

Asian Latin America

4 | No Ocean Between Us



Top Shop

10 | Shop Guide



SPRING | 2021



ARTNOW

San Antonio Museum of Art



Anatomy of...

[Mesoamerican Ballgame Gear]

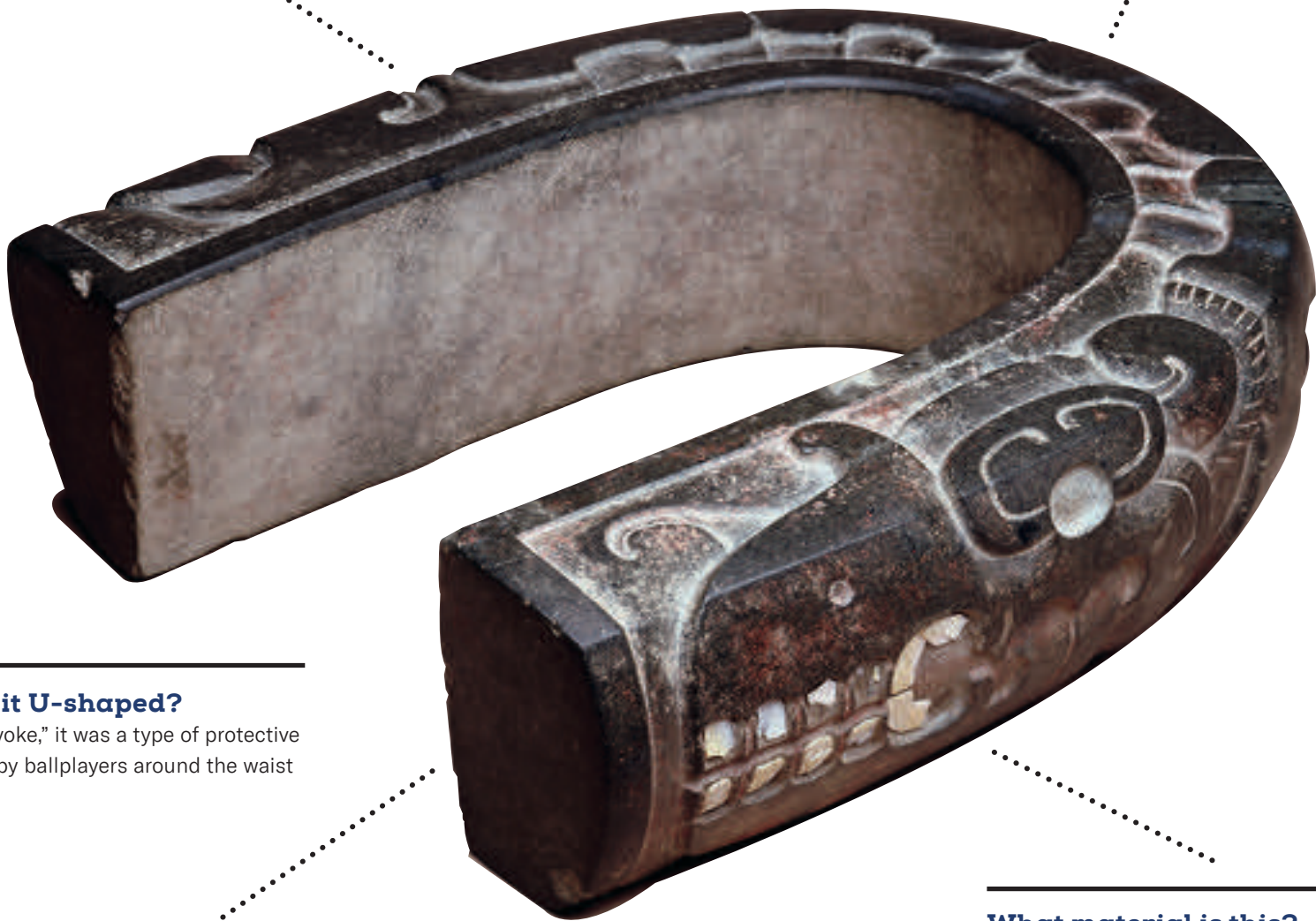
Where to Find It: Art of the Americas before 1521 Gallery
Curator: Bernadette Cap, PhD, Andrew W. Mellon Postdoctoral Curatorial Fellow

Why is it made of stone?

Given the heavy weight of the yoke, it is highly unlikely that it was used during an actual ballgame. Instead, it was probably displayed or used during other rituals.

What is depicted here?

Deeply carved around the exterior of the yoke is a skeletonized centipede. A common motif across Mesoamerica, it is associated with themes of death and the underworld.



Why is it U-shaped?

Called a “yoke,” it was a type of protective belt worn by ballplayers around the waist and hips.

What material is this?

