive appearance in a 2009 show of the designer's haute couture works. The gown achieved worldwide recognition when Rihanna wore it to this spring's Met Gala in New York City. The gown is magnificent in the way it reflects the undeniable beauty and power inherent in the ideal queen. Guo Pei's skill can be seen in the elaborate train, which is over 9 feet long and is decorated with Chinese motifs using traditional embroidery techniques.



THE RED THAT COLORED THE WORLD

October 31, 2015 – March 21, 2016

Red, with its brilliant hue and broad cultural history, has inspired artists' imaginations and seduced viewers for millennia. Artists and dyers for centuries strived to find the color source to rival the best reds of nature and to express the spirit, symbolism, and sustenance of life. Their quest ended in the Aztec marketplace of 16th-century Mexico, where Spanish explorers encountered the American cochineal bug. *The Red that Colored the World* translates the cochineal story into three dimensions, following the precious bug juice and its use in art from Mexico to Europe to the U.S. and beyond. Highlighting 100 objects—textiles, sculpture, paintings, manuscripts, decorative arts, clothing, and more—the exhibition explores the history of cochineal and the seductive visual nature of red. The objects reflect the unique international uses of color, revealing its role in the creative process and the motivations of artists in their choice of materials.



Image Credit: Sebastián López de Arteaga, *Saint Michael and the Bull*, Mexico, ca. 1650. Oil on canvas, 75 x 61 in. Denver Art Museum, gift of Frank Barrows Freyer Collection by exchange and gift of Frederick and Jan Mayer, 1994.27. Photo courtesy Denver Art Museum.



MODERN TWIST:

CONTEMPORARY JAPANESE BAMBOO ART

September 19, 2015 – January 3, 2016

Bamboo is a quintessential part of Japanese culture, shaping the country's social, artistic, and spiritual landscape. Although bamboo is an abundant natural resource, it is a challenging artistic medium with less than 100 professional bamboo artists in Japan today. Mastering the art form requires decades of meticulous practice learning how to harvest, split, and plait the bamboo. *Modern Twist: Contemporary Japanese Bamboo Art* brings 17 of these artists to North American audiences. *Modern Twist* is an exhibition exploring the innovative shape bamboo art has taken since the mid-twentieth century. Curated by Dr. Andreas Marks, Minneapolis Institute of Arts and organized by International Arts and Artists, *Modern Twist* features a stunning selection of works from the Clark Center for Japanese Art and Culture. With rare wall-hung installations and pieces never before seen in the United States, this exhibition both engages and educates audiences about a vibrant cultural art form.



Image Credit: Uematsu Chikuyu, *Sound of Wind*, 1991. Bamboo (madake), rattan, lacquer. Photo © Susan Einstein.

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THE 1968 EXHIBIT

June 13, 2015 – September 13, 2015

The year 1968 was a turning point for a generation coming of age and a nation at war, and the aftermath can still be felt today. A major traveling exhibit will open at the Bowers Museum that explores the causes and legacies of the year's non-stop barrage of events. Developed by the Minnesota History Center in partnership with the Atlanta History Center, the Chicago History Museum, and the Oakland Museum of California, *The 1968 Exhibit* is an ambitious, multimedia exhibit that looks at how the events of the year have fueled a persistent, if often contradictory sense of identity for the people who were there and those who came after.

Image Credit: Hippie Pants, Courtesy of the Minnesota Historical Society



QI BAISHI: CHINA'S MODERN MASTER

April 11, 2015 – July 11, 2015

A Master. China's Picasso. The People's Artist. All of these prestigious titles belong to one man, Qi Baishi. Regardless of which title precedes him, Qi Baishi is widely regarded as the most well-known and influential Chinese modern artist. *Qi Baishi: China's Modern Master* features over 40 of the artist's paintings, seal carvings, and woodworks, all of which have never before been seen outside of China. These works exemplify the celebrated way in which Qi Baishi employed traditional Chinese style and technique in tandem with modern individualism and expression. This exhibition is on loan from the Hunan Provincial Museum in Changsha, China.



TREASURES OF VERACRUZ

March 14, 2015 – May 7, 2015

This exhibition showcases eight Pre-Columbian artifacts from the museum's permanent collection. These pieces date from 300-1500 A.D. and exemplify the power, beauty, and intensity of art from the Mexican Gulf Coast state of Veracruz. The Veracruz Culture refers to known ethnicities such as the Huastec, as well as centers of artistic production. Despite influences from the Olmec culture and the Mayan center of Teotihuacan, Veracruz art and architecture developed as stylistically and technically unique from any others.

Image Credit: Warrior with Blackened Body, c. 200-550 A.D.

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WHERE ENDS MEET: A RETROSPECTIVE OF WORKS BY NANCY RAVENHALL JOHNSON

March 13, 2015 – November 29, 2015

This exhibition is about ingenuity and artistic inspiration. It reveals a journey that threads through a graphic designer's career. From 1987 to 2012, Nancy Ravenhall Johnson grew and mastered a variety of positions at the Bowers Museum. She started as Gallery Store Manager, then became Graphic Designer, and then VP of Public Relations and Director of Creative Design. Her works represent many hours of research vested in technical learning, developing graphics and timelines, and overseeing their production. Examples of these will be used as backdrops to the exhibition. In the foreground will be her artistic compositions that meld images with her love of people, nature, folk art, folklore, poetry, and world cultures. The end result is a whimsical, joyful view through a kaleidoscope of digital arts, graphic design, and fibers.



CHINA'S LOST CIVILIZATION: THE MYSTERY OF SANXINGDUI

October 19, 2014 – March 15, 2015

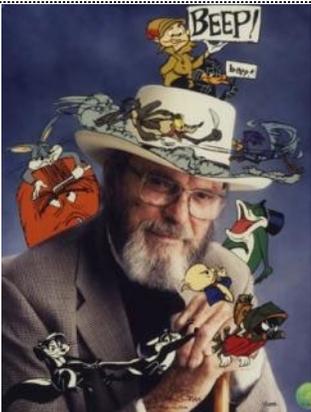
In 1929, a farmer living about 40 km northeast of Sichuan Province's capital city, Chengdu, accidentally uncovered a cache of 300 to 400 jade pieces. The place was Sanxingdui, a small village that would eventually lend its name to a culture that even today is one of China's greatest ancient mysteries. Then in the Summer of 1986, brick makers mining clay came across a startling discovery; two rectangular pits filled with what are believed to be sacrificial offerings, including 80 complete elephant tusks, gold items, and bronze figures, heads, masks, trees, and other items like no one has ever seen. This international exhibition features 120 bronze, jade and gold objects from this highly sophisticated culture. This not-to-be-missed exhibition examines the unique and incomparable finds from Sanxingdui and Jinsha. Organized by the Sichuan Cultural Bureau and the Bowers Museum, this blockbuster exhibition will travel to the Houston Museum of Natural Science in 2015.



HEAVENLY HORSES: TWO THOUSAND YEARS OF CHINESE AND JAPANESE EQUINE ART

June 14, 2014 – February 22, 2015

The horse's impact on both Chinese and Japanese culture cannot be overstated. They shepherded gods, people, and ideas across the expansive and varied climates of a continent during the height of the Silk Roads. They were indispensable as military chargers and aided in the expansion and control of empires. The horse was embraced as companion and participant in leisure and recreational activities including polo, horse "dancing," and hunting. Horses also figure prominently in the mythology, philosophy, religion, and folklore of both China and Japan.



CHUCK JONES: DOODLES OF A GENIUS

April 26, 2014 – August 3, 2014

Celebrated as one of the greatest directors from the "golden age" of animation, Chuck Jones worked in the field some seventy years until his death at eighty-nine in 2002. His passion for drawing was both work and a full-time hobby. He drew for a living and he drew for pleasure and challenge. This exhibit contains original drawings, most never publicly displayed, including a section of 50 so-called "Doodles," perhaps best described as coming from one artist's very far side. The majority of drawings are from the private collection of Jones' widow, Marian. The exhibit is sponsored by the non-profit Chuck Jones Center for Creativity.

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THE LURE OF CHINATOWN: PAINTING CALIFORNIA'S CHINESE COMMUNITIES

April 12, 2014 – August 31, 2014

This exhibition, organized by the Bowers Museum, examines how artists have played a pivotal role in documenting the historical changes and contributed to the perception of California's Chinatowns and their residents. It is composed of paintings made from the 19th–20th centuries that reveal artists' interest, curiosity, idealism, and romanticism with the subject.



SOULFUL CREATURES: ANIMAL MUMMIES IN ANCIENT EGYPT

March 22, 2014 – June 15, 2014

Drawing on the Brooklyn Museum's renowned Egyptian collection, this presentation includes 30 mummies on display alongside 69 masterworks of Egyptian art related to the ritual use of animal mummies. While the exact significance of animal mummies has largely remained a mystery, this exhibition investigates the many provocative theories proposed to explain the practice, and offers dynamic presentations of its origins, techniques, and rituals, and of recent scientific tests that have uncovered key information about the methods used to create animal mummies. This expansive collection includes snake, dog, and hawk mummies; crocodile and falcon coffins; and baboon votive offerings.



BEETHOVEN: THE LATE GREAT

February 8, 2014 – May 18, 2014

In recognition of the 60th anniversary of the Philharmonic Society and the 21st and final season of Dean Corey's leadership, the Philharmonic Society will present a multi-season celebration of the major late works of Ludwig van Beethoven, including a celebratory exhibition at the Bowers Museum. This exhibition of rare Beethoven artifacts has been curated by Dr. William Meredith, Director of the Beethoven Center, San José State University, with a personal letter and drafts of personal scores in Beethoven's own handwriting from the Library of Congress never exhibited on the West Coast.



FRAMED: STEP INTO ART

January 26, 2014 – September 21, 2014

Step inside the framework of famous paintings and experience art like never before in *Framed: Step into Art*, opening at the Bowers Museum's Kidseum on Sunday, January 26, 2014. Children and adults can enjoy a robust noontime meal in Grant Wood's Dinner for Threshers, climb into a tent and explore camping gear in John Singer Sargent's Camp at Lake O'Hara, and add "corn husks" to the flower tower in Diego Rivera's Corn Festival. Enter Clementine Hunter's Big Chicken and get behind the reins of a giant rooster. Visitors can explore a small collection of Mona Lisa prints featuring the original and famous parodies, then step behind a cutout version and replace Mona Lisa's face with their own.

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REVOLUTION TO ROMANTICISM: FREEDOM OF EXPRESSION IN 19TH CENTURY EUROPEAN PAINTING

November 23, 2013 – March 23, 2014

Romanticism emerged as a response to the fear and promise of the American and French Revolutions, the rigidity of the Enlightenment, and the alienation that grew out of the Industrial Revolution. Romantic artists broke free from the constraints of the state-run art academies and embraced a world that celebrated creativity and individuality. Fascinated by the exotic, artists traveled to distant lands; intrigued by the past, they journeyed back in time; and in search of the sublime, they reveled in the majesty of nature. Among the many treasures in the collection is a masterpiece by William Bouguereau, one of the most celebrated artists of the nineteenth century, who skillfully reveals the soul of youth in the exhibition's signature image, *La Tricotense (The Little Knitter)*. This visually captivating exhibition weaves together a fascinating story of the liberation of human emotion, political and social upheaval, and a passionate artistic awakening.



GODS & GIFTS: VATICAN ETHNOLOGICAL COLLECTION

September 29, 2013 – February 9, 2014

From the vast holdings of the Vatican Ethnological Museum comes a presentation of indigenous spiritual pieces that will enable visitors to learn about the global significance of the objects and their journey to the Vatican. These sixty-five sets of remarkable objects have been selected for their artistic and cultural relevance spanning all of earth's populated continents, including the Pacific region. *Gods & Gifts* brings attention to the esoteric Vatican Ethnological Museum collection, home to more than 80,000 rarely seen artistic cultural achievements from across the globe. The collection, begun in 1692, illuminates diverse religious beliefs and practices through works of art and includes gifts presented to the Pope from heads of state and spiritual leaders. This remarkable exhibition, highlighting aesthetically compelling and historically significant objects, is the largest selection of works to ever leave Vatican City.



JEWELS OF THE CONNOISSEUR

July 27, 2013 – October 6, 2013

Some gemstones are so rare that only true connoisseurs even know they exist. The Bowers Museum is pleased to present this incredible collection of some of the rarest gemstones in the world in classic jewelry settings. A part of the fifty works of art and brilliant jewelry settings on display in *Jewels of the Connoisseur* is the largest gem quality cut morganite in the world, to the best of the collectors' knowledge. The morganite is a peachy pink gemstone from the beryl family. This collection has been assembled over decades by Buzz Gray and Bernadine Johnston who have played many roles in the world of gems and jewelry, including miner, gem dealer, gem cutter, and jewelry designer.

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TSARS' CABINET: TWO HUNDRED YEARS OF DECORATIVE ARTS UNDER THE ROMANOVS

June 8, 2013 – September 1, 2013

The Bowers Museum is pleased to host *Tsars' Cabinet*, which highlights two hundred years of decorative arts under the Romanovs, from the time of Peter the Great in the early eighteenth century to that of Nicholas II in the early twentieth century. Many of the more than 200 objects in the exhibition were designed for public or private use by the tsars or other Romanovs, while others illustrate the styles that were prominent during their reigns. The exhibition includes many pieces from porcelain services made by the Imperial Porcelain Factory from the reign of Empress Elizabeth and Catherine the Great to Nicholas and Alexandra. *Tsars' Cabinet* was developed by the Muscarelle Museum of Art at the College of William & Mary and the tour was organized by International Arts & Artists, Washington, DC.



