

Shaping Light

6 | Up Next



Acquisitions

8 | New & Noted



WINTER | 2025

# ARTNOW

San Antonio Museum of Art



# Anatomy of...

## [Portrait of a Woman]

---

**Where to Find It:** First Floor, Roman Gallery

**Curator:** Lynley McAlpine, Associate Curator of Provenance Research

### Who is depicted in this portrait?

We do not know exactly who she was, but we do know that she was wealthy or prominent enough for a skilled artist to sculpt her in expensive marble. Her portrait might have been displayed in the family home or, if she was a member of the imperial family or another public benefactor, in a public space.

---

### Why is her hair so tall?

This hairstyle is frequently seen on women's portraits from the late first and early second centuries AD. Her tower of curls resembles the diadems or crowns worn by Roman goddesses and empresses, giving the impression that the subject is similarly powerful and important. It also shows that she was rich enough to have a truly expert stylist—probably enslaved—in her household.

---

### Is she wearing a wig?

No, this style could be achieved with a woman's real hair. While ancient Romans did have curling irons, they did not have hairspray. To keep an elaborate coiffure like this in place, a talented hairstylist would have used a needle and thread to sew the structure together.

### Why does she look so annoyed?

Evidently, Roman women did not usually ask sculptors to omit signs of aging from their portraits. Indications of maturity, as well as a stern, unapproachable expression, communicated to viewers that this woman was an authoritative, respectable matriarch.



### Has this portrait been restored?

The portrait belonged to the famous collection of the English Marquess of Lansdowne in the eighteenth century, at a time when it was fashionable to restore ancient art to look almost brand new. Much of the portrait is original, but the nose, curls at the peak of the hair, and shoulders are restorations.

*Portrait of a Woman*, Roman, early 2nd century, Marble, h. 29 5/8 in. (75.2 cm); w. 17 15/16 in. (45.6 cm); d. 11 11/16 in. (29.7 cm), San Antonio Museum of Art, gift of Gilbert M. Denman, Jr., 86.134.99

2024-2025  
BOARD of TRUSTEES

VOTING TRUSTEES

- Wendy Weil Atwell
- Martha Sellars Avant
- Jorge del Alamo
- Thomas Edson
- Chave Gonzaba
- Marie Halff
- Jason K. Harris
- Edward A. Hart, Chair
- Cecilia E. Herrera
- Karen H. Herrmann
- Lamont A. Jefferson, Vice Chair
- Emily M. Jones
- Jennifer R. Kelley
- Rosario Laird
- May Lam
- Carolina Roberts Lewis
- Kim Lewis
- Jane H. Macon
- Rachel Brown Mannix
- Katherine Moore McAllen
- Prentice Huntington Miller
- Bruce Mitchell
- Dacia Napier
- Roxana M. Richardson, Secretary
- Elizabeth McAllen Roberts
- Harriett Romo
- Sichan Siv
- Sidney Swearingen

LIFE TRUSTEES

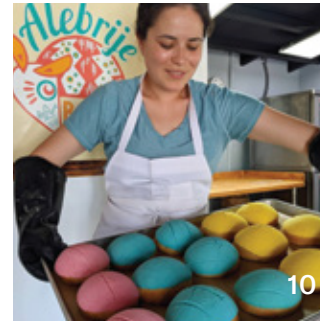
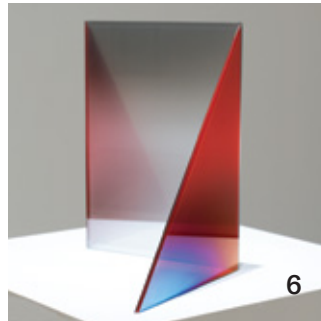
- Emory Hamilton
- Rose Marie Hendry
- Karen Hixon
- Claudia Huntington
- Banks M. Smith

HONORARY TRUSTEES

- Héctor Rivero Borrell
- Robert Hammond
- Toby O'Connor
- Nelson A. Rockefeller Jr.
- William Scanlan Jr.