Mother of pearl was used to highlight the teeth of the centipede. Preservation of inlays such as these is rare. Shell would have been easily obtained along the coast of Veracruz, Mexico, where this object is thought to have originated.

Why are parts colored red?

Vestiges of red pigment remain adhered to the yoke. In this context, the color red was possibly a symbol of blood.

How and why was the ballgame played?

The art record shows that the Mesoamerican ballgame was a formal event played by elites to legitimize political status and maintain the balance of the cosmos. During the game, players would hit a hard rubber ball with their body (most often the hip). The goal was to put the ball through a stone ring located on either side of the court.

Above:
Yoke with Carved Motif
Huastec culture
Mexico, Veracruz, AD 600–900
Stone, mother-of-pearl, red pigment
h. 14 ¼ in. (36.2 cm); w. 16 ½ in. (41.9 cm); d. 14 in. (35.6 cm)
Bequest of Elizabeth Huth Coates, 97.1.12

2020-2021
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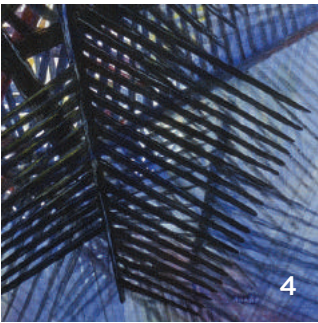


Table of Contents

4 No Oceans Between Us
6 Up Next
7 New & Noted
8 Forty Years: A SAMA Timeline
10 Shop Guide
11 Donors

From the Director's Office

Dear Members,

Forty years ago, the Museum opened its doors with great fanfare. The lines wrapped around the block with visitors eager to see how a disused historic brewery was transformed into a modern destination for fine art. The Museum has evolved over the years with the addition of galleries, art collections, changing exhibitions, and programs, but its passion to bring the world to San Antonio has remained a constant.

If you haven't visited the Museum a while, I invite you to join us. Our curators and exhibits team have been busy refreshing the galleries and installing recent acquisitions (see page 7).

Mark your calendars for our three major 2021 exhibitions that reflect a range of artistic traditions. Opening February 12, *No Ocean Between Us: Art of Asian Diasporas in Latin America & the Caribbean, 1945-Present* is a contemporary show highlighting artists whose work reflects the global dialogues between their Asian heritages and their Latin American or Caribbean identities (see page 4). This summer, *America's Impressionism: Echoes of a Revolution* is finally able to make its debut in San Antonio on June 11, and *Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii* opens October 16 (see page 6).

We hope that we've been able to provide inspiration and solace this difficult past year; I know that having your support has meant the world to the SAMA team and to the broader community. Thank you for your membership.

Hope to see you soon in the galleries,

Emily Sano

Emily Sano, Co-Interim Director



Cover, center: The former Lone Star brewery under construction during its conversion to an art museum

