

The Artistry of Armor

6 | Up Next



Acquisitions

10 | New and Noted



FALL | 2023

ARTNOW

San Antonio Museum of Art



Anatomy of...

[Wakizashi: Short Sword]

Where to Find It: See this sword and other samurai weapons in *Samurai Spirit: Weapons, Accessories, and Paintings* opening January 6, 2024, in the Asian Special Exhibitions Gallery, 2nd floor, West Tower.

Curator: Emily Sano, PhD, Coates-Cowden-Brown Senior Advisor for Asian Art

Why doesn't the sword have a handle?

Wakizashi traditionally have handles that are covered with ray skin and enhanced with silk braid wrapping. Sword connoisseurs typically prefer to see the entire blade, including the tang, so it will be displayed as is at SAMA.

What type of sword is this?

It is a *wakizashi*, a short sword used by samurai as a backup or auxiliary sword for fighting at close quarters, to behead a defeated opponent, or to commit ritual suicide.

What is written on the wood case?

The inscription in traditional Japanese gives important information about the sword, including the name of the smith, its length, and when it was made.

What is special about this sword?

This wakizashi is rare and important because it is signed by the maker, Sukehide, and has the date of manufacture, 1363, carved into the *tang* or the part of the blade that extends into the handle. The Nihon Bijutsu Token Hozon Kyokai, or the Society for the Preservation of Japanese Art Swords, declared it a *Jūyo Token* ("Important Sword") based on its age, authenticity, and artistic quality.

Is the blade sharp?

Yes, very! The Museum's art-handling staff has been trained to safely care for the sword.



Caption: *Wakizashi: Short Sword, Jūyo Token*, Japanese, Yoshioka Ichimonji Sukehide, ca. 1360, Signed: Sukehide, 7th month, 18th year (July 1363), Handmade and polished steel, Acquired in memory of Robert R. Clemons with funds realized from his estate, 2022.11.1

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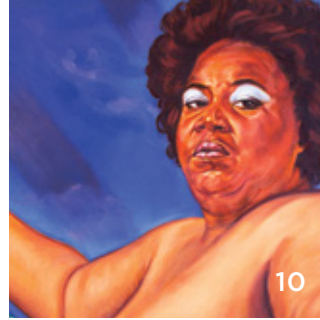


Table of Contents

- 4 American Made
- 6 Up Next
- 8 Provenance Q&A
- 10 New & Noted
- 11 Calendar

From the Kelso Director's Office

Dear Members,

My thanks to all of you who shared your SAMA stories with us, as well as your thoughts about the future of SAMA's campus during the successful run of *Still Brewing Art*. Please know that we collect this feedback and use it to inform future planning.



Meanwhile, we are piloting several initiatives, including the Gateway series, with the inaugural mural in the Great Hall, *Pase Usted*, created by El Paso-born, New York-based artist and educator Carlos Rosales-Silva. Our aim is to provide a dynamic experience with art as you walk in the door, and Rosales-Silva thoughtfully mined SAMA's collections and distilled them into breathtakingly colorful shapes and symbols that represent the global reach of our collections. Later this year, look out for a wonderful installation that combines old and new: the Thoma Foundation loan of Tokyo-based teamLab's *The World of Irreversible Change*, shown in the context of SAMA's *Scenes in and around Kyoto*, an Edo period screen. This installation demonstrates thematic connections between Asian historical and contemporary art, with a surprising and relevant twist.

As always, we continue our dynamic program of temporary exhibitions in the Cowden Gallery. Next up is *American Made: Paintings and Sculpture from the DeMell Jacobsen Collection*, over one hundred exceptional examples of artworks by such celebrated artists as the Peale family, Mary Cassatt, John Singer Sargent, Thomas Moran, Elizabeth Catlett, and Grant Wood. While once historians of American art asked "What is 'American' about American art?" they now take a pluralistic approach, asking, "What does it mean to be 'American made?'" as voiced by artists from myriad backgrounds across hundreds of years. Though visitors can certainly experience the show through their favorite artists or genres, the installation crosses time periods and subjects so that visitors can look at American art afresh. We promise a great journey that connects you to what you love about American art and what you didn't know you loved about American art!