EX OFFICIO TRUSTEES

- Emily Ballew Neff, PhD

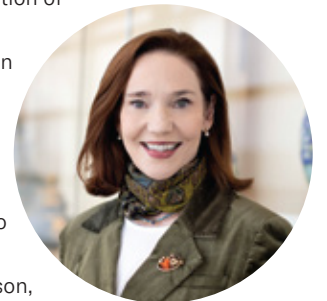


## Table of Contents

- 4 Envisioning the Hindu Divine: Expanding Darshan and Manjari Sharma
- 6 Up Next
- 7 Artworks
- 8 New and Noted
- 9 Calendar
- 10 Keeping Up with Jones Ave.
- 11 Donors

## From the Kelso Director's Office

The San Antonio Museum of Art's claim to worldwide fame derives, in part, from its distinguished collection of Latin American art. Few people know that in 1998 SAMA opened the first center in the United States dedicated to the study and presentation of Latin American art: the Nelson A. Rockefeller Center for Latin American Art, so-named for the former vice president and New York governor who tirelessly championed Mexico's rich contributions to world culture, including popular art (*arte popular*).



The person who made this possible, Ann Rockefeller Roberts, passed away in December 2024. Her philanthropic example sets the bar high in any museum context, and I encourage you to read a tribute to her lasting legacy on page 8. SAMA sends its condolences to the Rockefeller family, including her son Joseph Pierson and daughters Clare Pierson and Rachel Gumina. Sadly, her daughter, Mary Louise Pierson, who attended the Rockefeller Center opening at SAMA, passed away last summer.

Asian art is another star in the artistic constellation that is SAMA, and this spring we mark its importance with the arrival of the new Coates-Cowden-Brown Associate Curator of Asian Art, Mai Yamaguchi, and the opening of our first major show of Indian art, *Envisioning the Hindu Divine: Expanding Darshan and Manjari Sharma*. The exhibition brings together some forty historical sculptures of Hindu deities from India and Southeast Asia with nine monumental photographs by the global art star, Manjari Sharma. In this current world overflowing with AI-generated content, Sharma takes the opposite approach. She identifies the person inhabiting the deity and creates the clothing, scenery, objects, and otherworldly elements to construct an elaborately staged theatrical event that is then photographed. Thus, she brings a lens of contemporary relevance to a millenniums-old world religion and re-introduces us to the stories of such Hindu gods as Ganesha, Shiva, and Vishnu through the most vivid, spectacular ways imaginable. Mai will be officially on board at SAMA for the opening festivities, and we encourage you to come meet her as we celebrate Asian art at SAMA.

We wish you the happiest of new years and hope that you will share it with us at SAMA!

Emily Ballew Neff, PhD

The Kelso Director

**Cover:** Manjari Sharma (b. Mumbai, India, lives and works in California), *Maa Saraswati*, From the *Darshan* Series, 2013, Archival inkjet print in brass-embossed frame, Collection of the Birmingham Museum of Art; Museum purchase, 2020.48.4 a-b. Photography credit: Manjari Sharma. © Manjari Sharma

**Cover Above Left:** Larry Bell, *Triolith (Poppy/Hibiscus) A*, 2020. Laminated glass coated with Inconel, 12 x 24 x 12 in., Larry Bell Studio, Courtesy of the artist and Anthony Meier, Mill Valley.

**Above Center:** *Jar in the form of a potato*, Chimú-Inca, 1476-1532, Blackware, height: 7 in. (17.8 cm); width: 6 1/2 in. (16.5 cm); depth: 5 1/4 in. (13.3 cm), San Antonio Museum of Art, gift of Robert and Amy Niederhauser, 2024.17.3

ARTNOW

MEMBERS MAGAZINE

EDITOR: Elda Silva

MANAGING EDITOR: Tatiana Herrera-Schneider

CONTRIBUTING WRITER: Lindsay Rymers

DESIGNER: Robert Salinas

PHOTOGRAPHS: Kat Carey, Adriana Gomez Del Campo, Alayna Barrett Fox, Joel Salcido, Ansen Seale, Felicia Sealey-Blue Marie Photography, Nathan Sokul, Peggy Tenison



San Antonio  
Museum  
of Art

# ENVISIONING THE HINDU DIVINE

Expanding Darshan and Manjari Sharma

March 7–July 6, 2025 | Cowden Gallery



**AS A CHILD GROWING UP IN MUMBAI**, and later as an adult, artist Manjari Sharma visited temples where she saw countless sculptures and paintings of Hindu deities, but no photographs.