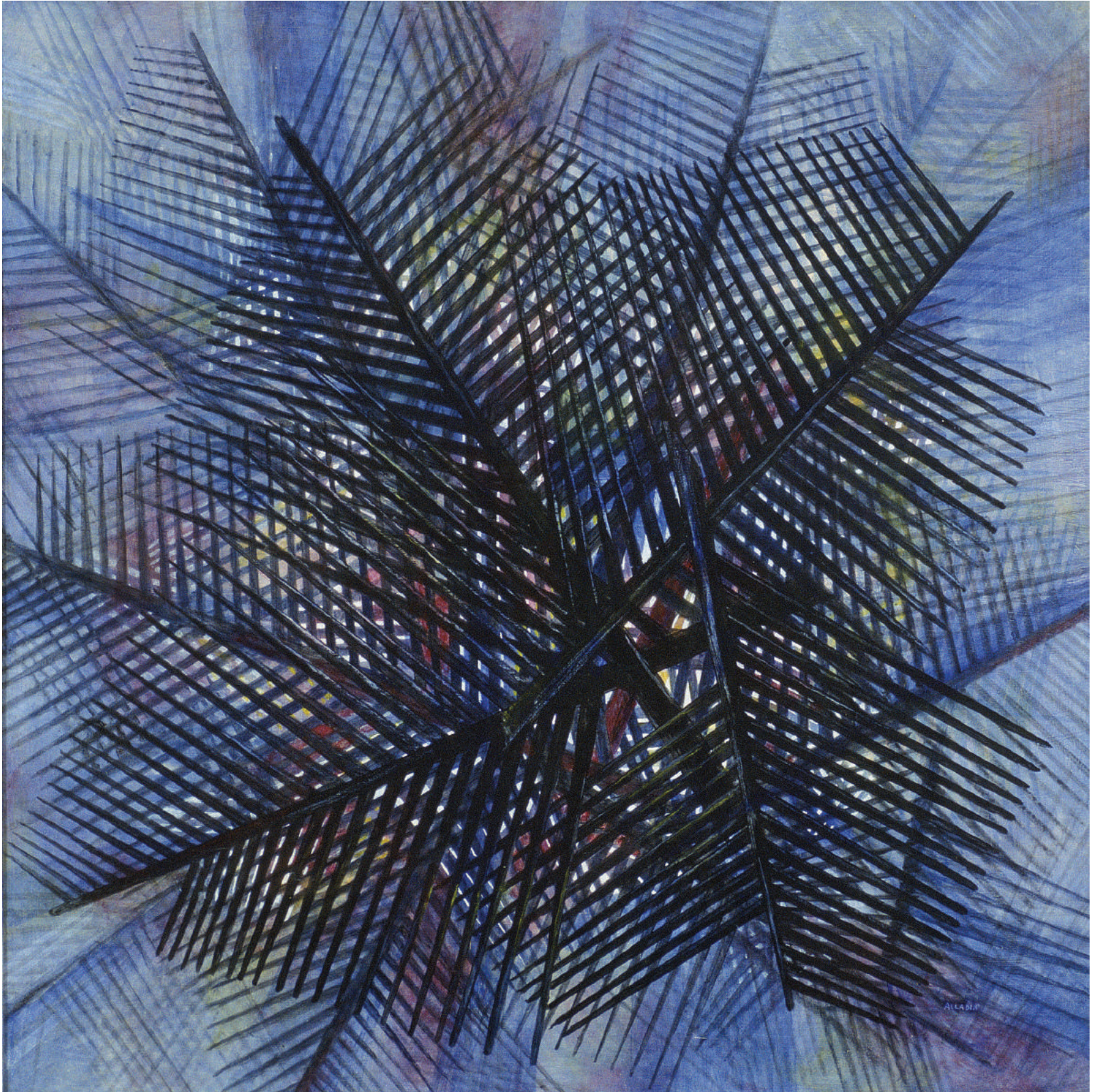
Cover, top left: Tikashi Fukushima, *Verde (Green)* (detail), 1972, oil on canvas.
© OAS AMA | Art Museum of the Americas Collection.

Above, top left: M. P. Alladin, *Las Palmas (The Palms)* (detail), 1973, acrylic on canvas.
© OAS AMA | Art Museum of the Americas Collection.

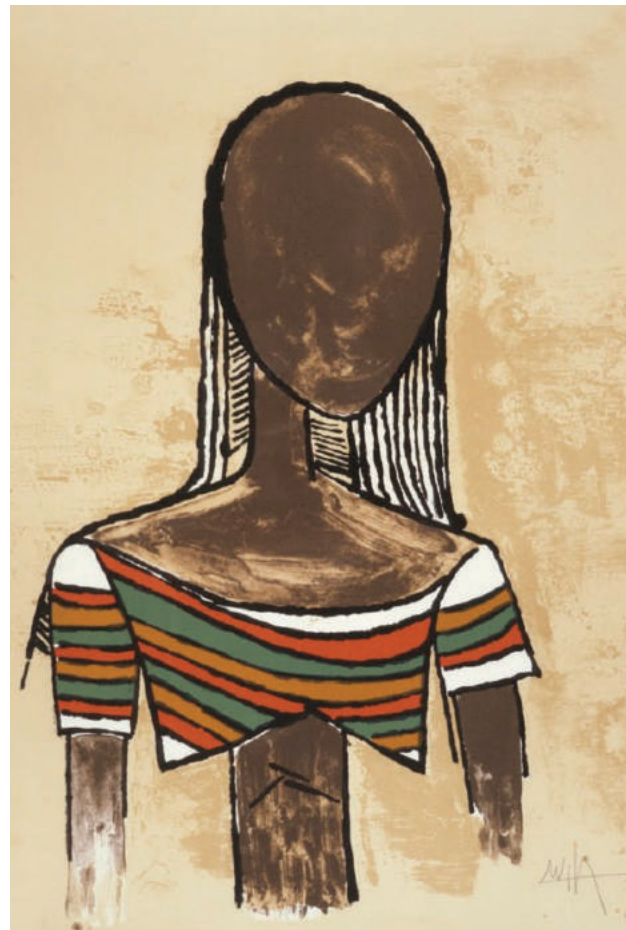
NO OCEAN BETWEEN US

Art of Asian Diasporas in Latin America & the Caribbean, 1945–Present

FEBRUARY 12–MAY 9, 2021 | COWDEN GALLERY



Above: M. P. Alladin, *Las Palmas (The Palms)*, 1973, acrylic on canvas. © OAS AMA | Art Museum of the Americas Collection. **Opposite, Clockwise:** Manabu Mabe, *Solemn Pact*, 1980, acrylic and oil on canvas. © OAS AMA | Art Museum of the Americas Collection.; Wifredo Lam, *Retrato*, 1982, lithograph. © OAS AMA | Art Museum of the Americas Collection.; Tikashi Fukushima, *Verde (Green)*, 1972, oil on canvas. © OAS AMA | Art Museum of the Americas Collection.