Thank you for supporting SAMA and see you in the galleries!

Emily Ballew Neff, PhD

The Kelso Director



MEMBERS MAGAZINE

Cover: John Singer Sargent (American, 1856-1925). *Elsie Wagg*, 1894, oil on canvas. Courtesy of the Thomas H. and Diane DeMell Jacobsen PhD Foundation.

Above left: Allan Rohan Crite (American, 1910-2007), *Play at Dark* (detail), 1935, oil on canvas board. Courtesy of the Thomas H. and Diane DeMell Jacobsen PhD Foundation.



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AMERICAN MADE

Paintings and Sculpture from the DeMell Jacobsen Collection

October 14, 2023–January 7, 2024 | Cowden Gallery



SPANNING MORE THAN 250 YEARS OF AMERICAN ART HISTORY, *American Made: Paintings and Sculpture from the DeMell Jacobsen Collection* is a celebration of the creativity and ingenuity of American artists. With more than a hundred works on display, it illustrates the development and continuous evolution of American art through exemplary paintings, including Impressionist Mary Cassatt's *Baby Charles Looking Over His Mother's Shoulder (No. 3)* (1900) and sculpture by modernist Elizabeth Catlett whose bronze, *Seated Woman* (ca. 1961–1971), takes pride of place in the show. It demonstrates not only the ways in which American art has changed stylistically but also how the face of American art has changed—figuratively and literally.

Our understanding of what it means to be American—what that looks like—is everchanging. As the history of American art continues to be written and rewritten, museums and collectors continue to evolve. As a collector, Diane DeMell Jacobsen recognizes that, historically, collections of American art have represented one story posited as the “American story”—a story that is, in fact, part of our history but is one voice in a vast sea of voices. Resolved in her desire to share a more inclusive visual history of America, she seeks both undiscovered and celebrated artists as well as artists of color and female artists alike—seeking representation through excellence, so that we might all see ourselves within surveys of American art.

While the paintings and sculpture on view have been on loan to museums across the United States, from The Metropolitan Museum of Art to our very own SAMA, this exhibition is the first time that they have been brought together as one collection. From the still lifes of Charles Ethan Porter and Elizabeth Paxton to the portraits of John Singer Sargent and Robert Henri, the works in the exhibition offer a lens through which to view, appreciate, and, indeed, question our history.

While we often see collections exhibited holistically, for the Thomas H. and Diane DeMell Jacobsen PhD Foundation, this is a unique endeavor. The mission of the foundation is, in a way, quite straightforward, though it is by no means a simple one. Its mission is to build a transformative collection of American art—to acquire exemplary pieces—and then immediately loan them to museums across the United States. The foundation has no storage facility—no warehouse in which to house its collection. It is a mission rooted in generosity and, quite simply, love.

It was the wish of Jacobsen’s husband, Thomas, that she build such a collection—a collection of American art that would be, as he put it, transformative. Honoring his wishes, she went on to establish the foundation that bears their names and continues to collect to this day. And transformative it is. From Thomas Cole’s celebrated landscape, *The Arch of Nero* (1846), to Allan Crite’s *Play at Dark* (1935), the pieces in the collection are a microcosm of American history. It is a history, however, that continues to evolve—to be written and rewritten. Thus, the exhibition is not a definitive testament to the history of American art, but rather is just the beginning.

American Made was curated by Todd Herman, PhD, President and CEO of The Mint Museum; Kevin Sharp, Director of the Dixon Gallery and Gardens; and Jonathan Stuhlman, PhD, Senior Curator of American Art at The Mint Museum; with contributions by William Keyse Rudolph, PhD, Deputy Director, Curatorial Affairs at The Nelson-Atkins Museum of Art.

Photography for the catalogue, *American Made: Paintings and Sculpture from the DeMell Jacobsen Collection*, has been generously supported by the Elizabeth Huth Coates Charitable Foundation of 1992.