GEMS OF THE MEDICI

April 16, 2013 – September 15, 2013

The Bowers Museum is proud to present the international exhibition *Gems of the Medici* organized from numerous distinguished institutions in Florence, Italy. In the mid-1400s, many celebrated artists, goldsmiths, silversmiths, and engravers were attracted by the abundance of wealth in the city of Florence, but the most important factor in this gathering of talent was the presence of the Medici family. For almost three hundred years, generation after generation of Medici dominated city affairs and steered the course of art history. It was the Medici family who funded the workshops of these artists and artisans, who commissioned and collected the masterpieces of art and antiquity. From founding father to the last Grand Duke, the immense power and wealth of this great dynasty was invested in its legendary collections, of which the collection renowned as the *Gems of the Medici* is perhaps the finest in the world. *Gems of the Medici* is organized by Contemporanea Progetti, Florence, Italy in collaboration with Museo degli Argenti, Palazzo Pitti and the Museo Archeologico Nazionale Firenze.

SACRED REALMS: TEMPLE MURALS BY SHASHI DHOJ TULACHAN FROM THE GAYLE AND EDWARD P. ROSKI COLLECTION

Ongoing



The nine oversized paintings shown in this exhibition are all the work of one extraordinary 69-year-old Buddhist monk named Shashi Dhoj Tulachan, a second-generation thangka artist living in Tuksche, a remote village located in Mustang, Nepal's northernmost district adjacent to Tibet. The practice of thangka painting is centuries old and is an art carried out by highly trained monks for the purpose of teaching about Buddha and the tenets of the Buddhist religion. The overwhelming amount of detailed imagery in each painting includes deities, mythologies, and the use of repeated and abstracted design. For those seeking enlightenment, thangka paintings exist as objects of meditation. The paintings in this collection are not thangkas in the traditional sense. Thangkas are usually much smaller and are rolled on canvas so that they can be easily transported and hung anywhere for teaching. The thangkas exhibited here are similar in size to mural paintings found in monasteries. Shashi Dhoj Tulachan has painted this set of images by combining the traditional motifs of one of the foremost schools recognized by high-level monks in Tibet today, the Tibetan Karma Ghadri School, with images that are purely and cleverly of his imagination. The vibrant colors he used are made from natural mineral pigments.

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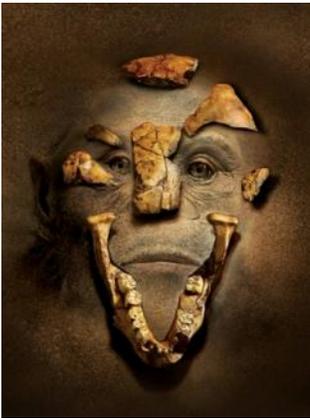
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**MAURICE SENDAK:
50 YEARS, 50 WORKS, 50 REASONS**

February 16, 2013 – April 28, 2013

Maurice Sendak: 50 Years, 50 Works, 50 Reasons is a comprehensive memorial exhibition of 50 select works by the late artist supplemented with accompanying comments by celebrities, authors, and noted personalities celebrating the 50th anniversary of the publishing of the universally revered *Where the Wild Things Are*. The exhibition includes works in a variety of media and offers a survey of the highlights of Sendak’s career and the diverse art forms in which he was renowned. From children’s literature to Broadway and the opera, from animated film to young adult textbooks, Sendak remained an iconic American illustrator and author, acclaimed around the world for his genius and insights.



**LUCY’S LEGACY:
THE HIDDEN TREASURE OF ETHIOPIA**

February 9, 2013 – April 28, 2013

The Bowers Museum invites you to explore a remarkable story of world history in the international exhibition of *Lucy’s Legacy: The Hidden Treasure of Ethiopia*. This rare opportunity gives visitors the chance to further their understanding and place in the human family. Discovered in the late 20th century by American Paleanthropologist Dr. Donald Johanson in Ethiopia, Lucy is the oldest and most complete adult fossil of a human ancestor that has been found in Africa to date. This exhibition is an opportunity for people to better understand current scientific theory of human evolution and to see for themselves how the discovery of Lucy continues to profoundly influence our understanding of human origins—even 30 years after her discovery.



CUT! COSTUME AND CINEMA
December 15, 2012 – March 10, 2013

The Bowers Museum is proud to present the major traveling exhibition *CUT! Costume and the Cinema*. Through 43 period costumes, created by and borrowed from the London costume house of Cosprop Ltd., the exhibition takes an in-depth look at the art of making costumes that set the scene and established authenticity in period films. The films represented in the exhibition depict five centuries of history, drama, comedy, fantasy, and adventure through period costumes worn by famous film stars such as Johnny Depp, Keira Knightley, Ralph Fiennes, Daniel Craig, Kate Winslet, Sandra Bullock, Uma Thurman, Angelica Huston, and many others. In all, more than 30 actors will be represented from 27 films, including *Sherlock Holmes*, Academy Award-winner *The Duchess*, and favorites *Pirates of the Caribbean*, *Sense and Sensibility*, and *The Phantom of the Opera*. The exhibition is presented by Exhibits Development Group in cooperation with Cosprop Ltd., London, England.



**READ MY PINS:
THE MADELEINE ALBRIGHT COLLECTION**
October 20, 2012 – January 6, 2013

The Bowers Museum invites you to explore an intriguing story of American history and foreign policy as told through this jewelry exhibition. *Read My Pins: The Madeleine Albright Collection* features more than 200 pins, many of which Secretary Albright wore while in office to communicate diplomatic messages. Pins were Albright’s diplomatic signature, emphasizing the importance of negotiation, signifying high hopes, protesting the absence of progress, and showing pride in representing America. The exhibition is organized by the Museum of Arts and Design in New York. Generous support for the original exhibition was provided by Bren Simon and for the exhibition catalogue by St. John Knits.

B O W E R S M U S E U M



FABERGÉ: IMPERIAL JEWELER TO THE TSARS

June 23, 2012 – January 6, 2013

As jeweler to Tsar Alexander III and later to his son, Tsar Nicholas II, Carl Fabergé not only served the royal family, but also the royal court. In the three decades that Fabergé served the royals, his workshops employed the best jewelers, stone-cutters, and craftsmen, who created objects of such extraordinary technical expertise they have never been replicated. Each object was unique as Fabergé vowed never to repeat himself. From elegantly simple to breathtakingly ornate, the Bowers Museum's exhibition features more than 120 Fabergé objects including the much-celebrated Easter eggs, the Empress Josephine Tiara, and everyday objects for a ruling class.



SACRED GOLD: PRE-HISPANIC ART OF COLOMBIA

March 31, 2012 – July 1, 2012

View some of the world's finest collections of Pre-Hispanic Gold, on loan from the renowned Museo del Oro and the Banco de Republica, Bogotá, Colombia. For more than 2,000 years the diverse cultures living deep within the highlands and along the coasts of Colombia perfected metalworking technologies, crafting gold into ornaments for adornment and for ritual offerings. They captured the astonishing detail, complexity and beauty inspired by the riches of the natural world around them.



CALIFORNIA GOLD

February 25, 2012 – September 9, 2012

Feast your eyes on stunningly beautiful specimens of native Californian Gold brought to life by gold rush memorabilia. Encounter the Mojave Nugget, the largest known gold nugget ever found in California, and recovered gold from the *SS Central America*, sometimes called the "Ship of Gold." The ship sank in 1857, along with 400 passengers and crew and 30,000 pounds of gold, contributing to the Panic of 1857. It is fascinating to consider how, though the metal parts from the ship had been badly eaten away by rust, the gold remained unharmed and its value had only increased over time.



WARRIORS, TOMBS, AND TEMPLES: CHINA'S ENDURING LEGACY

October 1, 2011 – March 4, 2012

Following on the monumental success of the 2008 exhibition, *Terra Cotta Warriors: Guardians of China's First Emperor*, the Bowers Museum and The Houston Museum of Natural Science partner again for a sequel exhibit of newly-discovered treasures from ancient Chinese tombs. On loan from China and making their debut in the United States, 121 sets of incredibly preserved ancient works of art from the three dynasties that form the foundation of Chinese civilization: the Qin (221 – 206 BCE), the Han (206 BCE – 220 CE), and the Tang (618 - 907 CE). Many of these artifacts are recent discoveries, having been unearthed from imperial, royal, and elite tombs and from ancient Buddhist monasteries in and around each of these dynasties' capital cities, all located near the modern city of Xi'an in Shaanxi Province.

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JAPANESE MASTERPIECES FROM THE PRICE COLLECTION

June 18, 2011 – July 17, 2011

The Bowers Museum welcomes *Japanese Masterpieces from the Price Collection*, showcasing some of the very best screen and scroll painters of Edo Period Japan. The exhibit features the celebrated landscape, portrait, and naturalistic paintings of Maruyama Ōkyo, Nagasawa Rosetsu, Mori Sosen, and other master painters of the Edo Period (1615-1868), a remarkably creative era of eclectic diversity in Japan's illustrious visual art history. Like no others, these master artists produced stunning images meant to be contemplated and enjoyed.



SCRIMSHAW: THE ART AND CRAFT OF THE AMERICAN WHALER

July 17, 2010 – May 1, 2011

The bygone era of American whaling led men on distant voyages in search of the giants of the sea. In spare time, these whalers carved the teeth, bone, and other unused parts of the whale, developing a tradition that came to be called scrimshaw. The Bowers Museum presents a comprehensive exhibit of whale teeth and bone carved with images of Victorian ladies, renowned female pirates, and scenes from the sea, tools made for mending clothes and ship sails, games made to pass the time, gifts and toys made for loved ones, and a variety of personal items—all authentic sailors' work from the golden age of American Whaling.



ITŌ JAKUCHŪ: A MAN WITH NO AGE

June 18, 2011 – July 17, 2011

The outstanding Japanese screen and scroll paintings from the Etsuko and Joe Price collection experienced immense success as a traveling exhibition in 2006-2007, attracting over one million viewers. For the first time in the United States, a new exhibit is set to introduce you to one of the Price Collection's greatest assets—a man considered by many to be one of the greatest artists that ever lived, yet known by very few outside of Japan. His name is Itō Jakuchū. Born in Japan in 1715, Jakuchū was a vegetable seller and a Buddhist monk, while living a life devoted to illuminating the beauty of nature with the magical stroke of the artist's brush. He took his brush well beyond just skill, separating him from all other artists of his era and beyond. His works are diverse and so coupled with the heart of nature that they have an ageless quality and appeal. His paintings have left an indelible mark, a stroke far beyond the capabilities of ordinary men.



BENJAMIN FRANKLIN: IN SEARCH OF A BETTER WORLD

December 18, 2010 – March 13, 2011

Featuring seventy-five rare and important artifacts from Franklin's life, this exhibition is an immersive, interactive visitor experience for all ages. The exhibition presents the stories of Franklin's life through his personal belongings used during his early years in Boston as a rebellious teenager, his life as a printer, and his years of service to the American colonies and the newly formed United States. A scientist, inventor, diplomat, humorist, philanthropist, and entrepreneur, Franklin's dynamism comes to life in this hands-on, interactive visitor experience for all ages.

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**GEMSTONE CARVINGS:
THE MASTERWORKS OF HAROLD VAN PELT**
July 17, 2010 – May 1, 2011

The Bowers Museum is proud to present the first comprehensive exhibition of the extraordinary artworks of Harold Van Pelt. Thousands have admired the work of Harold Van Pelt who, along with his wife Erica, are considered the best gem and mineral photographers in the world. Few know of Van Pelt's extraordinary ability as a fine art gemstone carver. From its raw and natural state, the stones are transformed into incredibly delicate works of art.



SECRETS OF THE SILK ROAD
March 27, 2010 – July 25, 2010

A historic exhibition of more than 150 objects drawn from the rich collections of the Urumqi Museum and the Institute of Archaeology of Xinjiang reveal surprising details about the people who lived along the ancient Silk Road. For the first time ever, three of the more than 100 Caucasian mummies found and preserved in the arid and inhospitable desert sands of Western China are being made available for exhibition. A man in fine textiles, a baby lovingly tended to, and a long-lashed woman with flowing dark hair, known as “the beauty of Xiaohe” are at the center of this exhibition. An amazing array of well-preserved clothing, textiles, wooden and bone implements, coins, documents, and jewel encrusted gold objects including vessels and jewelry are fascinating in their own right. These impressive objects represent the full extent of the Silk Road trade, its position as a cultural melting pot, its strong Mediterranean influences, as well as goods from ancient China.



WHERE MASKS STILL DANCE: NEW GUINEA
December 26, 2009 – June 6, 2010

This exhibition is a stunning presentation of the intricate and mysterious cultures that inhabit the island of New Guinea, home to more than 1,000 aboriginal tribes and 800 languages. *Where Masks Still Dance: New Guinea* features 35 black-and-white photographs by acclaimed documentary photographer Chris Rainier, known for the revealing images of the earth's last wilderness areas and isolated indigenous peoples who live there. Explore the lives, masked ceremonies, crocodile cults, rites of passages, adornment celebrations, and rituals rarely documented. Journey into the vanishing world where masks still dance.



**THE GOLD OF TROY: ANCIENT JEWELRY FROM THE
UNIVERSITY OF PENNSYLVANIA MUSEUM**
December 19, 2009 – February 21, 2010

Regarded as one of the world's most spectacular archaeological finds, the discovery of the Gold of Troy confirmed the existence of the flourishing pre-classical civilization and its legendary treasure. Excavated between 1870-1873 by German businessman-turned-archaeologist Heinrich Schliemann, the hoards of treasure included thousands of gold and semi-precious stone objects dating to 2500 B.C., pre-dating the famous Trojan and Greek war described by Homer in his epic the *Iliad* by over one thousand years. This exhibition features 20 pieces of fine ancient women's jewelry exemplary of Trojan craftsmanship. Their age and style indicate they were likely discovered at Troy, home of the most famous treasure ever to be unearthed.