NO OCEAN BETWEEN US: ART OF ASIAN DIASPORAS IN LATIN AMERICA & THE CARIBBEAN, 1945–PRESENT features approximately seventy-five works of modern and contemporary art by Latin American and Caribbean artists of Asian descent. This exhibition highlights artists whose work reflects the global dialogues between their Asian heritages and their Latin American or Caribbean identities, as well as the major artistic movements of their times. Included in the exhibition are paintings, works on paper, sculptures, and mixed media works by artists from Argentina, Brazil, Cuba, Guyana, Mexico, Panama, Peru, Suriname, Trinidad, Tobago, and the United States.

“We are excited for SAMA to be part of the dialogue about the contributions of Asian diasporic artists to the history of art across the Americas,” said Co-Presenting Curator Yinshi Lerman-Tan. “Although this exhibition suggests some kind of related experience between different Asian diasporic communities, it also counters the idea that any experience of personal or family history of migration is monolithic—and the range of media and methods of artists in this exhibition speaks to that.” *No Ocean Between Us* provides context to understanding the complex and multifaceted nature of cultural diversity in modern Latin American and Caribbean societies. The exhibition allows the viewer to explore how each artist’s unique experience of migration shaped their work. Inspired by the permanent collection of the Art Museum of the Americas of the Organization of American States, the exhibition features works by Brazilian artists Manabu Mabe, Tomie Ohtake, Yukata Toyota, Tikashi Fukushima, and Kazuo Wakabashi; Argentine artist Kazuya Sakai; Peruvian artists Venancio Shinki, Arturo Kubotta, Carlos Runcie Tanaka, and Eduardo Tokeshi; Trinidadian artist M.P. Alladin; Mexican artist Luis Nishizawa; Cuban artist Wifredo Lam; and Surinamese artist Sri Irodikromo.

“I believe that the global consciousness of what is “Latin American” is shifting to include communities that have historically been neglected or erased,” said Co-Presenting Curator Lucía Abramovich Sánchez. “The artworks featured in *No Ocean Between Us* form an important part of this development as it pertains to Latin American art history. These works raise awareness of the invaluable contributions of Asian diasporic communities in Latin America and the Caribbean.”

No Ocean Between Us: Art of the Asian Diasporas in Latin America & the Caribbean, 1945–Present was developed and organized for tour by International Arts & Artists, Washington, DC, in collaboration with AMA Art Museum of the Americas of the Organization of American States, Washington, DC. In San Antonio, this exhibition is generously funded by the Brown Foundation, Inc., of Houston and the Amy Shelton McNutt Endowment.

Worth the Wait



➤ **AMERICA’S IMPRESSIONISM: ECHOES OF A REVOLUTION** is finally coming to the Museum this summer after being rescheduled due to COVID-19. The exhibition seeks to redefine American Impressionism as a practice less intent on mimicking the French style than on creating an equally independent movement in the United States.

Featuring seventy-five works of art drawn from distinguished public and private collections across the United States, the exhibition offers a window into how American Impressionism was introduced, imitated, and modified over a period of fifty years. Outstanding works by Cecilia Beaux, William Merritt Chase, Frederick Carl Frieseke, John Henry Twachtman, Lila Cabot Perry, and Guy Rose, among others, will reveal the dynamic, radical visual language of the American Impressionists, a movement that persisted in American art for half a century.

America’s Impressionism: Echoes of a Revolution is co-organized by Brandywine River Museum of Art, the San Antonio Museum of Art, and Dixon Gallery and Gardens. In San Antonio, this exhibition is generously funded by The Brown Foundation, Inc., of Houston, the Elizabeth Huth Coates Charitable Foundation of 1992, Marie Halff, the Robert J. Kleberg Jr. and Helen C. Kleberg Foundation, and the Whitacre Family Foundation.

America’s Impressionism: Echoes of a Revolution
June 11–September 5, 2021
Cowden Gallery

Above:
E. Charlton Fortune (American, 1886–1969)
Feeding Chickens, Monterey, 1918
Oil on canvas, 28 x 26 inches
Crocker Art Museum
Melza and Ted Barr Collection, 2010.9

In the Works

➤ **ORIGINAL EXHIBITIONS TAKE YEARS OF RESEARCH**, planning, negotiation, and fundraising. *ArtNow* spoke with Jessica Powers, the Gilbert M. Denman Jr. Curator of the Art of the Ancient Mediterranean World, about the upcoming *Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii*.