The national tour of *American Made* is made possible by Bonhams, Christie’s, Doyle, Heather James Fine Art, Schoelkopf Gallery, Sotheby’s, and U.S. Private Wealth Management, U.S. Bank.

DOYLE AUCTIONEERS & APPRAISERS CHRISTIE’S AUCTIONEERS SINCE 1793 Bonhams AUCTIONEERS SINCE 1793 Schoelkopf Sotheby’s AUCTIONEERS SINCE 1793

In San Antonio, the exhibition has been generously supported by The Brown Foundation and the Elizabeth Huth Coates Charitable Foundation of 1992.

Left: Allan Rohan Crite (American, 1910–2007). *Play at Dark*, 1935, oil on canvas board. Courtesy of the Thomas H. and Diane DeMell Jacobsen PhD Foundation.

Top Right: Mary Cassatt (American, 1844–1926). *Baby Charles Looking Over His Mother’s Shoulder (No. 3)*, 1900, oil on canvas. Courtesy of the Thomas H. and Diane DeMell Jacobsen PhD Foundation.

Bottom Right: Charles Ethan Porter (American, 1847–1923). *Sunflowers* (detail), circa 1880s, oil on linen canvas. Courtesy of the Thomas H. and Diane DeMell Jacobsen PhD Foundation.



KNOW MORE

Collector’s Story with
Diane DeMell Jacobsen

Friday, October 13 | Time: 6:00–7:00 p.m.
Non-members: \$5 | Members: free

The Artistry of Armor

▶ **THE AGE OF ARMOR: Treasures from the Higgins Armory Collection at the Worcester Art Museum**, a major survey of armor from Europe, will open at SAMA in February.

The exhibition features more than eighty objects highlighting the artistry and function of armor, including five full suits produced by Renaissance craftsmen in the 1500s and 1600s. Other highlights include an ancient Greek helmet and helmets from Japan, India, and Sudan.

While suits of armor are among the most popular objects with museumgoers, few significant collections of armor exist outside of Europe. In 2014, the Worcester Art Museum in Massachusetts became the steward of the second largest arms and armor collection in the United States when it inherited more than 1,500 objects assembled by steel manufacturer John Woodman Higgins. The Worcester Art Museum organized *Age of Armor* to share part of the collection while a dedicated arms and armor gallery is created at the museum.

For the San Antonio presentation, the exhibition will be supplemented with nine objects from SAMA's collection, including a mail shirt with plate armor from Mughal India and contemporary works by Pedro Reyes and Marilyn Lanfear.

"*Age of Armor* goes beyond the traditional image of 'knights in shining armor' to take a closer look at why suits of armor were created in early modern Europe and who wore them," said Jessica Powers, PhD, Chief Curator and Curator of Art of the Ancient Mediterranean. "The exhibition also explores the long legacy of European armor as seen in the work of contemporary artists and through its influence in popular culture."

The Age of Armor: Treasures from the Higgins Armory Collection at the Worcester Art Museum has been organized by the **Worcester Art Museum**.

In San Antonio, the exhibition has been generously supported by The Brown Foundation and the Elizabeth Huth Coates Charitable Foundation of 1992.

The Age of Armor: Treasures from the Higgins Armory Collection at the Worcester Art Museum

February 16–May 12, 2024

Cowden Gallery



Right:
Pompeo della Cesa, *Field Armor from a Garniture*, about 1595, steel, iron, brass, gold, silver, leather, fabric, 56.6 × 10.5 cm (22 5/16 × 4 1/8 in.), 47 lb., 15 oz (weight), The John Woodman Higgins Armory Collection, 2014.112, Image © 2021 Worcester Art Museum, all rights reserved.

Above Left & Right:
Possibly from the Greek colonies in Southern France, *Corinthian Helmet*, about 600–550 BCE, bronze, 20.3 × 19.1 × 26.7 cm (8 × 7 1/2 × 10 1/2 in.), 3 lb., 10 oz (weight), The John Woodman Higgins Armory Collection, 2014.7, Image © 2021 Worcester Art Museum, all rights reserved.