“I thought to myself, ‘Well, it’s interesting,’ because ultimately a sculpture or a painting is an artist’s idea of that deity,” Sharma said in a video artist statement. “Using all the illustrations and these beautiful paintings and renderings that I’d seen over the years, I decided to go ahead and create a photograph from scratch.”

In 2011, the artist launched a multiyear, crowdfunded project that resulted in *Darshan*, a series of large-scale color photographs created with models and elaborate sets.

*Envisioning the Hindu Divine: Expanding Darshan and Manjari Sharma*, an exhibition organized by the Birmingham Museum of Art in Alabama, brings together forty historical objects drawn from the museum's South and Southeast Asian collection with Sharma's images. Together, these works are an introduction to nine of the most significant deities in the Hindu pantheon, some of which are also revered in the Buddhist and Jain traditions. The exhibition is also intended to serve as a gateway to *darshan*.

Darshan means "viewing" in Sanskrit, an ancient language of India. The term refers to the experience of seeing and being seen by the divine, a profound connection between deity and devotee that takes place through the medium of an image.

Based in Pasadena, California, Sharma makes work rooted in portraiture and addresses issues of identity, multiculturalism, and personal mythology. Through the *Darshan* series, her aim was to photographically recreate the experience of encountering the deities in temple settings.

Each photograph depicts an individual god or goddess: Ganesha, lord of beginnings; Lakshmi, goddess of abundance; Vishnu, the divine king; Hanuman, patron of athletes; Brahma, the supreme creator; Saraswati, goddess of wisdom, learning, speech, music, and the arts; Durga, the all-powerful; Kali, goddess of time; and Shiva, the purifier.

The project required a large team of collaborators, including the models (hand-picked by Sharma to portray the deities), makeup artists, costume designers, and a crew to build diorama-like environments. (Sharma's lead collaborators are credited in the exhibition.) Specific traits identify each deity—physical features, like hairstyles, skin tones, number of arms, and, in Shiva's case, a third eye; attributes, such as the crowns and jewelry they wear and objects they carry; the postures they assume and gestures they make; and their animal companions.

Perhaps the most widely recognized of the nine deities in the exhibition is elephant-headed Ganesha. In Sharma's photograph, the paunchy god is depicted sitting on a golden throne wearing a jeweled crown, golden-yellow *dhoti* (loincloth), a green sash, and a light purple cape. His unlikely *vahana* (animal-vehicle), a rat, is seated at his feet, offering Ganesha a *laddu*—one of the deity's favorite sweets. Saraswati is dressed in a white sari typical of the goddess. In addition to a crown, she wears gold ear cuffs above her earrings, indicative of her role as goddess of music and wisdom. With the hands of her two inner arms, she is playing a *vina*, a long-necked lute.

The photographs were all created without digital manipulation. All the objects, costumes, and scenery visible in the images were present when photographed. For example, the coins cascading from Lakshmi's palm were suspended with strings.

The exhibition catalogue will be available for purchase in-store at the Museum Shop or online at [www.samuseum.org/shop](http://www.samuseum.org/shop).

This exhibition was organized by the Birmingham Museum of Art.

In San Antonio, *Envisioning the Hindu Divine: Expanding Darshan and Manjari Sharma* is generously supported by the John R. & Greli N. Less Charitable Trust. Additional funding comes from the E. Rhodes and Leona B. Carpenter Foundation.



**Left:** Manjari Sharma, (b. Mumbai, India, lives and works in California), *Maa Laxmi*, From the *Darshan* Series, 2011, Archival inkjet print in brass-embossed frame, Collection of the Birmingham Museum of Art; Museum purchase, 2020.48.2a-b, Photography credit: Manjari Sharma, © Manjari Sharma

**Right:** Manjari Sharma (b. Mumbai, India, lives and works in California), *Lord Hanuman*, From the *Darshan* Series, 2011, Archival inkjet print in brass-embossed frame, Collection of the Birmingham Museum of Art; Museum purchase, 2020.48.7a-b, Photography credit: Manjari Sharma, © Manjari Sharma

**Bottom Right:** Unidentified artists who worked in Thailand, *Dancing/Flying Hanuman with a Baton*, Early 20th century, Rattanakosin period (1782–1932), Cast bronze, Collection of the Birmingham Museum of Art; Gift of Robert Utterback, Sr. in memory of his mother, Katherine Flournoy Utterback, 1989.152.5, Photography credit: Carmen Gonzalez Fraile