Where did you find the inspiration for the exhibition?
Roman Landscapes brings together research I’ve done over many years on sculptures and paintings from Pompeii with my work on the Museum’s Roman art collection. I’ve long been fascinated by Roman landscape painting and found myself drawn to these works over and over again on visits to museums in Rome and to Pompeii and other sites. I’ve also been thinking a lot about the garland sarcophagus in SAMA’s collection, and how its two hunting scenes relate to earlier landscape traditions in Roman painting and sculpture.



Can you give an example of a common theme between landscapes created in ancient Rome and those from other cultures represented in the Museum’s collection?
The works in *Roman Landscapes*, like the landscape scenes in our American, Contemporary, and Asian art collections, all reflect attitudes toward humans’ connections to the land and to each other, especially at times of political and social change. It’s also interesting to compare different ways of representing space—the ancient Roman paintings, for example, often use a bird’s-eye perspective that’s similar to the later landscape scenes on Chinese porcelain vases and Japanese screens in our collection.

What does it take to produce an exhibition like this?
Roman Landscapes started to take shape in conversations I had with colleagues in Italy between 2014 and 2016. I traveled extensively for research and to arrange the loans and spent a month at the American Academy in Rome on a Samuel H. Kress Foundation/AAMC Foundation fellowship. The Museum’s leadership has encouraged this project from the beginning, and staff in every department contribute to bring the show to fruition. And we’ve received generous support from members of SAMA’s Board and Ancient Mediterranean Visiting Committee, from the National Endowment for the Humanities, the Russell Hill Rogers Fund for the Arts, and from the Consulate General of Italy in Houston.

Did you encounter any challenges?
The last two years have been pretty eventful! In 2019 I had a baby and was away from the Museum on maternity leave...then the Museum’s leadership transitioned following our former director Dr. Luber’s departure...and now COVID-19! The pandemic has made travel to Italy impossible, and also posed hurdles for writing the exhibition catalogue as many libraries closed temporarily or reduced their services. But I’m optimistic that the situation will improve in 2021 and hope many visitors will enjoy the exhibition.

Roman Landscapes:
Visions of Nature and Myth from Rome and Pompeii
October 16, 2021–January 9, 2022
Cowden Gallery

Lendes Open Exhibition



On October 8, 2020, longtime San Antonio Museum of Art supporters Elizabeth and Robert Lende cut the ribbon to officially open *Exquisite Adornment: Turkmen and Miao Jewelry from the Elizabeth and Robert Lende Collection*. "This is the first SAMA exhibition to showcase the amazing jewelry and textiles of the Miao, Turkmen, and Hill Tribes, three Asian cultures that are rarely presented in this country," said Shawn Yuan, Associate Curator of Asian Art, who curated this special exhibition. "*Exquisite Adornment* helps our visitors appreciate Asia's highly diverse cultures and honors a generous promised gift from Elizabeth and Robert Lende that will greatly expand the Museum's stellar collections of Asian and Islamic art." The Lendes were joined by the Co-Interim Director and Coates-Cowden-Brown Senior Advisor for Asian Art, Emily Sano, and members of the Museum's board.

SAMA Adapts

Family Days are now touch-free at SAMA. "We are doing everything we can to make folks feel safe when they come in for a touch-free Family Day," said Michelle Treviño, Manager of Family and Community Programs. Guests are provided with free art kits after checking in, which include two self-paced art activities, instructions, QR codes that link to short demo videos, and a bilingual self-guided tour that may be available as a scavenger hunt, activity sheet, or gallery guide.

SAMA has also launched virtual school tours that have attracted attention from schools both local and hundreds of miles away, including Pennsylvania. These forty-minute tours are available for grades K-12 and cover a range of topics and cultures from "Animals in Art" to "A Walk through Ancient Egypt, Greece, and Rome." Virtual tours can be booked online at samuseum.org/tours and are free for K-12 students across Texas and \$15 for out-of-state schools.



New Acquisitions

The San Antonio Museum of Art continues to expand its ever-growing collection of contemporary art with the acquisition of works by Christina Fernandez, LaToya Ruby Frazier, Jeffrey Gibson, Edgar Heap of Birds, Kirk Hayes, Earlie Hudnall Jr., Marcelyn McNeil, and Liz Trosper. Each of these acquisitions helps the Museum move closer to achieving the mission-driven goal of having a more diversified collection.



The Anthropophagic Effect, Garment no. 2 by Jeffrey Gibson marks the second work by a Native American artist to join SAMA's collections after Edgar Heap of Birds's *Trail of Tears* was announced and featured in our *This is America* installation in 2020. Marcelyn McNeil's *Ramp Painting #2*, and Earlie Hudnall Jr.'s *Hip Hop* join works by Texas artists Liz Trosper and Kirk Hayes. *Hip Hop* also helps to expand the Museum's growing photography collection, along with Christina Fernandez's *Lavanderia #2* and LaToya Ruby Frazier's *Shea's Aunt Denise and Uncle Rodney in their home on Foster Street watching President Barack Obama take a sip of Flint water* and *Flint is Family*.