Hans Hörburger the Elder, *Comb Morion*, about 1556–1586, steel, brass and leather fragments, 22.9 × 21.6 × 31.8 cm (9 × 8 1/2 × 12 1/2 in.), 2 lb., 10 oz (weight), The John Woodman Higgins Armory Collection, 2014.1094, Image © 2021 Worcester Art Museum, all rights reserved.



Art by the Numbers

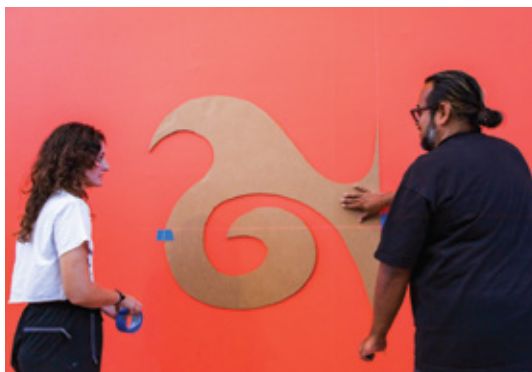
Gateway Series: Carlos Rosales-Silva

On view through September 14, 2025



BORN IN EL PASO AND BASED IN NEW YORK, CARLOS ROSALES-SILVA is the inaugural artist in the Museum's Gateway series, an on-going project that will enlist contemporary artists to activate the main lobby. In August, he spent two weeks painting a monumental mural in SAMA's Great Hall. Titled *Pase Usted*—Spanish for “welcome” or “come in”—the vibrant painting is dominated by two arch shapes—one rounded and the other corbeled—that respectively allude to European and precolonial architectural histories. It also features a swirling wave and plantlike motif that references designs found on vessels throughout the Museum. It will be on view through September 14, 2025.

To give you an idea of the scope of Rosales-Silva's project, we broke it down by the numbers. ▶



2,400 square feet

The mural covers the wall to the left of the Museum entrance and continues along the grand staircase and mezzanine.

40 gallons

Rosales-Silva used Behr house paint to create the mural and lots of it.

2 scissor lifts

The artist and assistant Cassidy Fritts used a pair of scissor lifts to get to the upper reaches of the Great Hall.

25 feet

The wall that Rosales-Silva painted is twenty-five feet high.

1,800 yards

Rosales-Silva and Fritts used painters masking tape to get sharp, crisp lines—just over a mile of it.

150 hours

It took approximately 150 hours to complete the mural.

P180-6

Fans of the vibrant red-orange Rosales-Silva used as a background color for the mural should note its catalog number and name—Pimento.

This project is made possible by **BANK OF AMERICA** 

Generous support also comes from Christopher Hill.

Additional funding has been provided by the Meadow Family in memory of Dr. Kathryn Meadow Orlans (1929-2022).

Commissioned by the San Antonio Museum of Art and produced by Carlos Rosales-Silva with assistance from Cassidy Fritts.

ARTNOW

Provenance Q&A

with Lynley McAlpine, PhD



What is “provenance?”

In museum terms, the word “provenance” means the history of objects, especially their ownership from time of manufacture, excavation, or discovery. Provenance has always been a key part of museum research as a source of information about a work’s historical significance, value, and authenticity.

Why is it important to research the provenance of artworks in museum collections?

Growing knowledge of major Nazi operations of systematized art looting in Germany and other occupied regions, particularly thefts from Jewish owners, has directed research toward art located in continental Europe between 1933 and 1945. Recently, arrests and prosecutions of antiquities dealers who sourced archaeological artifacts from looters have demonstrated the need for provenance research in this area as well. Museums have also become increasingly aware that parts of their collections may have been acquired in inequitable conditions during periods of colonialism. Provenance researchers try to determine the identity of previous owners and how they came to possess an object, whether by purchase, gift, inheritance, excavation, or some less savory method. Periods of missing information must be investigated to ensure that objects were not stolen from their rightful owners without ever being restituted.

What kinds of things has provenance research uncovered about SAMA’s collection?