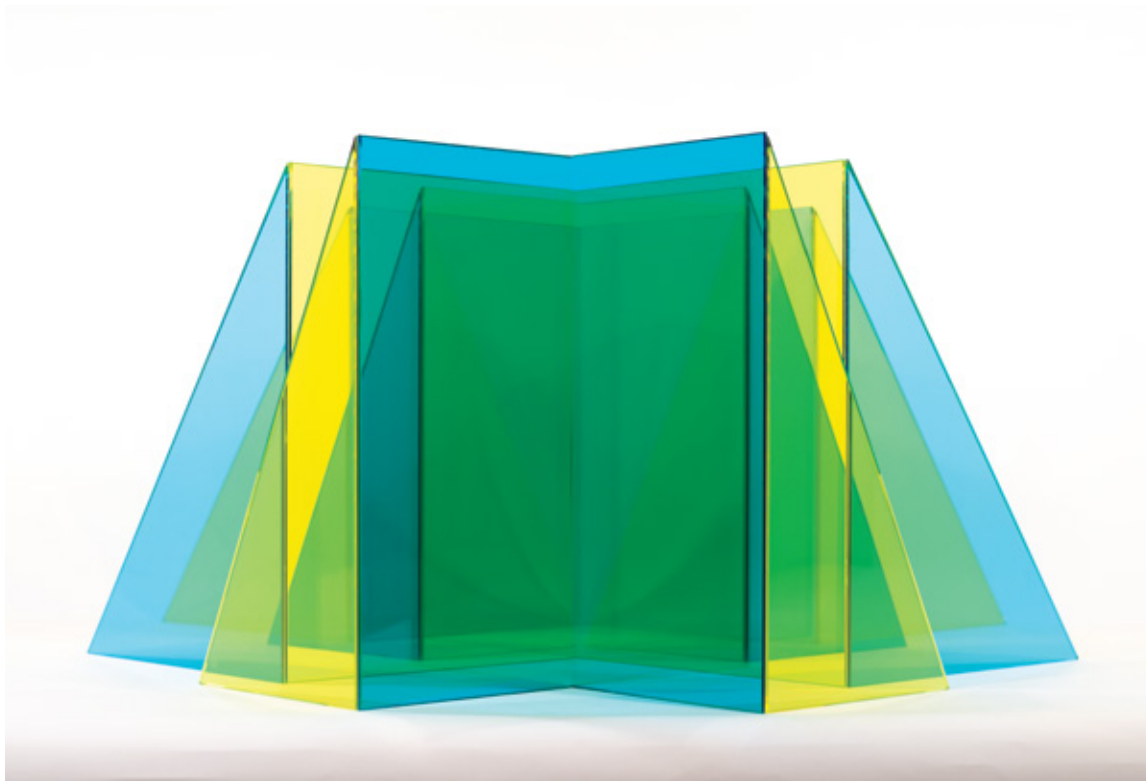
## KNOW MORE

**Meeting Some Gods: Contemporary and Classic Visions of Hinduism, a Lecture with Katherine Anne Paul**

Friday, March 7 | 6:00–7:00 p.m.

Non-members: \$5 | Members: free

## Shaping Light



➤ **LARRY BELL: IMPROVISATIONS** celebrates the artistic achievements of one of the most influential and renowned artists who emerged from the Los Angeles art scene in the 1960s. An experimental artist from the start, Larry Bell, born in Chicago in 1939, has dedicated his career to exploring themes of light and surface by transforming industrial materials into physical realities. The exhibition, originated by Phoenix Art Museum, includes works created between 1969 and 2024 in various media, ranging from intimately scaled collages to Bell's signature floating glass cubes and monumental glass wall installations. The selected works demonstrate Bell's ongoing innovations with industrial materials and processes.

In the 1960s, Bell discovered a vacuum deposition technique using a tank, or chamber, that allowed him to transfer thin film deposits onto glass panes. The resulting sculptures and installations enhance the elusiveness of space by allowing light to pass through and feature metallic coatings that create subtle optical shifts. Bell has since been using light as his medium to focus on how different surfaces reflect, absorb, and transmit light.