Jeffrey Gibson (Choctaw and Cherokee, b. 1972), *The Anthropophagic Effect, Garment no. 2*, 2019, Canvas, cotton, vinyl, brass grommets, nylon thread, artificial sinew, dried pear gourds, copper jingles, glass and plastic beads, nylon ribbon, Overall: 58 x 72 inches, © Jeffrey Gibson, Photography by Jason Wyche

Initiative to Acquire Art



SAMA is excited to announce the launch of the Initiative to Acquire Art by Contemporary San Antonio Artists. The Museum's commitment to supporting local artists as well as its ongoing mission to support diversity, equity, and inclusivity will continue to guide this project forward. The Advisory Committee for this initiative first met in December to discuss the timeline and details of the start of the acquisition process and will work closely with SAMA's contemporary art curators Suzanne Weaver, Interim Chief Curator and the Brown Foundation Curator of Modern and Contemporary Art, and Lana Meador, Assistant Curator.

Rotation, Rotation, Rotation

As the new year begins, some big changes can be found throughout the Museum as major galleries are being refreshed. The Latin American Modern and Contemporary Art Gallery will include more recent acquisitions, as well as many works that have not been on view in years, if ever. This will include photographs, prints, paintings, and sculptures from artists across Latin America spanning the twentieth century to today.

In early 2021, guests can also experience new works added to the Golden Gallery as SAMA installs a Wifredo Lam print suite in response to *No Ocean Between Us: Art of Asian Diasporas in Latin America & The Caribbean, 1945–Present*, and the Arcade will feature a selection of new photography acquisitions.

Diversity, Equity, Access, and Inclusion

In the fall of 2020, Bella Merriam, the AT&T Director of Education, Diversity, and Inclusion, shared her expertise internationally at the Inclusive Festival of Moscow's Pushkin Museum of Fine Arts. Merriam gave an online presentation and participated in a panel



discussion on the topic of digital accessibility and inclusion along with co-panelists from museums and arts organizations in Israel, Russia, Germany, and Great Britain.

Screens Approved for Purchase

SAMA will soon welcome a seventeenth-century pair of folding screens to the Japanese collection. Made from ink and gold on paper, *Cherry Trees with Narcissus, Violets, and Dandelions* will be the first work in the collection to focus on the significance of the four seasons in Japan, a great source of inspiration for painters and poets. Recently discovered, the screens were produced by a studio founded by Unkoku Tōgan (1547-1618). Unkoku was trained in Kano-style painting, but over time developed his own unique style that was popular in the decoration of temples and mansions of the samurai elite.

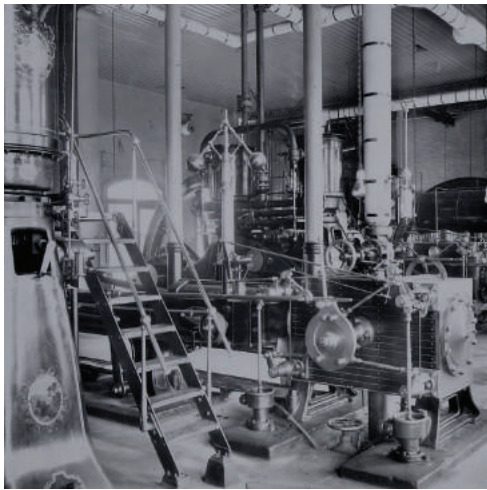


Cherry Trees with Narcissus, Violets, and Dandelions (detail), Attributed to the Unkoku School, 17th century, Pair of six-panel folding screens, colors, ink and gold on paper, h. 63 ¾ in. (161.9 cm); w. 140 15/16 in. (358 cm), each, Purchased with the Lillie and Roy Cullen Endowment Fund, 2020.13



Celebrating SAMA's Fortieth

This is a year of celebration for SAMA, as we mark forty years since our opening on March 1, 1981. When the San Antonio Museum Association realized larger quarters were necessary for its art collection, their approach was to conserve San Antonio's history by renovating the old Lone Star Brewery, built in 1884 but closed shortly after Prohibition.



1970

The buildings of the historic Lone Star Brewery are acquired for conversion. In 1977 Mayor Lila Cockrell christened the facade with a bottle of beer instead of Champagne.