SAMA’s *Statue of Sekhmet*, with six others like it, once belonged to the English astronomer and antiquarian, John Lee, who displayed it in his stables, because it was too big to fit in the private museum in his house. The seven statues later made their way to The Metropolitan Museum of Art, remaining there until 1995, when SAMA trustee Gilbert Denman Jr. purchased one from the New York museum. You can still see the other six in The Met’s galleries.

SAMA’s only French Impressionist painting, by Armand Guillaumin, was acquired directly from the artist by Paul Gachet, the physician who treated Vincent van Gogh during the last months of the troubled painter’s life. Gachet’s children sold the painting in the 1950s, and Denman bought it.

KNOW MORE

Read about SAMA’s collections policy and provenance research project at sanantonio.emuseum.com/provenance and find updated provenance for objects in the collection at sanantonio.emuseum.com.

Lynley McAlpine, PhD, is the Mellon Foundation Postdoctoral Curatorial Fellow and the author of *Let Us Now Not Boast of Our Worldly Possessions: Provenance Stories from the San Antonio Museum of Art*. Her book is available at the Museum Shop or online at www.samuseum.org/shop.



Above: *Statue of Sekhmet*, Egyptian, New Kingdom, Dynasty 18, reign of Amenhotep III, ca. 1390–1352 B.C., Granodiorite, h. 71 in. (180.5 cm), w. 21 in. (53.0 cm), d. 40 in. (101.5 cm), Bequest of Gilbert M. Denman, Jr., 2005.1.28

Armand Guillaumin, French, 1841–1927, *The Suspension Bridge*, ca. 1873, Oil on canvas, 12 ½ in. x 18 ¼ in. (31.8 x 46.4 cm), Bequest of Gilbert M. Denman, Jr., 2005.1.174

Finds and Curiosities In Walking or Biking Distance of the Museum



1



2



4



3



5

1. MILA COFFEE - 0.4 miles
203 8th Street | 210.929.3678
Instagram.com/milacoffeesa/

Make Ready Market, the eagerly anticipated downtown-area food hall, is tentatively set to open this fall. Meanwhile, Mila Coffee, one of the market's vendors, isn't wasting any time. The popular coffee trailer opened a brick-and-mortar outpost near the corner of Brooklyn and Avenue B in May. It is conveniently located across the street from Pete's Tako House, so you can chase that breakfast taco with an espresso or chai latte.

2. DROPOUT VINTAGE - 0.5 miles
125 Lamar St.
dropoutvintage.com

Dropout Vintage specializes in "true vintage" clothing from the 1960s-90s, that is, the real deal vs. reproductions and "vintage-inspired" items. So, if you're looking for a tee for that 80s band you just discovered (or re-discovered), a cozy hoodie for the fall, or that perfect pair of broken-in jeans, this is the place for you.

3. THE SHOP AT THE SAN ANTONIO MUSEUM OF ART - 0 miles
200 W. Jones Ave. | 210.978.8140

Many of the silver pieces in the jewelry case at the Museum Shop are the only ones of their kind in stock. So, if you see something you like, it's best to make your move. We think these lovely multi-stone earrings would look amazing with a little black dress and a pair of strappy sandals, don't you?

4. BREAKAWAY BREWING COMPANY - 1.7 miles
1518 E. Grayson St.
breakawaybrewing.us

Bike and beer culture come together at this nano brewery and kitchen in the Government Hill neighborhood. In keeping with the theme, Breakaway Brewing's draft list features Social Ride, a German-style pilsner, and *Il Pirata*, an IPA named for Italian road racing cyclist and Marco Pantani. The brewery also serves a mix of appetizers, including spicy tofu bites, and more filling fare such as their Grand Tour Burger topped with smoked gouda, house-made bacon jam, and arugula tossed in a roasted tomato vinaigrette.