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LATITUDES: LATIN AMERICAN MASTERS FROM THE FEMSA COLLECTION

September 12, 2009 – January 17, 2010

An outstanding selection of 41 paintings comes to the Bowers Museum from the leading Latin American beverage company FEMSA. This prestigious collection of modern and contemporary works by Mexican and Latin American artists thematically explores the 20th century art movements and styles of cubism, portraiture and landscapes, identity, Mexican muralism, surrealism, and abstraction. The artists, individually noted for their level of acclaim, are represented once within the exhibition and include, among others, Leonora Carrington, Frida Kahlo, Wilfredo Lam, Roberto Matta, José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros, Jesús Soto, and Rufino Tamayo.



THE BAROQUE WORLD OF FERNANDO BOTERO

September 12, 2009 – December 6, 2009

The Colombian artist Fernando Botero's unique style is recognized and renowned worldwide for its voluminous forms and sensuous figures. Equally comical as they are critical, these works take on themes of religion, politics, history, and contemporary life in Latin America through portraiture, still-life, and sculpture. *The Baroque World of Fernando Botero* includes more than 100 works of art dating from the 1950s to the present and are compiled from the artist's personal collection—many of which have never been seen in public. Organized and circulated by Art Services International, Alexandria, Virginia.



SORDID AND SACRED:

THE BEGGARS IN REMBRANDT'S ETCHINGS *Selections from the John Villarino Collection*

July 11, 2009 – August 23, 2009

Featuring 36 rare etchings by Rembrandt van Rijn made between 1629 and 1654, this exhibition focuses on a subject the artist frequented in his formative years: the beggar. Rembrandt's images document and humanize the vagrant population living in 17th century Dutch society that considered these individuals repulsive and outcasts. Often using biblical subjects and narratives, Rembrandt draws parallels in many of the etchings between the plight of the homeless and derelict, and figures such as Joseph, Mary, and Jesus. Each etching on paper is executed in a style closer to drawing than engraving, and portrays an individualism, character, and emotion that beckons the viewer's empathy and compassion.



ART OF THE SAMURAI: SELECTIONS FROM THE TOKYO NATIONAL MUSEUM

April 19, 2009 – June 14, 2009

Art of the Samurai: Selections from the Tokyo National Museum features 81 objects from the Tokyo National Museum, representing the art and aesthetics of the Samurai culture of Japan. The exhibition features various objects that are a testament to the accomplished level of society, education, and skills developed by the Samurai during the 10th and 20th centuries. Included are beautifully crafted swords, armor, tea-ceremony utensils, screen and scroll paintings, Noh theatre costumes, and other fine works. This collection dates primarily to the Edo period (1603–1868) with many pieces classified as Important Cultural Property and National Treasures of Japan.

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**MASTERS OF ADORNMENT:
THE MIAO PEOPLE OF CHINA**

December 2008 – January 2013

This important collection of exquisite textiles and silver jewelry on loan to and from the Bowers Museum's permanent collection highlights the beauty and wealth of the Miao peoples of southwest China. Symbols of status and culture, the elaborate textiles in this exhibition include finely pleated skirts, complex batik patterned cloth, intricate silk embroidery, and shining textiles woven with metal. Over 50 examples of ornately designed and created silver bracelets, necklaces, and decorative ornaments compliment and complete the exhibition of late 19th and 20th century Miao regalia. More than an examination of masterful techniques and beautiful style, these objects reveal hundreds of years of Miao history and tradition, as well as the patience and dedication to achieve beauty.



**PASSAGES: PHOTOGRAPHS IN AFRICA
BY CAROL BECKWITH AND ANGELA FISHER**

November 15, 2008 – April 19, 2009

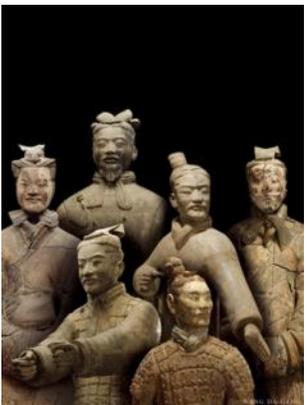
Spanning 30 years of work documenting tradition and ritual practices across the African Continent, these vivid images underline the wealth of African culture. Grouped thematically, the photographs explore the cycle of life and related ceremonies. Three-dimensional objects from the Bowers' permanent collection of African artifacts complement the exhibit.



AMERICAN QUILTS: 200 YEARS OF TRADITION

September 20, 2008 – March 15, 2009

American Quilts: 200 Years of Tradition is an exhibition of more than 30 quilts from the Bowers Museum's permanent collection focusing on American quilts from the 18th–20th centuries. Highlighting various styles and techniques, the quilts included in the exhibition reflect the strong visual impact and historical traditions they embody, and many are on view for the first time. Some notable examples on display include a *Whole Cloth Quilt* made in 1776 depicting a Tree of Life; Crazy Quilts pieced together with elaborate materials; and a *Flag Quilt* sewn with tobacco flannels.



**TERRA COTTA WARRIORS:
GUARDIANS OF CHINA'S FIRST EMPEROR**

May 18, 2008 – October 16, 2008

Considered one of the greatest archaeological finds of the 20th century, the tomb complex of China's First Emperor, Qin Shi Huang, features thousands of terra cotta warriors that were intended to protect him throughout eternity. Since their discovery, the terra cotta army has been termed the Eighth Wonder of the Ancient World. *Terra Cotta Warriors: Guardians of China's First Emperor* is the largest loan of terra cotta figures and significant artifacts to ever travel to the U.S. from the First Emperor's enormous mausoleum. The exhibition provides a deeper knowledge of this historical site and showcases 100 sets of objects, which includes approximately 20 life-size figures.

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GEMS! COLORS OF LIGHT AND STONE

June 17, 2007 – August 24, 2008

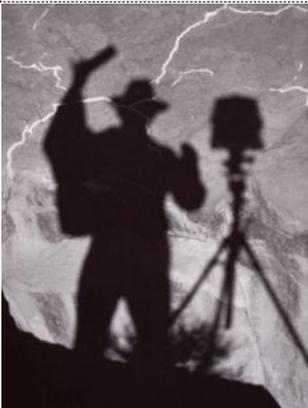
GEMS! Colors of Light and Stone illustrates the scientific and artistic aspects of gemstones from one of the most important private gem collections in the United States—the Michael Scott Collection. On display are more than 300 rare gems, including the largest faceted gemstone, weighing in at 220 pounds and 500,000 carats; a necklace featuring the two largest known examples of the sapphire-like California state gemstone, benitoite; a 400-carat golden sapphire that is one of the world’s largest; and the world’s largest tanzanite (242 carats) set in a tiara with 1,000 diamonds. This is the most important exhibition of colored gemstones, diamonds, and gems of art ever shown in a U.S. museum.



TREASURES FROM SHANGHAI: 5000 YEARS OF ART AND CULTURE

February 18, 2007 – August 19, 2007

Treasures from Shanghai: 5000 Years of Chinese Art and Culture features 77 sets of objects from the Neolithic period (circa 3000 B.C.) to the Qing dynasty (1644-1911 A.D.). This incredible collection, on loan for the first time from the acclaimed Shanghai Museum, portrays the evolution of Chinese technology, art, and culture. It is only the third collection ever brought to the United States from the Shanghai Museum and the first in more than 20 years.



ANSEL ADAMS: CLASSIC IMAGES

February 18, 2007 – May 13, 2007

Ansel Adams: Classic Images features 75 images chosen by Adams as the finest examples of the quality and range of his photographic achievements. Created during the later years of his life, the prints in the exhibition show what the artist referred to as “maximum impact.” They are stronger in contrast, much larger, and more technically perfected to bring about a brilliance that resonates tonally. The exhibition comes to Orange County for the first time on Feb. 18, 2007 as part of the grand opening of the new Dorothy and Donald Kennedy Wing of the Bowers Museum.



EVITA: UP CLOSE AND PERSONAL

July 16, 2005 – October 16, 2005

Despite Eva Perón’s secure place in history as one of the most powerful, influential, and controversial female political figures ever, an exhibition about the spirited former leader of Argentina has never been unveiled in the United States. Now, the Bowers Museum will part the curtain and reveal personal effects from Eva Perón’s life in the exhibition, *Evita: Up Close and Personal*, on loan from Museo Evita in Buenos Aires, Argentina.

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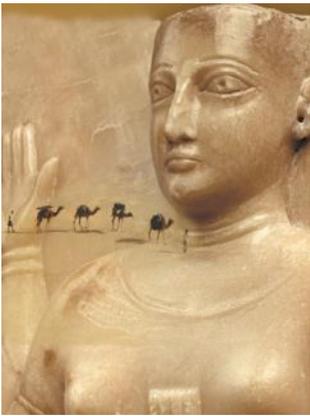
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MUMMIES: DEATH AND THE AFTERLIFE IN ANCIENT EGYPT... TREASURES FROM THE BRITISH MUSEUM

April 17, 2005 – March 30, 2008

Among the people of the ancient world, the Egyptians occupied a unique position with their approach to death and the possibility of resurrection. *Mummies: Death and the Afterlife in Ancient Egypt... Treasures from the British Museum* features the largest and most comprehensive collection of ancient Egyptian funerary material from the world-renowned British Museum. This comprehensive exhibition features 140 objects, including 14 mummies and/or coffins, and is the largest exhibition of its kind to be shown by the British Museum outside of Britain.



QUEEN OF SHEBA: LEGEND AND REALITY

October 17, 2004 – March 13, 2005

Queen of Sheba: Legend and Reality explores the modern legend of the Queen of Sheba as portrayed in cultures around the world. The Queen of Sheba has always been a wonderfully intriguing figure famed for her beauty and wealth, although much of her true identity remains unknown. This exhibition of antiquities, coins, prints, drawings, and modern ephemera presents a tremendous opportunity for visitors to the Bowers Museum to discover more about this shadowy Queen, and explore the many sides of her multifaceted story. This exhibition also delves into the reality of the Queen of Sheba by looking into the archaeological evidence from the ancient kingdom of Saba in modern-day Yemen. This is a rare and wonderful exhibition organized by The British Museum, expressly for the Bowers Museum.



BRIDGES TO UNDERSTANDING

April 24, 2004 – January 09, 2005

Bridges to Understanding explores and celebrates the exquisitely meticulous work of award-winning and world-renowned photographer, Phil Borges. For more than 25 years, Borges has been taking breathtaking and stunning black and white photos of people and their cultures in remote and ancient villages that today are still concealed from the world's view. While Borges was taking photos of the indigenous people of the world, his dream was to connect young people of diverse cultures in a manner that goes beyond photographs and books. He realized his dream with his creation of Bridges, a project that is intended to electronically link children from around the world through computers and imagery.

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TIBET: TREASURES FROM THE ROOF OF THE WORLD

October 12, 2003 – September 12, 2004

For most Americans, Tibet represents the mysterious isolated land of an ancient culture struggling to maintain its traditional ways; a sort of mythical Shangri-La lost to time in the shadows of the towering Himalayas at the crossroads of Central Asia. *Tibet: Treasures from the Roof of the World* offers a rare glimpse into a great and mysterious world culture. Travelers trekked thousands of miles to see these treasured and priceless artifacts. Emperors presented them as gifts. Now for the first time in the Western World, Americans will be able to see nearly 200 of these exquisitely created sacred objects.



SYMBOLS OF POWER: MASTERPIECES FROM THE NANJING MUSEUM

June 9, 2002 – May 4, 2003

Symbols of Power: Masterpieces from the Nanjing Museum features national treasures from one of China's premier museums, the Nanjing Museum, travelling outside of the country for the first time. On view are about 260 objects dating back 5,000 years, from the Neolithic Age to the Qing Dynasty (1644-1911 A.D.) to World War II. Objects include bronze, ancient currency, fine porcelain, religious objects, paintings and calligraphy, formal and informal attire, court objects, accessories, and jewelry. More than half of the objects shown were part of one of the great sagas of the 20th century—the 16-year journey undertaken by thousands of Chinese to save their imperial heritage from invading Japanese troops.



GEMS! THE ART AND NATURE OF PRECIOUS STONES

February 16, 2002 – February 29, 2004

Curated by Bowers Museum President Peter Keller, Ph.D., this exhibition features some of the world's finest known gems. On display are more than 300 rare gems, including the largest faceted gemstone, weighing 220 pounds or 500,000 carats; a necklace featuring the two largest known examples of the sapphire-like California state gemstone, benitoite; a 400-carat golden sapphire that is one of the world's largest; and the world's largest tanzanite (242 carats) set in a tiara with 1,000 diamonds. *Gems! The Art and Nature of Precious Stones* answers the basic questions of gemology, presents delicate and rare gems, and portrays gemstones as art.

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THE WORLD OF THE ETRUSCANS

October 20, 2001 – April 21, 2002



Two thousand years ago in an area now known as Tuscany, the Etruscans gave us the concept of the banquet, Roman numerals, the keystone arch, aqueducts, and even the toga. They developed the first cities in Europe and were the first to cultivate olives. The Etruscans, believed to be indigenous peoples, flourished from the 7th century B.C. to the 1st century B.C. before being defeated by the Romans. Yet all we know of this once great civilization is from meager writings of ancient Greek and Roman scholars and from the artifacts they left behind. *The World of the Etruscans* shows approximately 335 of these treasures, including elaborate aristocratic tombs called sarcophagi, terra cotta statues, bronze helmets, and gold and silver jewelry. This exhibition is curated by Giuseppina Carlotta Cianferoni, Archaeological Museum of Florence, and Daniel E. Virtuoso, Centro Affari e Convegni di Arezzo. It has been realized in collaboration with the Istituto Italiano di Cultura, the Cultural Office of the Italian Government in Los Angeles, and is touring worldwide.