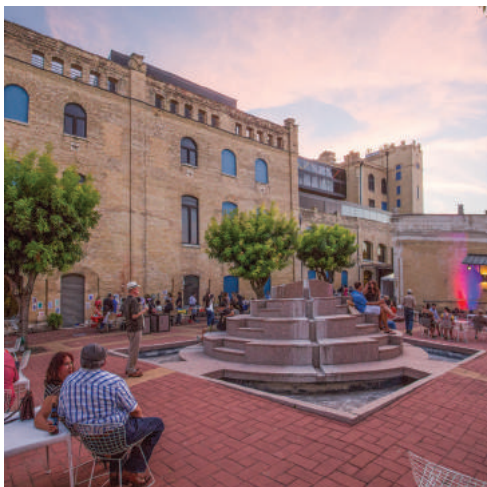
1981

Following a \$7.2 million renovation of the former brewery, the Museum opens to the public in March of 1981. Two thousand people watched the opening ceremony outside, where barbed wire was cut instead of ribbon to celebrate the history of the building. Our first visitors stood in line for hours in the rain.



1985

The Museum receives the unparalleled collections of Latin American Folk Art formed by former Vice President Nelson A. Rockefeller and Robert K. Winn, establishing it at the forefront of American institutions collecting in this area.



1994

Upon the dissolution of the San Antonio Museum Association, the Museum becomes an independent non-profit organization. The Beretta Hops House is renovated, and the Luby Courtyard opens.



1998

The Nelson A. Rockefeller Center for Latin American Art, a 30,000-square-foot wing, opens to display Latin American art from ancient to contemporary. Patsy and Marshall T. Steves Sr. acquire the iconic *Urrutia Arch* for the Museum and have it installed in the Luby Courtyard.

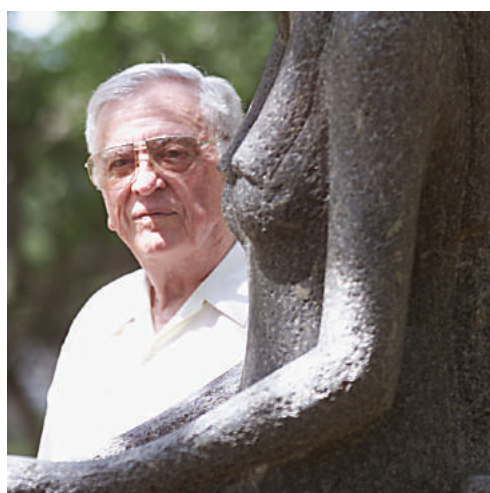


2000

The Museum receives accreditation from the American Alliance of Museums.

1985: *Still Life with Parrot* (detail), Mexico, 19th century, Oil on canvas, 21 1/2 x 29 1/2 in. (54.6 x 74.9 cm), The Nelson A. Rockefeller Mexican Folk Art Collection, 85.98.97

1990: *Hundred Deer Vase*, Chinese, Qing dynasty, Qianlong period, ca. 1735-1796, porcelain with cobalt blue underglaze, h. 19 1/2 in. (49.5 cm); diam. 14 in. (37.5 cm), Gift of Lenora and Walter F. Brown, 92.25.2



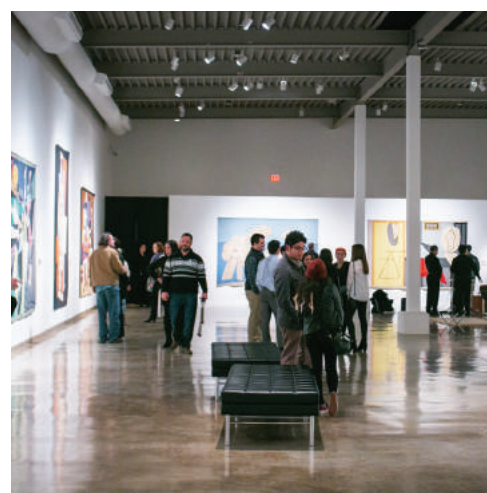
1986

Trustee Gilbert M. Denman Jr. establishes the Museum's collection of Art of the Ancient Mediterranean World with the first of several large gifts of ancient Egyptian, Greek, and Roman art, forming the basis of what would become one of the largest Ancient Mediterranean art collections in the southern United States.



1990

Museum Trustees Walter F. and Lenora Brown begin donating what has grown to over 500 Asian objects, mostly Chinese ceramics. With additional later acquisitions, the Museum's collection of Asian art is now among the finest in the nation.



1991

The 7,000-square-foot Cowden Gallery opens to present special exhibitions.



2005

In May, the new 15,000-square-foot Lenora and Walter F. Brown Asian Art Wing opens.



2009

The Museum Reach extension of the River Walk opens. To accommodate the Museum's new riverfront access, the Gloria Galt River Landing, with a shaded pavilion, esplanade, and terrace along the Museum's north side, is built.