5. MAXISS MODERN - 0.6 miles
614A Broadway | 210.475.3272
maxissmodern.com

This sustainable lifestyle boutique owned by Alexandra Gerros offers new and resale apparel—including vintage and high-end designer goods—accessories, and gifts in a bright, airy space. While you're there, you can also pick up items for your home, including art, décor, and eco-friendly cleaning products such as laundry detergent sheets and toilet bomb squares. The space was designed to be multipurpose; all the fixtures have wheels so they can be easily moved aside for events.

LET US KNOW

Do you know of a restaurant, shop, coffee shop, or bar opening in the neighborhood that we should feature in Keeping Up With Jones Ave.? Drop us a line at marketing@samuseum.org.

New and Noted

New Acquisitions

This summer, the Museum acquired over twenty-five new works of art to expand the Chinese, Tibetan, Egyptian, American, European, and Contemporary areas of SAMA's permanent collection. You can look forward to seeing these works in the galleries soon!

Joining the Chinese collection are five robes, including three from the Qing dynasty. A man's robe and a hat made for a high lama, both dating to the nineteenth century, have joined the Tibetan collection, rounding out the new pieces in the Asian Art collections.

The American art collection gained eleven oil paintings, gifts from Mary Walker and the MAW Gallery in honor of Walker's mother, Myrtle Agnew Walker, including Lilla Cabot Perry's *Cottages, Spring*, Jan Matulka's *Flowers in a Basket*, and William McGregor Paxton's *The Little Russian*.



Another gift from Walker, Émile Friant's *View of Toledo*, is a new addition to the European collection.

Joining SAMA's fascinating collection of animal mummies is a falcon mummy from Roman Egypt.

And completing contemporary artist Ángel Rodríguez-Díaz's powerful *Goddess Triptych, Yemayá* will take its place as the centerpiece between *The Myth of Venus* and *La Primavera*, which entered the SAMA collection in 2013 as gifts from renowned author Sandra Cisneros.



Above Left: Jan Matulka (American, born Czech Republic, 1890 - 1972), *Flowers in a Basket*, 1921, Oil on canvas, Framed: 31 x 24 in. (78.7 x 61 cm), San Antonio Museum of Art, gift of Dr. Mary E. Walker in honor of Myrtle Agnew Walker, TR.122.8 © Estate of Jan Matulka

TOC & Bottom Left: Ángel Rodríguez-Díaz, American, 1955-2023, *Yemayá*, 1993, Oil on canvas, 84 x 68 in. (213.4 x 172.7 cm), San Antonio Museum of Art, purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2023.1 © Estate of Ángel Rodríguez-Díaz, Image courtesy of Presa House Gallery

Center: Kano Isenin Naganobu, Japanese, 1775-1828, *Portrait of Minamoto no Yoshitsune* (detail), ca. 1820, Edo period, Ink, colors, and gold on silk, 42 1/2 x 17 5/16 in. (108 x 44 cm), San Antonio Museum of Art, purchased with funds provided by the Bessie Timon Endowment, 2019.7

The World of Irreversible Change

Later this year, SAMA will present a major digital artwork by the Tokyo-based art collective teamLab. On loan from the Thoma Foundation, *The World of Irreversible Change* is an interactive, screen-based artwork. Viewers may disturb the digital citizens in a virtual city, thereby altering their social behaviors. When provoked, the figures become increasingly agitated, and, over time, the accumulated aggression can lead to war among them. In this real-time artwork, the time of day and seasons change according to the location of the installation. The exhibition will mark SAMA's first presentation of an interactive, digital artwork.

Samurai Spirit

Opening in January, *Samurai Spirit: Weapons, Accessories, and Paintings* will feature two fourteenth century swords: a *wakizashi*, a short sword signed by the maker, Yoshioka Ishimonji Sukehide, and a *katana*, a longer sword typically wielded with two hands. They were purchased with funds from the sale of a sword collection received by SAMA as a bequest from the late Robert Clemons. Other samurai weapons, objects, and hanging scroll paintings will also be featured in this introduction to a major aspect of traditional Japanese culture.