THE HOLY LAND: DAVID ROBERTS, DEAD SEA SCROLLS, HOUSE OF DAVID INSCRIPTION

October 6, 2001 – January 9, 2002



The Holy Land: David Roberts, Dead Sea Scrolls, House of David Inscription features about 50 lithographs from the 19th century by Scottish artist David Roberts, who was the first major Western artist to travel and record many important historical sites in the Middle East. Complementing the lithographs are a number of precious objects from the Holy Land, including two significant fragments of the Dead Sea Scrolls—the oldest copies of the Old Testament—and the House of David Inscription, the earliest mention of the House of David outside of Biblical text. This exhibition marks the first public display of the House of David Inscription in the U.S. and the first time in more than 30 years that the Dead Sea Scrolls have been shown in California.

REMINGTON, RUSSELL AND THE LANGUAGE OF WESTERN ART

July 7, 2001 – September 16, 2001



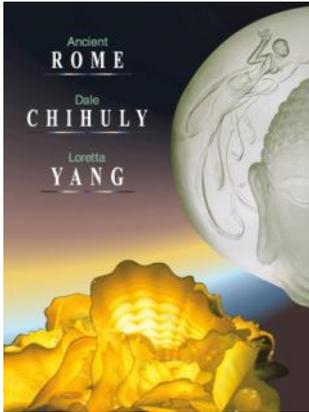
This exhibition provides an in-depth look at the paintings and sculptures of Frederic Remington and Charles Russell, who are considered the two quintessential creators of Western American art. Although they were jointly responsible for creating the image of a mythical American West, theirs was not a unified vision. Here, their work, which eulogized the West as the central theme in their art, will depict that region from entirely different points of view. This exhibition is organized by The Trust for Museum Exhibitions. The guest curator for the exhibition is Peter Hassrick, the Charles Marion Russell Professor of American Western Art and the Director of the Charles M. Russell center for the Study of Art of the American West, at the University of Oklahoma in Norman.

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TRILOGY OF GLASSWORK: ANCIENT ROME—CHIHULY—YANG

February 24, 2001 – June 4, 2001



This exhibition offers a rare opportunity to understand the art and technology of glassmaking from three broad geographical regions, comparing the function and forms of glass of the ancient world with the role of glass as high art in the world today. Focusing on glass as art and artifact, then and now, *Trilogy of Glasswork* brings together three exhibitions: *Roman Glass: Reflections on Cultural Change*, Dale Chihuly's *Seaforms*, and *Formless, but not Without Form*, featuring the work of Loretta Hui-shan Yang. *Roman Glass: Reflections on Cultural Change* illustrates how the craft of glassmaking was influenced by historical events and changing social values in the ancient Roman world and offers a new perspective, breaking with the tradition of treating this ancient glassware as an exceptional art form. America's first "national living treasure," Dale Chihuly gives fluid expression to the aesthetic and formal qualities of glass in *Seaforms*. A pioneer in the Chinese glass art movement, Loretta Hui-shan Yang gives the physical properties and unique characteristics of glass a deeper layer of spiritual meaning in *Formless, but not Without Form*.

EGYPTIAN TREASURES FROM THE BRITISH MUSEUM

October 7, 2000 – January 24, 2001



The British Museum houses one of the greatest collections of Egyptian antiquities in the world, and this exhibition presents more than 100 individual items which have been selected to illustrate the achievements of Egyptian art and culture. Many of its finest pieces are presented here, and however stunning, can still only provide an introduction to one of the ancient world's most brilliant civilizations. Covering a time span of over 3,000 years from just before the beginnings of dynastic history, right through to its end, *Egyptian Treasures* contains a wide range of material, large and small, from temple and tomb, of outstanding aesthetic quality. Among the objects displayed are a decorated coffin with its wrapped mummy still inside, stone sculptures of pharaohs and dignitaries, bronze statuettes of the gods, jewelry in gold and other precious materials, and papyrus bearing Books of the Dead with their painted vignettes. Many of these objects have never-before-been loaned by the British Museum. This exhibition is organized by The British Museum, London. John Taylor, Assistant Keeper of The British Museum, is curator of the exhibition.

SECRET WORLD OF THE FORBIDDEN CITY: SPLENDORS FROM CHINA'S IMPERIAL PALACE

February 6, 2000 – September 3, 2000



This exhibition will bring together a selection of precious objects, including formal and informal robes, arms and armor, accessories and jewelry, scepters and seals, portraits and paintings, and a complete throne room, from the Palace Museum in Beijing. Through this sumptuous visual material, the viewer will enter a world of ceremony and ritual, births and deaths, banquets and processions, all revolving around the Emperor, who served as Supreme Authority in an unquestionable family hierarchy and sanctified power structure. The works on view represent the pinnacle of technical virtuosity and creative genius on the part of thousands of anonymous artisans who toiled solely to serve the Imperial Court. The exhibition is curated by Yang Xin, Director of the Palace Museum Beijing.

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NEWS YOU CAN USE

Must-see museums

A U.S. News tour of the new and noteworthy with local experts in tow

There's no business like museum business. Dozens of institutions have sprouted since last summer, pushing the U.S. tally past 8,000. Some of these new halls are compact and uncomplicated, like the Norman Rockwell museum in Stockbridge, Mass., which features more than 500 of the artist's paintings and drawings. By contrast, you need six hours at Space Center Houston to *really* do it justice. And a new museum, like a new car model, needs to work out kinks—a confusing floor plan, indecipherable signs, exhibits that fall short. Atlanta's new Fernbank Museum of Natural History, for example, bills itself as the biggest natural-history museum southeast of the Smithsonian. It features an impressive robotic-dinosaur display and a Grand Canyon film that will certainly thrill kids. But Emory University

paleontologist Anthony Martin notes that most exhibits rely on replicas instead of real specimens, that texts are often dry and that "the technology dazzles only enough to interest children." *U.S. News* visited the most noteworthy new and newly renovated museums—with local authorities along as commentators.

ART

THE BOWERS MUSEUM OF CULTURAL ART Santa Ana, Calif., (714) 567-3600

■ Diversity is the buzzword at the compact Bowers, which reopened last October after a three-year, \$12 million face lift that tripled exhibit space. Subject matter ranges from pre-Columbian archaeological finds to the art and architecture of 20th-century Orange County. The permanent collections of indigenous art from the Pacific Rim, Africa and the Americas are "wonderful for getting historic information in a charming and well-executed way," says Darryl Curran, chairman of the art department at California State University, Fullerton. He recommends that visitors with limited time head for the two special exhibits. Through July 31, there's "Art of the Himalayas: Treasures From Nepal and Ti-

bet," 115 works dating back to the 7th century. Visitors might start at the end of the exhibit with the 28-minute video presentation that explains the religious significance of the Buddhist and Hindu objects glittering in the galleries. The "Head of Bhairava," an enormous 16th-century hammered gilt copper mask that dominates a gallery mid-exhibit, is particularly impressive both for its proportions and its fascinating function: A beerlike drink used to flow from the mouth during Tibetan religious celebrations. The other must-see special exhibit is



A Bowers must-see.

One of the "African Icons of Power"

"African Icons of Power." Of the 100 ritualistic masks, architectural pieces and ceremonial objects, Curran suggests paying special attention to the fearsome antelope-skin-and-wood ceremonial headdress from the Calabar area of Nigeria (it depicts a face with protruding horns) and the 60-pound Odoodu brass helmet mask from the 18th-century court of Benin.

Bowers Museum unveils the secret world of China's Forbidden City



Photo courtesy of BOWERS MUSEUM OF CULTURAL ART The Bowers Museum's "Secret World of the Forbidden City" features this 18th century scroll painting on silk of Emperor Qianlong inspecting his troops. The exhibit runs through September 2000.

■ Precious treasures from China premiere in Santa Ana, an unprecedented coup for Bowers

By **Karen Anderson CityLine**
Contributing Writer

Safe behind the walls of Beijing's Imperial Palace, most of the Forbidden City's royal treasures have never been seen by the public inside or outside China—until now.

After seven years of negotiation, the Bowers Museum has achieved an unprecedented loan of over 350 precious objects from the Palace Museum in Beijing. Among them, the complete Imperial Throne Room of the all-powerful Chinese emperors.

The largest art loan ever to come out of China, the

exhibit premieres in Santa Ana through September 3, 2000 before proceeding to other destinations in North America.

Dr. Peter Keller, president of the Bowers Museum, along with Dr. Janet Baker, the museum's curator of Asian art, were instrumental in obtaining this rare glimpse into centuries of imperial rule. After at least 12 visits to China by Baker and Keller, contracts were signed in September 1999 in the very room where President Nixon reached an accord with Chairman Mao Tse Tung.

"This is a great honor and tremendous coup for our museum," said Keller. "It offers America an opportunity to see objects of exceptional quality and great beauty, including many works that

have never left the confines of the Forbidden City, let alone China."

From ornate robes, arms and armor, to jewelry, scepters and seals, the "Secret World of the Forbidden City" reveals a fascinating glimpse into the ceremonial culture only witnessed by a privileged few throughout history. As depicted in Bertolucci's Oscar-winning film "The Last Emperor," the exhibition includes the actual bicycle given to the last emperor, Puyi, by his British tutor, as well as the cage for his pet cricket that the isolated ruler always carried with him, and his music box.

Paintings and portraits from the emperor's collection are also on view, along with rare curiosities such as a peach tree made of precious stones; a red lacquer bathtub; a trumpet made from human bones; bells; drums; saddles; ancient firearms; and a mahjong set.

A wealth of Imperial jewelry—as well as solid gold dining ware and exquisite vases and bowls made of jade, porcelain and enamel—round out the collection.

On behalf of the Palace Museum, Museum Director Zhu Chengru spoke of the tremendous effort involved in putting together this once-in-a-lifetime exhibit since the Bowers first approached them in 1992.

"This exhibition is unprecedented in the history of the Palace Museum," said Chengru. In conjunction with the exhibition, Dr. Janet Baker will conduct a lecture on the scenic splendors of China and Tibet on Sunday, March 19 at 2 p.m. For information, call (714) 567-3680. □

A Chance to Be at Home With China's Emperors

By ANDREA ADELSON

SANTA ANA, Calif. **T**HE opulent and mysterious lives of China's last imperial rulers can be glimpsed in the largest exhibition so far of national treasures from China's Imperial Palace, installed here in February at the Bowers Museum of Cultural Art.

Most of the 350 artifacts in "Secret World of the Forbidden City: Splendors From China's Imperial Palace," including gilt-edged ceremonial suits of armor, solid-gold flatware and gold-embroidered silk gowns, have not been seen before in North America or even in Beijing.

Finding adequate exhibition space for permanent collections is a constant juggling act for most museum directors. At Beijing's showcase, the Forbidden City Palace Museum, the dilemma is different.

The former Imperial Palace, the vast vermilion-red compound where Ming and Qing emperors and their courts lived beginning in 1407, is preserved largely as it was when the Qing dynasty ended in 1911. Without climate control to protect the extensive art collections and historical artifacts, such as gifts of state and household possessions, curators keep much of the palace's contents sealed in storage. The eight million tourists annually who tour the museum see only a central section where they mostly appreciate the grand architecture of three great ceremonial halls. A fraction of the collection is on display there, covered with dust and inadequately lighted by money-saving, low-watt bulbs.

Located near Tiananmen Square, the 180-acre palace encircled by a moat and a 32-foot wall was for centuries a mysterious and secretive place. Most of its 999 buildings with their 9,999 rooms (an auspicious number in China) are still off limits. Because of limited resources, buildings that housed the imperial household -- the artisans, guards, concubines and eunuchs -- are locked and untended, with trees sprouting from some roof tops.

Only in the last decade, as China's relations with the West have improved, has a portion of the Forbidden City collection been lent to smaller exhibitions in Paris and Amsterdam. Curators have turned instead to Taiwan's National Palace Museum, whose collection of imperial Chinese artifacts, seized from the Beijing palace by fleeing nationalists, is considered the best. The Taipei museum lent 450 items to the Metropolitan Museum of Art in 1996, provoking demonstrations in Taiwan over the removal of national treasures.

Historically, Chinese art shown by mainstream United States institutions has focused on earlier periods more prized by experts. Vishakha N. Desai, senior vice president and gallery director of the Asia Society in New York, said of the Bowers exhibition, which has objects dating back to the 1600's,

"I think it's absolutely important to do a show like this." She added, however, that the Bowers's portrayal of an emperor's life should be appreciated for its educational value more than for its artistic value. "Isn't it remarkable it hasn't happened before?" she said.

The show is drawing record crowds to



Photographs by Bowers Museum of Cultural Art

The exhibition "Secret World of the Forbidden City" at the Bowers Museum in Santa Ana, Calif., includes recreations of rooms in the Imperial Palace in Beijing, such as the throne room, above.



Anne Shih, a member of the Bowers Museum board, opened doors in Beijing.

the Bowers, which is housed in a Spanish-style hacienda near downtown Santa Ana, about 30 miles southeast of Los Angeles. It will travel to the Oakland Museum beginning Oct. 14 and to Houston's Museum of Natural Sciences in March 2001.