Visitors may recall that during the 2023 exhibition *Still Brewing Art* a collections care area demonstrated how Museum staff examine objects to inform conservation, storage, and display. *The Dilemma of Griffin's Cat*, a large-scale installation that SAMA commissioned Bell to create for the Museum's grand opening in 1981, was one of those artworks. The artist and representatives from his studio traveled to SAMA and consulted with our team. *Larry Bell: Improvisations* presents an exciting opportunity to collaborate with the Bell studio to install the work again in a new iteration.

*Larry Bell: Improvisations* is organized by Phoenix Art Museum and curated by Rachel Sadvary Zebro, associate curator of collections at Phoenix Art Museum.



### Larry Bell: Improvisations

August 29, 2025–January 4, 2026  
Cowden Gallery

**Above Left:** Larry Bell, *Yellow System #1*, 2023. Laminated glass. Larry Bell Studio, Photo by Desiree Manville.

**Above Right and TOC:** Larry Bell, *Triolith (Sea Salt / Red Poppy) D*, 2021. Laminated glass coated with Inconel, SiO and quartz. Larry Bell Studio, Courtesy of the artist and Anthony Meier, Mill Valley. Installation view of *Larry Bell: Improvisations*, 2024, Phoenix Art Museum. Photo: Airi Katsuta

**Bottom:** Larry Bell (right) oversees the installation of *The Dilemma of Griffin's Cat* at SAMA in 1981. © Larry Bell

# Artworks

## Five Unglamorous But Very Important (and Surprisingly Interesting) Things That SAMA Staff Do to Maintain Artworks That You Probably Never Thought About

A lot of things happen behind-the-scenes at SAMA to make sure artworks in storage and on display are preserved, protected, and look their best that may have never crossed your mind. From changing lightbulbs in the galleries to dusting the sculpture—hello, Marcus Aurelius—to cleaning those very sharp samurai swords, the registration, collections, and exhibits staff is responsible for many of these duties. Director of Registration and Collections Heather Fulton gave us the lowdown on how some of these not-so-simple, everyday tasks get done.

### **There's dusting to do at a Museum, just like there is at home, only much more—and much more carefully!**

There are approximately 2,500 objects on display in the permanent collection galleries. We try to dust the sculpture every six months, but sometimes we do it more often or as needed. Our collections department is trained to do this using static dusters, clean natural bristle brushes, and sometimes our Nilfisk vacuum, a dedicated conservation grade vacuum. We use screens to diffuse the suction across delicate surfaces and never directly touch the vacuum to a piece of art.

### **To keep the centuries-old samurai swords in SAMA's collection in the best possible condition, it is necessary to clean them every four months. It's a multi-step process that begins and ends with a bow.**

The Japanese swords in our collection are made of high-quality carbon steel, which is prone to rust. It is best to clean the swords every twelve weeks. A local Japanese sword specialist trained the collections staff on how to clean the swords. The training session was filmed, and each year the team reviews the video at their annual art handling refresher course in the fall. Before handling any blade, it is essential to remove your watch and any pieces of jewelry, as it is possible that these may come into contact with the blade and scratch it. The first and last steps of the cleaning process are the same: a bow of respect to the blade and those who have cared for and maintained the swords through the centuries for us to enjoy today.

**When it comes to polishing the silver objects in the collection, less is more and brighter is not always better.** SAMA has about 3,000 silver objects in its permanent collection, but less than 200 are on view. The silver objects in our collection are only polished prior to installation, if needed. Each time silver is polished, you are not just removing the tarnish but removing a minute layer of silver as well, so the less you need to polish it the better. We also have objects with decorative elements that require a bit of patina, and we do not want to over clean them. It is best to try and prevent tarnish by using tarnish-inhibiting products like silver paper or tarnish inhibitor sheets. The formation of tarnish inside display cases can be minimized by using desiccated silica gel to keep the relative humidity low and activated charcoal to remove tarnishing gases. For storage, we place objects in sealed polyethylene bags, and put them inside storage cabinets constructed to maintain a stable environment. When we do clean silver, we use a handmade solution of precipitated chalk and water that we gently apply to the surface since any type of cleaning will leave scratching.