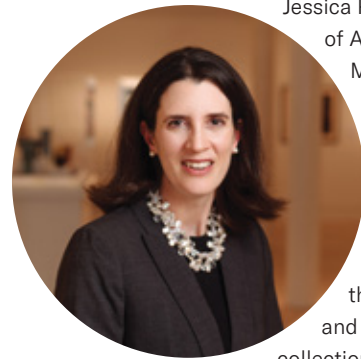


TikTok

Want to see even more content from SAMA? We are officially on TikTok! Follow us @sanantoniomuseumofart for event highlights, behind-the-scenes videos, and more fun clips.



Congratulations Jessica



Jessica Powers, PhD, Curator of Art of the Ancient Mediterranean, has been named Chief Curator. Powers joined SAMA in 2006. In her first year she oversaw the reinstatement of the Museum's Greek and Roman art collections. She most recently

curated *Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii*, a project that took seven years and a lot of communication with Italy to bring to SAMA. "I am honored to have been selected as SAMA's next Chief Curator," said Powers. "The Museum has a highly talented team of curators and outstanding collections, and we have exciting opportunities ahead."

Welcome Harriett and Cecilia

SAMA welcomes Harriett Romo and Cecilia E. Herrera to the Museum's Board of Trustees.

Romo is professor emeritus of sociology at the University of Texas at San Antonio and former director of the university's Mexico Center. She is also the author of several books, including *Bridging Cultures: Reflections on the Heritage Identity of the Texas-Mexico Borderlands*, published by Texas A&M University Press (2021).

Herrera is a former US diplomat. During twenty-five years in the Foreign Service, she served in Australia, Italy, Mexico, Venezuela, and Iraq. After retiring, she became president and CEO of the Cisneros Center for New Americans. Herrera returns to SAMA's Board as a voting trustee after a year as an honorary trustee. She has been a Board member since 2016.

¡Más Museos!



¡Más Museos! is an annual, all-day professional development opportunity for San Antonio-area educators and represents a partnership between four institutions—the McNay, the Witte, the DoSeum, and SAMA. This year, SAMA welcomed 152 teachers to learn about the collections, special exhibitions, tours, and resources that we offer. Our focus was on play and learning. In addition to having time to explore the Museum and *Still Brewing Art*, our summer exhibition, teachers participated in *Dance & Draw*, a workshop offered by San Antonio-based artist Raul Rene Gonzalez in which he guided participants through the practice of using music, dance, and other bodily movement as the preparatory "sketch" for a work of art.

10 Great Things to do this Fall at SAMA

For a full list of programs and events and to register, please visit samuseum.org/events.

- 1 Special Exhibition Tour: American Made**
Sundays, October 14–January 7 | 12:00–1:00 p.m.
Tuesdays, October 14–January 7 | 5:30–6:30 p.m.
Free with special exhibition admission

Enjoy a guided tour of SAMA's special exhibition *American Made*, or pop into a themed tour. Check our calendar online for themes and dates.

- 2 Film on the Green & the Guadalupe Dance Company**
Friday, October 6 | Performance: 6:00 p.m. | Film: 7:00 p.m.
Performance: Free to Members | \$5 Non-members
Film: Free to all

Join us in the West Courtyard for a screening of *Selena* (PG, 127 min.), the 1997 biopic starring Jennifer Lopez as beloved Tejano singer Selena Quintanilla-Perez. With a special talk and performance by the Guadalupe Dance Company presenting excerpts of dances inspired by Mexican American community leaders. Bring your lawn chairs and blankets. No pets on the Museum campus, however, service animals are allowed.

- 3 Playdates (2-4)**
Wednesday, October 11, November 8, December 13
10:00–11:15 a.m.
Free to Members or with Museum admission

Playdates is an early childhood program for infants to pre-school age and their caregivers. Cultivate, nurture, and inspire creativity in your young artists through stories, gallery activities, hands-on art exploration, movement, and music. Siblings, friends, and family of any age are welcomed to join in the fun! Check our online calendar for themes.

- 4 Member Preview: American Made**
Friday, October 13 | 10:00 a.m.–12:00 p.m.
Free to Members

Enjoy coffee and pastries, then be one of the first to see *American Made*. Docents will be in the Cowden Gallery to answer questions and discuss the works on view.