The exhibition, a coup for a small museum, had its origin in a display of military court costumes that the museum's president, Peter C. Keller, saw in Amsterdam in 1992 and coveted for the Bowers, which tries to play host to an Asian exhibit annually. But it would not have been won without the efforts of a persistent volunteer.

The behind-the-scenes organizer was the Taiwan-born Anne Shih, 45, the founder of a Chinese language school in Fountain Valley, Calif., and a member of the museum's board.

Her first success was bringing to the Bowers a jade exhibit in 1997, with the best pieces from a dozen private Taiwanese collections, which also traveled to museums in Houston and Washington. Before a trip to Beijing that year, Mrs. Shih asked Mr. Keller if she could be of any help again.

As curator of the Los Angeles County

Natural History Museum, he had previously tried to borrow collections from museums in Taiwan and China and got nowhere. "The big piece of the puzzle I didn't know was the only way of getting anywhere was to send a director," Mr. Keller said. Sending one who was charming, persistent and fluent in Chinese didn't hurt, either.

Over the last three years, and eight trips to China, Mrs. Shih was able to accomplish as a volunteer what American museum officials could not. "They took us into parts of the Forbidden City that hadn't been opened in decades," Mr. Keller said, adding that he and Mrs. Shih prowled the complex on bikes. "Whenever they would show us something, Anne would say, 'Can we put it in the exhibit?'" Eventually their picks filled a 747.

Most negotiations were aimed at fulfilling Mr. Keller's notion of recreating the lives led by the 10 Qing (pronounced ching) emperors who reigned in the palace beginning in 1611. Each object was the subject of a separate negotiated agreement. Selecting the pieces was a laborious task, as the palace collection is estimated to include a million artifacts. The jade collection alone numbers 50,000, dwarfing the best-known collection in the West, the 2,500-piece Avery Brundage collection at the Asian Art Museum in San Francisco, Mr. Keller said. The exhibit will cost the Bowers \$1.5 million over its seven months.

CHINESE officials set a limit of 120 sets, which could be individual pieces or groups of similar objects. Ultimately, the Bowers's limited exhibit space and the jet's 10-ton weight limit forced the Bowers officials, working with the exhibit's curator, the Palace Museum director Yang Xin, to pare their selections, cutting large furniture pieces.

Along the way, Mrs. Shih learned that Chinese officials had asked their consulate in Los Angeles to compile a dossier on her. "They wanted to make sure I wasn't a spy," she said.

Mistrust was not an issue for Palace Museum employees, though. Mrs. Shih won them over with her rule-bending suggestion that a succession of curators accompany the exhibit in the United States. Instead of a single three-person group staying for the duration, she proposed that teams come for three months at a time. "I create an opportunity for you," she said, adding that visiting the West would be unlikely for most museum workers.

Among the exhibit's most remarkable items are eight-foot-high 18th-century portraits of several emperors, their faces rendered in near-photographic detail.

In one striking painting, instead of the dragon-ringed throne where the seven other rulers pose, the Qing Emperor Qianlong is outfitted in battle regalia astride a horse. Though unsigned, the portrait's Western style suggests the hand of the famed Giuseppe Castiglione, an Italian Jesuit missionary who worked as a Chinese court painter.

"Those are treasures," said John E. Wills Jr., a professor of Asian history at the University of Southern California and a featured speaker in the lecture series that coincides with the exhibit. "I was surprised to see them."

Another one-of-a-kind object on display is a pearl-studded golden statue of Maitreya, a Buddhist figure that distills the cosmopolitan Qing dynasty culture. "It encompasses several traditions: the sensuality of India's art, the formality of Tibetan art and the serenity of Chinese art," said Janet Baker, the Bowers's curator of Asian art.

The exhibit conveys an emperor's life through palace scenes. It includes recreations of a formal throne room; a study that includes scientific instruments and carved red lacquer writing tools; a dining room with solid gold implements; a wardrobe area for ceremonial robes embellished with gold and pearls, and a bed chamber complete with wash basin and silk-cushioned toilet. An adjoining room holds suits of military armor and armaments and a scale model of the Forbidden City.

"The room settings were intelligently developed" and provide an instructive way to understand Chinese history, Mr. Wills said.

During the exhibit's stay in Santa Ana, the museum's interior courtyard has taken on a new ambience as a Chinese crafts festival. Artisans, such as kite makers, calligraphers and embroiderers, demonstrate and sell their wares in outdoor booths.

Among the initial artists was the master calligrapher and painter Zhang Xihe from Henan province, whose professional name is Magic Clay Monkey Maker. Using a wood sliver dipped in two hues of ink as a brush, Mr. Zhang charmed children by rendering the English letters of their names in a scroll of delicate flowers and feathered and webbed creatures. His charge: \$5 and a photograph taken with his patrons.

A serendipitous conversation with palace curators yielded the exhibit's most humanizing display: a cricket cage, a bicycle and a music box, personal possessions of Pu-Yi, China's last emperor, who ascended the throne at age 3. "These appeal to our American fascination with ordinary objects," Ms. Baker said, "valuable not because of what they are but because of who used them." □



Israel Antiquities Authority

“The Psalms Scroll From Qumran,” one of the Bowers Show’s two Dead Sea Scrolls, was discovered between 1947 and 1956. Its 41 psalms include seven not found in the Bible.

Ancient Dispatches From the Holy Land

At the Bowers Museum, relics such as the first mention of the House of David are making a rare U.S. visit.

By Vivian Letran

Two parchments of the Dead Sea Scrolls, an ancient inscription believed to be the first mention of the House of David outside of biblical text, the heel bone of a person believed to have been crucified, and a 14,000-year-old sickle handle made of bone—these artifacts, highlights of the Bowers Museum of Cultural Art’s latest exhibition, seem even more precious at a time when travel between the U.S. and the Middle East has become increasingly difficult.

“Arrangements are so complicated, there are so many more layers of security and more strict procedures that we have to follow. It’s not easy to bring things to this country right now,” said Ran Boytner, a research associate with the Cotsen Institute of Archaeology at UCLA and co-curator of the exhibition along with Lynn Swartz Dodd, lecturer-curator with the Archaeological Research Collection at USC’s School of Religion.

Titled “The Holy Land: David Roberts, Dead Sea Scrolls, House of David Inscription,” the show opened Saturday and will be on display in Santa Ana through Jan. 9.

Nearly two dozen artifacts, primarily from the Israel Museum and the Israel Antiquities Authority, have been combined with 66 19th century color lithographs by Scottish artist David Roberts, on loan from the Duke University Museum of Art, and 34 early 20th century photographs from the Ecole Biblique et Archeologique Francaise de Jerusalem.

“We wanted to show how the landscapes evolved in the last 150 years through the lithographs and photographs,” Boytner said. “And through the artifacts, we wanted to actually show the heritage.”

The show is emblematic of the niche the Bowers is trying to carve out among Southern California museums. With only one full-time curator on staff, the Bowers has begun to concentrate on bringing in traveling exhibitions or partnering with other institutions on shows it organizes with guest curators. In 2000, the British Museum’s traveling “Egyptian Treasures” exhibition,



PETER LANGE

The House of David Inscription is considered a national treasure in Israel.

for example, and an exhibition from China’s Imperial Palace drew the museum’s largest crowds ever.

“Our mission is to bring diverse cultures together through art and to give people in Southern California an opportunity to see the treasures from the great treasure houses of the world,” Bowers President Peter C. Keller said.

The Bowers is exhibiting the House of David Inscription for the first time in the United States. (A replica is owned by the Skirball Cultural Center in Los Angeles, which is presenting a corresponding exhibition exploring the lure of the Holy Land for tourists, pilgrims and scholars over the centuries.)

“The House of David Inscription is the single most important archeological artifact in the state of Israel and is a national treasure,” Boytner said.

Now in the collection of the Israel Museum, the three carved basalt fragments—about 12 inches high and 9 inches wide—were discovered in 1993 and 1994. The Aramaic writing was created about 950 BC as part of a victory stele erected by Hazael, king of Aram, to celebrate the Arameans’ defeat of Israel and Judah. The 13 lines of text make a reference to the House of David, the first and only such reference found outside of the Bible.

“Before the inscription was found, there was the question, ‘Were David and Solomon mythical figures or real people?’ This may very well mean the House of David was not a biblical myth, but a historical fact,” Boytner said.

The parchments of the Dead Sea Scrolls, a cache of manuscripts discovered between



Bowers Museum of Cultural Art

David Roberts’ 19th century views included “The Church of Purification.”

1947 and 1956 in caves on the northwestern shores of the Dead Sea, have been exhibited in the past, but they haven’t been on display in California for 30 years. Believed to be the library of a sect of Jews and dating from the 3rd century BC to AD 1st century, the scrolls include some of the oldest known copies of the Old Testament as well as other records.

Both examples in the Bowers show are on loan from the Israel Antiquities Authority. “The Psalms Scroll From Qumran” contains 41 canonized Psalms—seven not found in the Bible. “War of the Sons of Light and the Sons of Darkness” describes an apocalyptic war as the Dead Sea sect saw it.

“We chose these fragments because we wanted one example representing the Old Testament and one representing sectarian writings. The ‘War’ scroll is one of the most famous in the sectarian category,” Boytner said.

Like the inscription and the scrolls, the rest of the exhibition is meant to highlight 15,000 years of human history in the Holy Land. In addition to the 14,000-year-old sickle handle and the heel bone, there are such modern objects as costumes and weapons from the 19th century, and such ancient articles as a Bronze Age female figurine with ties to the pre-Greek Mycenaean culture.

The lithographs and the photographs follow the time line into the 19th and early 20th century. They document village life and create a sense of the landscape. Roberts traveled to the Holy Land in the 1830s, one of the first major Western artists to explore and document the region. The son of a shoemaker, he was born in Stockbridge, Scotland, and first learned his art as an apprentice to a house painter and as a theater set painter. He created the lithographs from drawings and sketches after his return to

England. Once they were published—Queen Victoria was one of the subscribers—he was made a member of the Royal Academy. The lithographs actually formed a starting point for the Bowers exhibition. Boytner and Swartz Dodd then did the research to assemble a three-dimensional component, with Boytner approaching the Israeli museum and cultural officials in 2000 as the peace process there was breaking down.

“Amid dramatically decreasing tourism into Israel, I think the antiquities authority wanted to generate good publicity for the state of Israel,” Boytner said. “They thought it would be great if they could send out some of the best objects from their national collection.” In part, the objects have traveled so rarely in the past because of their fragility. In fact, the Dead Sea Scrolls can only be displayed for three months a year because light is so damaging to them. For this reason, the exhibition will not travel beyond Santa Ana. There are also security concerns, which were heightened by the terrorist attacks of Sept. 11. Although U.S. and Israeli museum officials would not fully disclose details, transporting the objects overseas was harrowing, Keller said. And the Bowers has increased its security for the exhibition.

The show is worth all the extra effort, Boytner said, because these artifacts have never been shown together.

“Even in Israel, you have to go through different museums to see all the artifacts that are together in this exhibition,” Boytner said. “This area of the world is more relevant today than it’s ever been. This is a region with a very deep and complex cultural heritage.” □

Vivian Letran is a Times staff writer.

▶ **“THE HOLY LAND: DAVID ROBERTS, DEAD SEA SCROLLS, HOUSE OF DAVID INSCRIPTION,”** Bowers Museum of Cultural Art, 2002 N. Main St., Santa Ana. Dates: Tuesdays-Sundays, 10 a.m.-4 p.m. Prices: \$7-\$12 through Oct. 19; \$12-\$18 Oct. 20-Jan. 9. Phone: (714) 567-3600.

A U.S.-British Accord

By Ann Conway
Times Staff Writer

It was a party made for culture vultures: cocktails in the foyer of one gallery, a signing ceremony in another and dinner in a third. And for those attending the black-tie gala marking the culmination of three years of negotiations between the British Museum and the Bowers Museum of Cultural Art, it was a chance to celebrate a new chapter for the Santa Ana institution.

The joint venture will allow the Bowers to exhibit antiquities from the London museum, starting with a show of artifacts from the era of the queen of Sheba and a display of Egyptian mummies beginning in fall 2004. British Museum director Neil MacGregor and Bowers President Peter Keller signed the five-year agreement at the \$1,000-a-ticket gala, which was fit for, well, the queen of Sheba.

Seated in a dimly lighted Bowers gallery glittering with a display of rare gems, guests sampled delicacies such as foie gras custard with bacon-shallot ragout, duck breast served over vanilla-apple and duck confit ravioli, and a pyramid of Assam tea-flavored mousse. But not before the formalities of the signing took place, with American and British flags serving as a backdrop.



Bowers Museum President Peter Keller, left, and British Museum director Neil MacGregor sign an agreement securing five years' worth of shows.

"This project is a result of friendship," MacGregor told about 120 guests, adding that the original idea for setting up the British Museum in 1753 was "revolutionary."

"It was the first time any country had decided to buy a collection and make it available to its citizens," MacGregor said at the May 2 event. Previously, royalty had the only access to grand collections, he explained.

Showing artifacts in California will enable visitors to become acquainted with the British Museum without a trip to London, MacGregor said. "The interest for us is that we can reach millions of people in one of the most densely populated areas of America.

A whole new public is reached." One hundred pieces of bronze and alabaster, now on display in the British facility's Arabian Gallery, will be showcased at the queen of Sheba exhibition. "It will represent the archeology of Yemen in South Arabia," MacGregor said. The three-month show will be followed by "Death and the Afterlife in Ancient Egypt," featuring a rare collection of mummies.