2019

SAMA installs the six-and-a-half ton *Taihu Rock*, given by our sister city Wuxi in China.

Have you been part of SAMA's history?

Share your story and picture at info@samuseum.org. We would love to feature you.

Shop Guide

Great Products to Buy Online or in Person
samuseum.org/shop



◀ EARRINGS

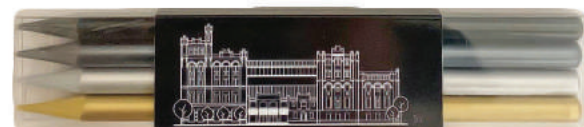
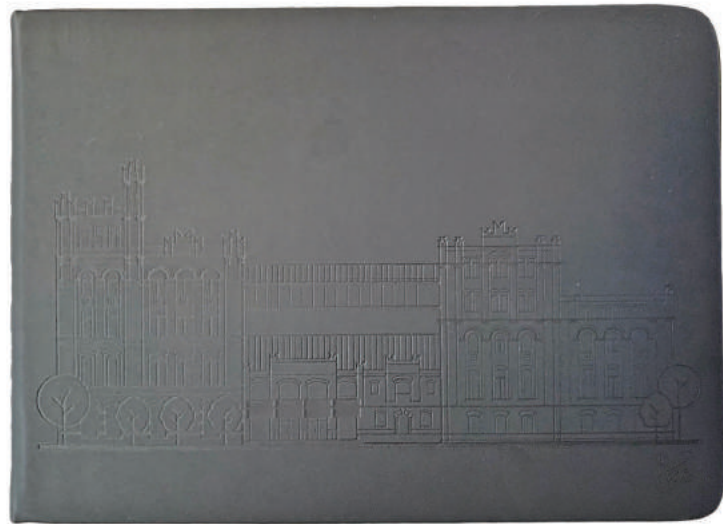
Take a bit of SAMA's collection home with our newest art-inspired earrings. These 3D printed earrings are modeled after gold earrings made by the Zenú culture in 500–1000 AD. They are available in .925 sterling silver or in brass exclusively at the Museum Shop.

\$75–225

“FOR THE ARTIST” BUNDLE ▶

“You can’t do sketches enough,” said American artist John Singer Sargent. “Sketch everything and keep your curiosity fresh.” Start the new year with all the right tools: a SAMA-embossed sketch book, a graphite pencil set, an eraser, and a pencil sharpener.

\$35



◀ CUPS AND SAUCERS

Are you of two minds about your cup of tea? Clever cups and saucers by the Italian design company Seletti feature two contrasting patterns and a stepped rim, combining Eastern and Western historical bone china porcelain production in shape and decoration.

\$59.99

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Thank you for supporting the San Antonio Museum of Art.

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GIFTS

October 1, 2019–September 30, 2020

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Estate of Gilbert M.Denman
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\$1000 and Above

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TEXAS WOMEN: A NEW HISTORY IN ABSTRACT ART

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October 1, 2019–September 30, 2020

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Jane and Laurence Macon

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In Memory of Ann C. Vineyard
Ann Vineyard



In Memoriam: Peggy Pitman Mays

The San Antonio Museum of Art community mourns the passing of longtime supporter and Life Trustee Peggy Mays on November 11, 2020. Visitors to the Museum have benefited from her leadership and philanthropy, both personally and through the Mays Family Foundation, for decades—enjoying the respected annual Mays Symposium, which connects the fine and decorative arts, and free admission hours every Sunday. Fewer may be aware of her crucial contributions to the establishment of the Lenora and Walter F. Brown Asian Art Wing. “I was fortunate to be Chairman when Peggy joined the Board of Trustees in 1999,” said Life Trustee Emory Hamilton. “Nobody was more generous and nobody worked harder than she did. By working with the curators, architects, and builders she was instrumental in the creation of the Asian Wing, which now houses one of the largest collections of Asian art in the country. Peggy was the ideal board member and a dear friend. We will miss her very much.”

Ready, Set, Mark Your Calendar

Visit samuseum.org/calendar for upcoming events.



ONLINE BOOK CLUB:
The Book of Tea
January 8



SABOT+SAMA:
Talking Transformations: Techniques
January 22



ONLINE EVENING FOR EDUCATORS:
No Ocean Between Us
February 18



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A Heartfelt SAMA Valentine's Day

Wednesday, February 14
5:00–7:30 p.m.

Two-person party: \$145 members, \$155 non-members
Four-person party: \$225 members, \$235 non-members
samuseum.org/calendar

Make it a date. Celebrate love with your partner or friends at SAMA for Valentine's Day. Enjoy an outdoor, socially distanced picnic catered by Tre Trattoria with optional alcoholic beverages. Roam the galleries after hours through a personalized, self-guided tour and create a small artful token with your loved ones. Limited spots are available.