- 5 Lecture: A Collector's Story with Diane DeMell Jacobsen**
Friday, October 13 | 6:00–7:00 p.m.
Free to Members | \$5 Non-members

Diane DeMell Jacobsen is one of the foremost private American art collectors in the country. Much of her collection is on long-term loan to museums across the United States, including SAMA. In this rare presentation, she shares her journey as an art collector and behind-the-scenes stories from *American Made*.

- 6 Art Crawl (0-2)**
Wednesday, October 18, November 15 | 10:00–11:15 a.m.
Free to Members or with Museum admission

Art Crawl is an early childhood program for infants and their caregivers. Bring your babies into the galleries and explore works of art through song, movement, and touch materials. Siblings, friends, and family members of any age are welcomed to join in the fun! Check our online calendar for themes.



- 7 Ofrenda: Juan O'Gorman and a Legacy of Muralism**
Tuesday, October 24–Sunday, November 5
Free with Museum admission

For Día de los Muertos, SAMA staff are collaborating with the Universidad Nacional Autónoma de México (UNAM) to build an altar in honor of Juan O'Gorman, the Mexican artist and architect who created the epic mosaic mural *Confluence of Civilizations in the Americas* for Hemisfair '68.

- 8 Friends of SAMA: Curator Talk with Regina Palm**
Wednesday, November 8 | 6:00–7:30 p.m.
Free for Contributor, Patron, and Circle Members only

Join Regina Palm, Curatorial Fellow for American Art, as she shares highlights from *American Made*. Enjoy wine and light bites prior to the talk. Limited capacity. Registration required.



- 9 Lecture: Envisioning Blackness with Lisa Farrington**
Tuesday, December 5 | 6:00–7:00 p.m.
Free to Members | \$5 Non-members

American art historian Lisa Farrington explores negritude, the Harlem Renaissance, and social realism in the art of Elizabeth Catlett, Allan R. Crite, and Loïs Mailou Jones, whose work is featured in the special exhibition *American Made*.

- 10 Holiday Museum Market with Family Fun**
Saturday, December 9 | 10:00 a.m.–4:00 p.m.
Free to all

Visit our holiday market for unique finds from local artisans and enjoy a fun-filled day of activities for the family, including artmaking, live music, and more.

HOLIDAY HOURS

Thanksgiving:	Closed
Christmas Eve:	Open 10:00 a.m.–3:00 p.m.
Christmas Day:	Closed
New Year's Eve:	Open 10:00 a.m.–3:00 p.m.
New Year's Day:	Closed

SPONSOR SUPPORT

Lectures and Artist Conversations are made possible by generous support from the Louis A. and Frances B. Wagner Lecture Fund. Family Programs have been generously underwritten by the Faye L. and William L. Cowden Charitable Foundation.

Mark Your Calendar



Movie Night +

A screening of *Selena* and performance by the Guadalupe Dance Company | October 6



Art and Play

Playdates: Crafting the American Spirit | November 8



African American Art History

Lecture by art historian Lisa Farrington | December 5



San Antonio
Museum
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Left: Elizabeth Catlett (African American, 1915-2012). *Seated Woman* (detail), circa 1961-71, bronze with green patina and mahogany base. Courtesy of the Thomas H. and Diane DeMell Jacobsen PhD Foundation.

Ready, Set, Shop!

Online or In-store | www.samuseum.org/shop

1. Beaded Flower Barrette

Make heads turn with one of these gorgeous hair accessories. Handmade with tiny glass beads by artisans in Guatemala.



2. Alebrijes

These delightful hand-carved and painted Mexican folk art sculptures of fantastical creatures are sure to raise spirits during your Día de los Muertos festivities.



3. Vintage Silver Earrings

Be fiesta-ready with these Moose Pablos vintage Mexican hen earrings. Made with 925 sterling silver.



Holiday Museum Market + Family Fun

Saturday, December 9

10:00 a.m.–4:00 p.m. | Free

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