"We are thrilled. Most museums would give their life for a mummy," said Bowers board Chairman Donald P. Kennedy. "We've been trying to get this agreement in place for three years. I must admit, I thought it would be simple. But it hasn't been easy e-mailing across the ocean." □

Famed Shanghai Museum opens rare U.S. exhibition

Securing Show is considered a coup for Santa Ana's Bowers

By Gillian Flaccus
ASSOCIATED PRESS

SANTA ANA — The bronze bowl seems unremarkable until you study it from above. Then, the shallow basin suddenly seems to teem with life: etchings of tiny tadpoles, turtles and fish wriggle across the bottom and up the sides, as if trapped in a real-life pond.

The bowl, which dates to 770 B.C. and was used in an ancient Chinese hand-washing ritual, is one of dozens of artifacts on loan from the famed Shanghai Museum for a six-month exhibit at the Bowers Museum. The show, which opened Sunday, traces 5,000 years of Chinese history and marks the first time in two decades that the prestigious Chinese museum has opened its collection for use by a U.S. institution.

Seventy-seven objects guide visitors through the evolution of China's history, from the simple pottery of the Neolithic cultures to the intricate miniature bamboo panoramas and colorful scrolls of the Qing Dynasty, which ended less than a century ago.

"This is a very comprehensive exhibit from one of the most famous Chinese institutions in the world," said Peter C. Keller, president of the Bowers. "Each dynasty is known for something outstanding, and by choosing the iconic objects from each dynasty, you can tell the story of China."

Securing "Treasures from Shanghai: 5,000 Years of Chinese Art and Culture" was a coup for the Bowers, a small but growing institution in Orange County, about 35 miles south of Los Angeles. The opening coincides with the addition of two new wings there, one of which will remain



Top, a bronze water vessel, which dates to 770 B.C., is part of the "Treasures from Shanghai: 5,000 Years of Chinese Art and Culture" exhibit at the Bowers Museum Santa Ana. Left, an earthenware dog from the Han dynasty can also be seen in the exhibit, which opened to the public Sunday

dedicated to Chinese art after the Shanghai collection leaves on Aug. 19.

The show, which cost nearly \$300,000 to bring to California, may travel to Houston as well, museum officials said. Mr. Keller said the museum signed an agreement with Shanghai years ago but couldn't host a show until now because of space constraints. He also said a recent program that sends Orange County teenagers to Shanghai to study art and teach English has cemented a bond between the two institutions.

The exhibit was worth the wait. The first thing guests see as they enter the hall is a 5,000-year-old earthenware pot from the earliest Neolithic cultures, followed by one of the oldest bronze bowls yet discovered in China and a tall, narrow cup with perforated legs that date to 1800 B.C.

Next up in the chronological display are the opulent bronze food and wine vessels that were

used only by the very powerful in religious ceremonies and feasts beginning in the Shang Dynasty, around 1700 B.C.

These bronze objects were also placed in tombs, as were a large, laughing earthenware dog from the Han period and a mustard-colored earthenware camel from the short-lived Sui Dynasty. The camel, saddled up and loaded with goods, illustrates the growing importance of trade along the Silk Road by A.D. 500.

The gallery finishes off with a flourish: a Ming Dynasty scroll painting of courtly ladies playing what appears to be a prototype of modern-day golf and a series of bamboo-root carvings dotted with engravings of bats (considered good luck) and miniature scenes depicting a Daoist legend.

A brittle oracle bone from the 11th century B.C. sits at the center of the exhibit, its primitive characters still visible on a yellowing flank. Rulers in

the Shang Dynasty used the bones to divine the will of the gods and the ancestors by burning the back of the bone and then interpreting the way the engravings on the front corresponded to heat-formed cracks.

"People were very superstitious and they would like to have all the fortunetellers (around) before doing anything," said Zhou Yan Qun, head of the Shanghai Museum's Cultural Exchange Office. "They had a lot of ceremonies."

Chen Kelun, deputy director and curator at the Shanghai Museum, said visitors to the Bowers can see how art preferences played out over thousands of years, and how technological advances often dictated those tastes.

"At the very beginning, you'll see a very small simple pot. That piece looks very simple, but actually it's a very important mark for Chinese civilization: the beginning of the Bronze Age," he said. "Then, the Han Dynasty starts to leave bronze behind. Each kind of art has its most prosperous time and then it will come down. That is the rule for all art."

Anne Shih, a museum board member who helped secure the exhibit, hopes it will attract international attention and cement Bowers' reputation as a major stop for Chinese exhibits.

"You cannot realize the feeling. I am like a mother with a baby," she said. "Everything is so gorgeous and when you look at this and you have a happy face, it makes my whole day." □

Sunday, July 6, 2008

The Washington Post

China's Terra Cotta Warriors: East Goes West



Photo by Wang Da-Gang

Professor Albert E. Dien calls “kneeling Archer,” above, a “miracle of Chinese artistry.” The terra cotta warriors are on display at California’s Bowers Museum.

WHAT: “Terra Cotta Warriors: Guardians of China’s First Emperor” at the Bowers Museum of Cultural Art in Santa Ana, California.

WHEN: Through Oct. 12.

HOW MUCH: \$25 weekdays, \$27 weekends. On Friday nights, the museum is free for the first 100 visitors per hour between 4 and 7 p.m.

WHY GO: In 1974, farmers digging a well near Xi’an, China, discovered something more valuable than water: an estimated 7,000 terra cotta warriors that were crafted in the 3rd century B.C. and placed inside the massive mausoleum of China’s first emperor, Qin Shi Huang.

“Often called the eighth wonder of the ancient world, the terra cotta warriors represent an amazing display of human ingenuity,” says Albert E. Dien, guest curator of the exhibit and a professor emeritus in Chinese history at Stanford University. “There was nothing created like them before or after in China.”

Some scholars theorize that Qin, who was obsessed with immortality, commanded more than 1,000 artisans to spend years creating the warriors

as the ultimate symbol of his power, even post mortem. Others surmise that the brutal emperor believed that the soldiers would protect him in the afterlife from the spirits of those he killed, Dien says.

The Bowers exhibit is the largest Chinese loan of the terra cotta sculptures and accompanying artifacts ever displayed in the United States. (After its first stop in Southern California, the exhibit travels to the Houston Museum of Natural Science and the National Geographic Society museum in Washington in 2009.) Each of the 14 life-size sculptures, some taller than six feet, seemingly depicts an individual character -- a general in armor or a chariot driver, for example. With their unique hairstyles and facial expressions, the warriors are so realistic some experts wonder whether they were modeled after Qin’s contemporaries.

The exhibit also features artifacts buried with the warriors, including a bronze crane and an enormous clay horse weighing more than 750 pounds. Objects from 3rd century B.C. China, including weapons, musical instruments, cooking utensils and jewelry, also are on view.

DON'T MISS...

“Kneeling Archer,” which represents a “miracle of Chinese artistry,” Dien says. “That these ancient craftsmen could create a twisted, kneeling pose in clay was just incredible. They weren’t able to do that in other cultures until centuries later.” . . . The elaborate suits of armor, which are constructed of scale-like limestone plates and strung together with bronze cords.

EXTRAS: Every Friday at 6:30 p.m. during the exhibit’s run, the Bowers presents a documentary film (included with admission) on the culture and life of China. Films include “First Emperor of China,” with footage of the terra cotta warriors in situ in Qin’s tomb, and “Ancient China,” which shows scenes from Beijing’s Forbidden City and a re-creation of a 7,000-year-old Chinese village.

At the Bowers Kidseum (1802 N. Main St., 714-480-1520, <http://www.bowers.org/visit/kidseum.jsp>; \$5, but free with ticket to “Terra Cotta Warriors”), two blocks from the main institution, “Monkey King: A Journey to China” (through Aug. 31) introduces children to Chinese culture through a 16th-century story about a pilgrim’s travels along the Silk Road. Visitors experience the Monkey King’s adventures through illustrations, folk art and interactive stations with costumes and puppets.

EATS: At Tangata (714-550-0906), the museum’s restaurant, dine on California-French cuisine inside or on either of two patios facing a scenic courtyard. Dishes include steamed vegetable pot stickers (\$10) and free-range chicken with artichoke gnocchi (\$19). □



SYMBOLISM Archaeologists believe the hundreds of 13-foot poles at the Small River Cemetery in a desert in Xinjiang Province, China, were mostly phallic symbols.

A Host of Mummies, A Forest of Secrets

Europeans buried in boats in a Chinese desert? What were they doing there, and how to explain those tall grave markers?

By Nicholas Wade

In the middle of a terrifying desert north of Tibet, Chinese archaeologists have excavated an extraordinary cemetery. Its inhabitants died almost 4,000 years ago, yet their bodies have been well preserved by the dry air.

The cemetery lies in what is now China's northwest autonomous region of Xinjiang, yet the people have European features, with brown hair and long noses. Their remains, though lying in one of the world's largest deserts, are buried in upside-down boats. And where tombstones might stand, declaring pious hope for some god's mercy in the afterlife, their cemetery sports instead a vigorous forest of phallic symbols, signaling an intense interest in the pleasures or utility of procreation.

The long-vanished people have no name, because their origin and identity are still unknown. But many clues are now emerging about their ancestry, their way of life and even the language they spoke.

Their graveyard, known as Small River Cemetery No. 5, lies near a dried-up riverbed in the Tarim Basin, a region encircled by forbidding mountain ranges. Most of the basin is occupied by the Taklimakan Desert, a wilderness so inhospitable that later travelers along the Silk Road would edge along its northern or southern borders.

In modern times the region has been occupied by Turkish-speaking Uighurs, joined in the last 50 years by Han settlers from China. Ethnic tensions have recently arisen between the two groups, with riots in Urumqi, the capital of Xinjiang. A large number of ancient mummies, really desiccated corpses, have emerged from the sands, only to become pawns between the Uighurs and the Han.

The 200 or so mummies have a distinctively Western appearance, and the Uighurs, even though they did not arrive in the region until the 10th century, have cited them to claim that the autonomous region was always theirs. Some of the mummies, including a well-preserved woman known as the Beauty of Loulan, were analyzed by Li Jin, a well-known geneticist at Fudan University, who said in 2007 that their DNA contained markers indicating an East Asian and even

South Asian origin.

The mummies in the Small River Cemetery are, so far, the oldest discovered in the Tarim Basin. Carbon tests done at Beijing University show that the oldest part dates to 3,980 years ago. A team of Chinese geneticists has analyzed the mummies' DNA.

Despite the political tensions over the mummies' origin, the Chinese said in a report published last month in the journal *BMC Biology* that the people were of mixed ancestry, having both European and some Siberian genetic markers, and probably came from outside China. The team was led by Hui Zhou of Jilin University in Changchun, with Dr. Jin as a co-author.

All the men who were analyzed had a Y chromosome that is now mostly found in Eastern Europe, Central Asia and Siberia, but rarely in China. The mitochondrial DNA, which passes down the female line, consisted of a lineage from Siberia and two that are common in Europe. Since both the Y chromosome and the mitochondrial DNA lineages are ancient, Dr. Zhou and his team conclude the European and Siberian populations probably intermarried before entering the Tarim Basin some 4,000 years ago.

The Small River Cemetery was rediscovered in 1934 by the Swedish archaeologist Folke Bergman and then forgotten for 66 years until relocated through GPS navigation by a Chinese expedition. Archaeologists began excavating it from 2003 to 2005. Their reports have been translated and summarized by Victor H. Mair, a professor of Chinese at the University of Pennsylvania and an expert in the prehistory of the Tarim Basin.

As the Chinese archaeologists dug through the five layers of burials, Dr. Mair recounted, they came across almost 200 poles, each 13 feet tall. Many had flat blades, painted black and red, like the oars from some great galley that had foundered beneath the waves of sand.

At the foot of each pole there were indeed boats, laid upside down and covered with cowhide. The bodies inside the boats were still wearing the clothes they had been buried in. They had felt caps with feathers tucked in the brim, uncannily resembling Tyrolean mountain hats. They wore large woolen capes with tassels and leather boots. A Bronze Age salesclerk from Victoria's Secret seems to have supplied the clothes beneath — barely adequate woolen loin cloths for the men, and skirts made of string strands for the women.

Within each boat coffin were grave

goods, including beautifully woven grass baskets, skillfully carved masks and bundles of ephedra, an herb that may have been used in rituals or as a medicine.

In the women's coffins, the Chinese archaeologists encountered one or more life-size wooden phalluses laid on the body or by its side. Looking again at the shaping of the 13-foot poles that rise from the prow of each woman's boat, the archaeologists concluded that the poles were in fact gigantic phallic symbols.

The men's boats, on the other hand, all lay beneath the poles with blade-like tops. These were not the oars they had seemed at first sight, the Chinese archaeologists concluded, but rather symbolic vulvas that matched the opposite sex symbols above the women's boats. "The whole of the cemetery was blanketed with blatant sexual symbolism," Dr. Mair wrote. In his view, the "obsession with procreation" reflected the importance the community attached to fertility.

Arthur Wolf, an anthropologist at Stanford University and an expert on fertility in East Asia, said that the poles perhaps mark social status, a common theme of tombs and grave goods. "It seems that what most people want to take with them is their status, if it is anything to brag about," he said.

Dr. Mair said the Chinese archaeologists' interpretation of the poles as phallic symbols was "a believable analysis." The buried people's evident veneration of procreation could mean they were interested in both the pleasure of sex and its utility, given that it is difficult to separate the two. But they seem to have had particular respect for fertility, Dr. Mair said, because several women were buried in double-layered coffins with special grave goods.

Living in harsh surroundings, "infant mortality must have been high, so the need for procreation, particularly in light of their isolated situation, would have been great," Dr. Mair said. Another possible risk to fertility could have arisen if the population had become in-bred. "Those women who were able to produce and rear children to

adulthood would have been particularly revered," Dr. Mair said.

