

From the Editor's Introduction to the November 2009 edition of San Antonio Magazine:

"Major movements in the art and music scenes and creativity flowing from every corner and crossroad capture our attention and imagination. Assistant editor Callie Enlow discovered a poignant side to the fast-changing enclave in a feature she produced for our nod to Day of the Dead (*Art After Life*, p. 76). We commissioned five artists, each unique to their medium and method of expression, to create an altar for five dearly departed San Antonians, whose contributions to music, art and community are inspiring. "They were almost too easy to find," Enlow says of the plentiful talent pool.

This summer, she admired the Bob Dylan lyrics put up by conceptual artist and curator Hills Snyder as part of the hit "Lonely are the Brave" show at Blue Star. Shortly after, she visited the Carver Community Center's "Shifting of Views" show to see Bernice Appelin-Williams' elegant multimedia meditations on the lives of minorities, before the Civil Rights Era. Deborah Kuetzpalin Vasquez's feminist art and activity in the Gallista Gallery's Day of the Dead celebration has been on Enlow's radar for months and Katie Pace seemed a natural choice, both for her experimental photo collages and her relation to Artpace founder Linda Pace."

Art After Life

By Callie Enlow / Photography by Ryann Ford

Intro:

For one of the city's most hallowed holidays, five artists pay tribute to dearly departed San Antonians with Day of The Dead offerings in memory of a beloved social activist, an inspiring philanthropist, an original Texas Tornado, a Tejano music icon, and one who embodied all three careers. Each artist holds a personal connection with the altar subject, through family, friendship, occupation or inspiration.

Callie's text for the Doug Sahm piece:

"I guess the piece is not an altar in the sense that anyone would expect," says artist and curator Hills Snyder, explaining the stark offering he created for musician Doug Sahm, San Antonio's rock alchemist who died 10 years ago this November. That's not surprising coming from an artist whose *Misery Repair Shoppe* performance feeding chalk sticks through a meat grinder grew out of a request to participate in a chalk art show. The connection between Snyder and Sahm doesn't stop at both men's ability to turn their medium on its head. As a music lover and prolific songwriter, Snyder appreciated Sahm's groundbreaking blend of Conjunto, R&B, rock and Cajun rhythyms. In the 1960s, when I was a teenager in Lubbock, you ... knew that *She's About A Mover* was the Tex-Mex

answers to the British Invasion,” he says. More recently, Snyder’s songs have bled into his art, with verses from his *Song 44* peppering recent and upcoming installations. For his offering, Snyder spent days listening to Sahm’s music, driving around trying to find what he calls a “bobbed” wire fence with a wooden post, semi-removed from suburbia (it was difficult. Once he located it, Snyder hung a rubber tire on the post “this usually warns Keep Out,” he says. So he adorned it with the lyric “a world is a world,” from Sahm’s song Juan Mendoza. Snyder explains, “Surely that’s one of the best examples of the way his music cuts all wires, crosses all boundaries.” Then Snyder left it there for other drivers to find, like a song on the radio.