Several items in the Small River Cemetery burials resemble artifacts or customs familiar in Europe, Dr. Mair noted. Boat burials were common among the Vikings. String skirts and phallic symbols have been found in Bronze Age burials of Northern Europe.

There are no known settlements near the cemetery, so the people probably lived elsewhere and reached the cemetery by boat. No woodworking tools have been found at the site, supporting the idea that the poles were carved off site.

The Tarim Basin was already quite dry when the Small River people entered it 4,000 years ago. They probably lived at the edge of survival until the lakes and rivers on which they depended finally dried up around A.D. 400. Burials with felt hats and woven baskets were common in the region until some 2,000 years ago.

The language spoken by the people of the Small River Cemetery is unknown, but Dr. Mair believes it could have been Tokharian, an ancient member of the Indo-European family of languages. Manuscripts written in Tokharian have been discovered in the Tarim Basin, where the language was spoken from about A.D. 500 to 900. Despite its presence in the east, Tokharian seems more closely related to the "centum" languages of Europe than to the "satem" languages of India and Iran. The division is based on the words for hundred in Latin (centum) and in Sanskrit (satam).

The Small River Cemetery people lived more than 2,000 years before the earliest evidence for Tokharian, but there is "a clear continuity of culture," Dr. Mair said, in the form of people being buried with felt hats, a tradition that continued until the first few centuries A.D.

An exhibition of the Tarim Basin mummies opens March 27 at the Bowers Museum in Santa Ana, Calif. — the first time that the mummies will be seen outside Asia.



A 3,800-year-old mummy, the Beauty of Xiaohu, found at the Small River Cemetery.

Silk Road Mummies travel miles, millenia for exhibit

FIRST U.S. DISPLAY OPENS MARCH 27

By Betty Klinck
USA TODAY

The mummies from western China's arid Tarim Basin are so well-preserved that the viewer can see their intricate clothing and eyelashes, and also that they are distinctly non-Asian in appearance.



Photo: Wang Da-Gang

The Beauty of Xiaohe:

The exhibit at the Bowers Museum in Santa Ana, Calif., features three of the more than 100 Caucasian mummies discovered in the parched sands of the Tarim Basin in western China. The exquisitely preserved mummies are about 3,800 years old.

One mummy, affectionately dubbed the "Beauty of Xiaohe" by archaeologists, is so lifelike that she looks as if she's taking a nap. She has fair skin, round eyes, and a felt hat resembling an alpine head covering with a long feather stuck in the top.

Three of these mummies, along with 150 artifacts, ranging from 2,000 to 4,000 years old, will be displayed for the first time in the USA in the *Secrets of the Silk Road* exhibit on March 27 at the Bowers Museum in Santa Ana, Calif.

The mummies' Caucasian appearance suggests that Bronze Age nomads speaking Indo-European languages from perhaps Russia and Ukraine brought culture, physical features and genes to parts of western China and may have also been the first to domesticate the horse, says Spencer Wells, who has studied the Tarim mummies and is director of the National Geographic Society's The Genographic Project.



Photo: Wang Da-Gang

"I was shocked when I saw them. I thought, 'My goodness, they look like Europeans,'" says Victor Mair, a Chinese language and literature professor at the University of Pennsylvania who has studied the mummies since 1993 and is a co-author of *The Tarim Mummies: Ancient China and the Mystery of the Earliest Peoples From the West*.

Some artifacts found with the mummies, including bronze and sheep bones, hint that Europeans brought technologies such as metallurgy and some domesticated animals to China, which may explain the European appearance of the mummies and suggest that trade between Europe and

Asia existed nearly 4,000 years ago, Mair says.

Mair adds that recent DNA research suggests that men from the West were "linking up with local women, the people in the central part of Asia."

These mummies are better preserved than some of the typical Egyptian mummies, thanks to a combination of the dry conditions and salty soils in the Tarim Basin and the preservation techniques of the Chinese during this time, Mair says.

Evidence suggests that the Chinese would reopen tombs to add new bodies, which allowed them to learn from their mistakes and improve their preservation practices, including burying bodies upright, Mair says.

Although the artifacts imply that trade between Europe and Asia existed during the Bronze Age, the Silk Road, a trade route between different parts of Asia, Europe and Africa, did not formally develop until about 138 B.C., during the Han Dynasty, Mair says.

The exhibit features not only artifacts from the mummies and the early formation of the Silk Road but also from the first millennium, including intricate silk shoes, Mair says.

"It's amazing that they (the mummies) have actually come to the United States for the first time," Wells says. "This is a culture that very few people know about. Western archaeologists have only discovered these mummies relatively recently. It's a very exciting thing."

The exhibit, which closes in Santa Ana on July 25, moves to the Houston Museum of Natural Science Aug. 28 and stays until Jan. 2. From Feb. 5 to June 5, the exhibit will be at the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia.

‘Warriors, Tombs and Temples,’ the sequel, at the Bowers Museum

Liesl Bradner

The Bowers Museum in Santa Ana set record attendance for its “Terra Cotta Warriors” exhibition in 2008, drawing more than 200,000 visitors. Like most sequels, the museum hopes to build on that success and fascination with its new show “Warriors, Tombs and Temples,” which opened last week.

The exhibition features nearly 150 recent discoveries in tombs, some 2,000 years old, from the Qin, Han and Tang dynasties. The man-made burial mounds and tunnels were built in and around what is now Xi’an, the capital of China’s Shaanxi province.



The highlights include four of the famous life-size terra-cotta figures that protected the ruthless Emperor Qin (221-206 BC) in his afterlife, including the newest find, a green-faced kneeling archer, being shown for the first time in the U.S. Excavated in 2000, it’s the only figure to date to have been painted green, stirring specula-

tion as to its purpose; could it have been a sniper’s camouflage? Poised for battle behind the warriors is a stately black and red chariot horse.

Qin was an unpopular ruler, and sections of his tomb were burned and looted within a year of his death. Not wanting to break the bank building extravagant tombs as their predecessors had, the emperors of the Han (206 BC-AD 220) dynasty miniaturized their statues. “Most of them have smiles or gentle expressions, because it was a happier time,” said museum president, Peter C. Keller.

Treasures from the Tang dynasty (AD 618-906) reflect the emergence of the ancient city of Chang’an (now Xi’an) as a cultural and economic center because of its location at the beginning of the northern route of the Silk Road.

Gold, silver and glass artifacts, including several gilt bowls and cosmetic boxes, are just a few of the objects in the show influenced by techniques and materials imported from the West. A delicate gilt bronze dragon figure, also from the Tang dynasty, is a prime piece in the show. The rarely scene artifact required tough negotiations for inclusion in the show.

A rare mural of two polo players painted on a Tang dynasty tomb wall offers a sophisticated version of the cave-like art form. “They would paint scenes of whatever the emper-



Top: Figure of Chariot Horse, Qin Dynasty (221 - 206 BC), Earthenware; Left: Figure of Kneeling Archer, Qin Dynasty (221 - 206 BC) Earthenware, with visible pigment; Bottom: Figure of Dragon, Tang Dynasty (618 - 907 AD), Gilt Iron; On loan from the Museum of the Terra Cotta Army of Emperor Qin Shihuangdi. Photographs from Bowers Museum.

or wanted to do with his leisure time in the afterlife,” Keller said.

“It’s loved and embraced by the Chinese,” said Julie Lee, curator of exhibitions at the museum. “We’re so used to seeing three-dimensional objects; this mural is so lively, and we can see the artistry and expression in the faces and the details of the clothing.”

Requests for the mural by several museums have it tentatively booked through the year 2016.



The Tang dynasty is when Buddhism was introduced to the region. Several ritual objects and artifacts discovered in 1987 at the Famen Monastery in Shaanxi province are also on view. Most notable is a set of nesting reliquary boxes where Buddha’s sacred finger bone was once housed. The bone is not part of the exhibition, which does include square casket boxes made of precious metals and stones decorated with images of Buddha.

All the pieces are on loan from China and are being shown in partnership with the Houston Museum of Natural Science. The Bowers show concludes March 4.

The Bowers Museum is located 2002 North Main Street, Santa Ana. Tickets: Tues-Thurs. Adults \$21. Seniors and Students \$14. Fri-Sun. Adults \$23. Seniors and students \$19. 714-567-3600.

The emperor's men

Four terra cotta warriors are among the ancient Chinese treasures in an exhibition at the Bowers in Santa Ana.

LIESL BRADNER

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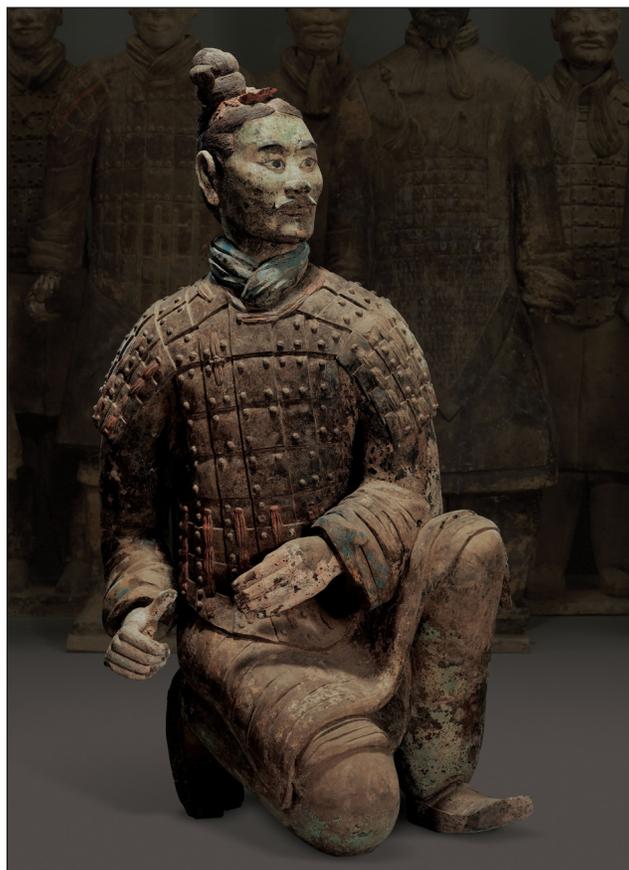
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calendar@latimes.com



ANCIENT CAMO? The figure of a kneeling archer features green paint on its face and body.



Photographs from Bowers Museum

CHINESE ARTIFACTS: Treasures in the exhibition include, clockwise from above, a life-size terra-cotta figure of an armored military officer, a terra-cotta groom and an earthenware sow.

Museum exhibit of historic relics drawing crowds

BY WANG JUN IN LOS ANGELES

Anne Shih, who chairs the board of directors of the Bowers Museum of Cultural Art in Santa Ana, likes to greet and chat with visitors at her museum whenever she can squeeze some time out of her packed schedule.

The museum, like Shih's schedule, is packed with school groups and all kinds of art lovers, even on weekdays. Its current show, *Warriors, Tombs and Temples - China's Enduring Legacy*, has drawn more than 100,000 visitors in the past five months.

It showcases 150 pieces of historic relics from the Qin (221-206 BC), Han (206 BC-AD 220) and Tang Dynasty (AD 618-907) of ancient China. More than 120 pieces came to the US for the first time, and 33 pieces have never been out of China before. Beside terracotta warriors from various dynasties, a set of nesting reliquary boxes where Buddha's sacred finger bone was once housed is also on view.

Kim Hapke, a resident of Orange County, said of the exhibit, "It's breathtaking and informative. I came knowing nothing, but go home with a broader view of Chinese people."

The show has been well covered by English and Chinese language media, such as the Los Angeles Times, the Orange County Register, the China Press and the World Journal among others.

The high expectation is a natural outcome of Bowers' Terra Cotta Warriors: Guardians of China's First Emperor show of the Qin Dynasty (221-206 BC) in 2008. It drew more than 200,000 visitors and was named by Time Magazine as one of the top 10 museum exhibits worldwide that year.

The success was brought by the museum "duo" - Anne Shih and Peter Keller, president of Bowers - according to Nancy Johnson, director of communication and branding of the museum.

In his office filled with stones and items of memories, Keller recalled the starting point of his connection with China. Born in 1947 in Allentown, Pennsylvania, Keller was trained as a gemologist, with a PhD degree from the University of Texas at Austin.



Peter Keller and Anne Shih have been promoting cultural exchanges between China and the US through exhibitions.

As the director of Gemological Institute of America, Keller visited China for the first time in the early '80s. He taught a month-long course to Chinese gemologists in Beijing on gemstones such as diamonds that Chinese traditionally didn't have a deep knowledge about.

Keller became the president of the Bowers Museum in 1991, and immediately wanted to do an exhibit of jade - the gemstone of ancient China.

"I sent two delegations to Taiwan, but they came back with nothing," Keller said.

Then, someone introduced him to Shih, who sat on the museum's Chinese Cultural Art Council. Keller recalled their first meeting in his office - Shih looked shy, which is "hard to believe now". He jokingly said to Shih "get me the jade exhibit".

Two weeks later, Shih came back from Taiwan. She found a private jade collector who was willing to loan his collection to Bowers for the exhibit.

With an exhibit catalog in hand, Keller said, about three months before the scheduled opening, the exhibit was cancelled because the collector put an anti-China statement in the catalog. Bowers insisted to make the exhibit apolitical so the collector pulled out.

After this incident, 18 jade collectors from Taiwan contacted Shih and were willing to support the exhibit with their collections. Keller said the 1992 Jade exhibit

proved to be twice as large as the previous one.

An unbreakable working relationship formed between Shih and Keller during 20 years and 80 trips to China.

Of the 80 trips, 12 were to Tibet - in preparation of the Tibet: Treasures from the Roof of the World exhibit in 2003.

There wasn't a direct flight to Lhasa, capital of the southwestern Chinese autonomous region. And, Tibet treasures had never gone abroad for exhibits before.

The agreement-signing trip was a tough, even maddening one, Keller recalled. December in Lhasa was freezing, and there was no heating in the Holiday Inn hotel where they stayed. The hotel used thick pads to keep the heat in, which doesn't work much in Keller's view. The negotiation took days. "At the end, I was angry and left the meeting room," Keller said. "Anne chose to stay and keep negotiating. Her lips were blue."

On the second day, the agreement was finally ready to sign. Keller was ushered to the contract-signing room, with media cameras filling the room and rolling. But he found there was only a Chinese contract, and insisted to sign it only with an English version at hand.

Anne said, "I was standing behind him, poking his back with a finger and whispering 'just sign it', with a smile on my face, in front of the cameras."

Keller signed.

"Now I'm a firm believer that all kinds of good things come from personal relationships," Keller said. Certificates from China hanging on his office walls show that he has established good relationships with museums in big Chinese cities including Beijing, Shanghai, Nanjing, Lhasa and Xi'an.

In 2000, the Bowers Museum started a summer cultural exchange program to send 10 high school students to China every other year. Up to now, they have sent about a hundred local students, including Keller's son, to China, according to Bowers.

Shih, who was born in Taiwan in 1946 and immigrated to the US in the late '70s with her husband, was picked as the chairwoman of the Bowers Museum's board of directors in 2010. That year, she was diagnosed with breast cancer. As the most hardworking volunteer recognized by Bowers officials, Shih - during her chemotherapy and radiation - traveled to Africa twice and China once.

Asked why by friends and relatives, she said: "The service makes my life more meaningful."

Earlier this year, Shih was honored as the first Ambassador of Shaanxi Cultural Heritage from the United States. The northwestern province of Shaanxi in China is well known to domestic and overseas tourists for its abundance of historical relics and cultural heritages, among which the most famous is the Terracotta Army. Even though there are only eight Chinese exhibits out of 50 that Bowers had in the past 20 years, Keller said the Chinese exhibits are high profile with many of them unprecedented.

The future Chinese exhibits will follow the same guideline - to bring people, places or events that are unknown to its audience. This standard goes hand in hand with Keller's background in gemology and as a world adventurer and explorer - to find the unknown and bring it back for people to see.

"The uniqueness of the museum is that it's a relatively small museum, but we like to do big things," Keller said.

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Lucy's ancient skeletal remains, an important scientific find, will return to Ethiopia after April 28.

By RICHARD CHANG / ORANGE COUNTY REGISTER

You may not believe this, but the world's most famous fossil was named after a Beatles song.

"Lucy in the Sky with Diamonds" was playing on a tape recorder in 1974 as scientists celebrated the discovery in Ethiopia of a remarkably intact, ancient hominid skeleton. At 3.2 million years old, *Australopithecus afarensis*, as it became known scientifically, was the oldest hominin remains discovered at the time.

American paleoanthropologist Donald Johanson and his colleagues nicknamed their find "Lucy," after the 1967 tune by John Lennon and Paul McCartney. The nickname stuck.

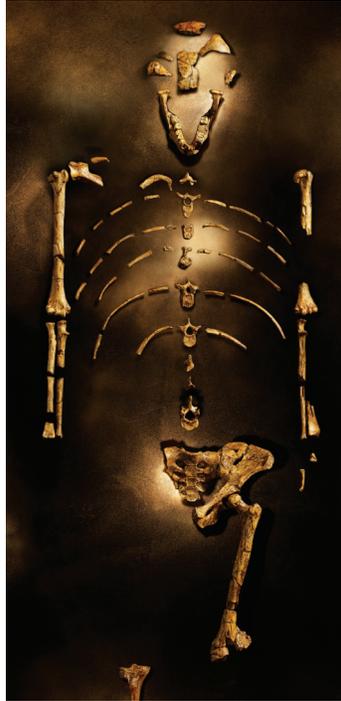
Through April 28, the Bowers Museum in Santa Ana is presenting "Lucy's Legacy: The Hidden Treasure of Ethiopia." The exhibition includes the ancient Lucy skeleton, of which 40 percent has been preserved. She remains the oldest and most complete adult human ancestor retrieved from African soil.

"Our mission is to bring the world's most important arts and culture to California," said Peter C. Keller, president of the Bowers. "When you get down to the basics of human origins, there's no more important piece than the oldest complete human, or human ancestry remains, than Lucy."

The exhibit also features replicas of Lucy's skull, what she would have looked like alive, maps, time tables and explanations of human evolution, plus precious cultural objects from Ethiopia.

The exhibition was organized by the Houston Museum of Natural Science, in collaboration with Ethiopia's Ministry of Culture and Tourism. "Lucy's Legacy" was on display in Houston from August 2007 to September 2008, then traveled to Seattle and New York City.

Lucy returned to the Houston Museum of Natural Science, where her remains were kept in storage for about four years. Thus, the Bowers waited for about five years to present this show.



Bones from the Lucy fossil, including from this torso area, are on view at the Bowers Museum in Santa Ana through April 28. The fossil is 3.2 million years old. (Bowers Museum)

"I think the Ethiopians thought it was time to let it rest," Keller said. "Frankly, the rumor was that the Americans stole Lucy and she's never coming back. And, of course, anyone in government there knew that that was not the case."

Recently, Ethiopia expressed a desire to bring Lucy back, particularly so an exhibit at the National Museum of Ethiopia in Addis Ababa could coincide with the African Union's next meeting in May.

So the Bowers show will be the last chance for people outside of Africa to see the famous and important fossil.

"Lucy is our ambassador of good will," said Amin Abdulkadir, Ethiopia's minister of culture and tourism. "Lucy is our icon. She helps build the image of our country. It's very good in terms of trade, investment and tourism."

A CLOSER LOOK AT THE EXHIBIT

The Bowers exhibit showcases Lucy's remains in an airtight, bulletproof glass case. A backlit text panel says *Australopithecus afarensis* means "southern ape from the Afar region." When she was alive 3.2 million years ago, she measured 3 ½ feet tall and weighed 60-65 pounds.

**LUCY:
REMAINS
TO BE
SEEN**

Nearby, a hairy model of Lucy demonstrates that she may have looked more like an ape or chimp than a 21st century human being. Her jaw protrudes like a gorilla's, yet her body shape and ability to walk bipedally on her legs do share some strong characteristics with people.

Other displays explain human evolution over the centuries, comparisons of human versus ape and chimpanzee anatomy, and *Australopithecus afarensis*' distant connections to *Homo sapiens*.

A case contains prehistoric tools hominins probably used for food and shelter, and another display explains various dating techniques, including the argon-argon radiometric dating of volcanic ash used to estimate Lucy's age.

"By looking at Lucy, you can actually look at how we became who we are today through the process of evolution," said Zeray Alemseged, senior curator of anthropology at the California Academy of Sciences in San Francisco. "Being dated around 3.2 million years old, she is halfway between the common ancestor of humans and apes today. So, she has played a pivotal role, not only in our understanding of the very first upright walking species, but also as a comparative model."

Since Lucy's discovery, older hominin fossils have been found, some as ancient as 6 million years. In 2000, Alemseged himself discovered a skeleton older than Lucy, another *Australopithecus afarensis* about 3.3 million years old. Alemseged's discovery has been nicknamed "Selam," or "Lucy's child."

However, despite subsequent discoveries, Lucy remains critically important.

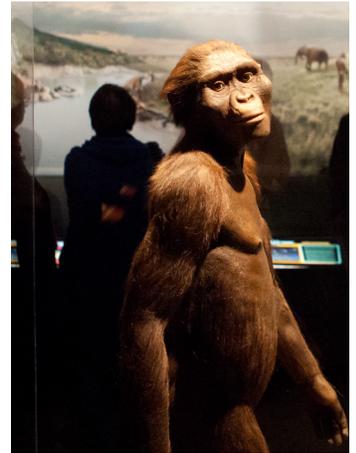
"Whenever you find a specimen now," Alemseged said, "you'll say it's older than Lucy. It's younger than Lucy. Shorter than Lucy. Taller than Lucy. So Lucy is basically a benchmark in the history of human evolution."

LUCY IN THE SCHOOLS

Most California school kids encounter Lucy in sixth grade. That's when human evolution is discussed in the state curriculum, usually in science classes.

The Bowers is finalizing a teacher's guide to help instructors lead discussions about Lucy and aid in field trips to see her in person. The guide should be online next week at bowers.org/learn.

Nancy Warzer-Brady, vice president of education at the Bowers, said screenings of several Lucy-related films are also planned, along with lectures and scholarships for tours, art classes and transportation.



A model shows what "Lucy" may have looked like 3.2 million years ago. (Bowers Museum)

"It's a once-in-a-lifetime opportunity to see Lucy and have science and history come alive because when the exhibition closes, Lucy will go back to Ethiopia and rest in her home," Warzer-Brady said. "It could be transforming to a young person who is interested in the sciences. It helps answer the question: Who am I?"

Many adults may be asking that question – and finding answers – as well.

**Contact the writer:
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At Bowers Museum, 'Gods and Gifts' sample Vatican collection



By Mike Boehm
mike.boehm@latimes.com

"Gods and Gifts: Vatican Ethnological Collection," at the Bowers Museum in Santa Ana, may cover more ground than any exhibition seen in Southern California: Its 70-plus artifacts span 2 million years and hail from all six inhabited continents, plus Polynesia, Easter Island and other Pacific locales.

According to Merriam Webster, "catholic" means "comprehensive ... broad in sympathies, tastes or interests." That's the sensibility on view at the Bowers through Feb. 9. Objects of worship and religious instruction dominate "Gods and Gifts," but only a handful are Christian.

In fact, the Christian artifacts are among the humblest on display, although perhaps the very humblest, a tiny earthenware oil lamp with a cross for a handle, may be deeply stirring to Christians because it's from the faith's dawning in ancient Palestine. A brass crucifix wrought in the Congo in the late 1600s features a likeness of Jesus.

The "wow" factor in this show comes from other religions, including Buddhism and Hinduism, and from a range of traditions of native peoples from around the world. You'd be hard-pressed to find a word from the Gospels, but readers of Arabic can parse Koranic scriptures emblazoned on vessels from an Islamic region of China.

"Who would ever dream the Vatican would be collecting cultures and religions of the world?" Bowers President Peter Keller asked after leading a tour of the show with Father Nicola Mapelli, director of the Vatican Ethnological Museum.

And who would dream that a display owned and provided by the Church would include a painted image of the blue-headed Hindu god Vishnu (or, more precisely, one of his many avatars) fondling the ample breasts of a happy consort? Or a small statue of Dionysus, the ancient Roman god whose devotees expressed their faith by indulging in orgies?

The first object greeting visitors to "Gods and Gifts" will sorely

'Gods & Gifts: Vatican Ethnological Collection'

Where: Bowers Museum,
2002 N. Main St., Santa Ana

When: Ends February 9.
Closed Mondays.

Contact: bowers.org,
(714) 567-3600

disappoint creationists. It's a chipped rock the size and color of a small potato. At 2 million years old, it's said to be the earliest type of implement fashioned by hominids (according to the website catholic.com, the Church has no position on evolution, other than that humanity has developed according to a divine plan).

"Is it human or not human?" Mapelli asked of the object's maker, leaving the question open. "We say it's the first intentionally shaped tool."

The Vatican Ethnological Museum had its genesis in 1925, in what was known as the Universal Missionary Exhibition. Catholic missions from around the world sent some 100,000 artifacts to the Vatican for a display overseen by Wilhelm Schmidt, an ethnologist and priest. They were gifts, not loans, and from them the museum was born.

According to the museum's official history, Schmidt believed that God had transmitted primordial religious truths to all human cultures, but that material progress was spiritually deadening. By the 20th century tribal

groups had become "the true custodians of a message that the rest of humanity had lost," and the museum aimed to preserve it.

Mapelli said another intention at the time was to combat theories about master and inferior races that were then rampant in Europe, soon to have the direst consequences.

The message in 1925, he said, was that all the world's peoples deserved respect, because they all created striking art. While Schmidt's spiritual theories no longer guide the museum, Mapelli said the broader intent remains: "It's a reciprocal approach, to create a world of peace and understanding and harmony" by appreciating artworks from a panoply of cultures and beliefs.

Meanwhile, a new phase of its mission is to mount exhibitions around the world, starting with "Objects of Belief From the Vatican," a display of fewer than 40 objects from the Vatican that recently closed at the DeYoung Museum in San Francisco after a seven-month run. Keller said that he and other Bowers leaders liked the DeYoung show so much that they decided to bring it to Santa Ana — only doubled.

Among many impressive attractions are an illustrated scroll from 1600s China that's a pictorial map of the Great Wall. A set of eight Japanese scrolls dated 1289 make up a complete Buddhist Lotus Sutra, written in gold on indigo-dyed paper, with the Buddha and eight of his disciples sporting halos on the front panel.

The aforementioned amorous Hindu god is one of more than 25 paintings surrounding a carved deity enshrined in a table-top sized wooden "Portable Temple of Vishnu" created in India during the 1700s.

The newest work on display is a tapestry of the Buddha inlaid with semi-precious stones and pearls. It was woven not long before it became a gift in 1973 from one religious eminence, the current Dalai Lama, to another, Pope Paul VI.