**All the photographs you see in the Museum's online collection database or in publications have to come from somewhere, and that somewhere is the Museum's registration and collections department. Staff photograph about 1,000 objects a year.** It is a best practice, when accessioning an object into the collection, to take multiple photographs of the object to record its appearance and current condition. These images are called ID shots and are not necessarily taken by professional photographers or in a studio. When an object is illustrated in a publication, a high-resolution photograph is taken by a professional photographer and if possible, this is done in our photography studio. When Alayna Barrett Fox, our assistant registrar for photographic services, gets a request for a hi-res image, she will determine what type of expertise is needed to shoot that particular object. For instance, highly reflective objects like silver are very hard to shoot, so Alayna, a professional photographer herself, will schedule a photographer with this skill. Digitizing SAMA's permanent collection is an ongoing process that was only just standardized in 2018 with the help of a three-year National Endowment for the Humanities grant. We make the images available for viewing and research on SAMA's website through eMuseum, a searchable database. Currently, about 20 percent of our collection is on eMuseum, and we plan to add images of a thousand more objects each year. Visit [sanantonio.emuseum.com](http://sanantonio.emuseum.com) to explore the collection.

### **Art should be seen in the best possible light—literally. The Museum's exhibits staff makes sure it is.**

All the members of our exhibits team can change the lights in the galleries, but Ramon Martin is our lighting specialist and has industry-specific training and knowledge of our systems. The Museum has converted 90 percent of the gallery bulbs to LED from incandescent and fluorescent. Ramon checks the galleries weekly and prefers to change the lights on Mondays when the Museum is closed to the public. He must use an electric lift to reach the tracks in almost all the galleries, and this is not safe with people walking around him. When lighting art, Ramon makes sure that the light levels are appropriate for the medium of the object. For instance, works on paper should only be exposed to 3-5 lux, while an acrylic painting on canvas can take 25 or more lux. Ramon also works with the curators to achieve their specific lighting goals. (Note: Lux is a unit of measurement for light level intensity.)



**Top:** Art preparator Miles Payne uses a soft brush to clean an earthenware figure from the Jalisco region of Mexico.

**Center:** Registrar Alayna Barrett Fox holds color and white balance cards in front of an armorial hanging for a photographer to ensure accurate color reproduction.

**Bottom:** Art preparator and lighting specialist Ramon Martin changes a light in the Egyptian gallery.

# New and Noted

## New Acquisitions

Sixteen new artworks recently joined SAMA's permanent collection, including five vessels from cultures of the ancient Andes, a Huichol/Wixárika woman's embroidered costume and basketry hat, photography, prints, and paintings.

"This year's acquisitions represent an exciting and dynamic expansion of our collection," said Emily Ballew Neff, The Kelso Director at SAMA.

San Antonians may recognize the subject of Jesse Treviño's *El Alameda*, a photorealistic depiction of the iconic theater on Houston Street. The Alameda promoted Mexican American culture and was the city's first desegregated venue. The artist, who passed away in 2023, recalled, "The year I painted it, it seemed like no one cared about it. That's why I painted it."



Highlights also include *Jaguar Guardian*, a vibrant multimedia work by Patrick Martinez. The Los Angeles-based artist uses layers of materials to create his unique landscape paintings and brings together modern and Mesoamerican imagery. The use of tile work and the jaguar motif in the painting make this work a great companion to SAMA's *Urrutia Arch*.



**Left and Cover** (detail): Jesse Treviño, American, 1946–2023, *El Alameda*, 1980, Acrylic on canvas, 84 × 54 in. (213.4 × 137.2 cm), San Antonio Museum of Art, gift of Ernest and Aimée Bromley, 2024.15 © Estate of Jesse Treviño

**Bottom Left:** Patrick Martinez, American, born 1980, *Jaguar Guardian*, 2024, Stucco, neon, mean streak, ceramic, acrylic paint, spray paint, latex house paint, banner tarp, rope, stucco patch, ceramic tile, tile adhesive on panel, 60 × 120 × 5 in. (152.4 × 304.8 × 12.7 cm), San Antonio Museum of Art, purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2024.12 © Patrick Martinez, Image courtesy of Charlie James Gallery

**Center:** *Heart Scarab*, Egyptian, ca. 1295–1186 BC, Grey steatite, h. 2 3/16 in. (5.6 cm); w. 1 3/8 in. (3.5 cm); d. 3/4 in. (1.9 cm), Museum Purchase: Stark-Willson Collection, 86.138.617

## Welcome Mai

SAMA is pleased to welcome Mai Yamaguchi as the Museum's new Coates-Cowden-Brown Associate Curator of Asian Art. Yamaguchi joins us from the Minneapolis Institute of Art where she served as the Andew W. Mellon Assistant Curator of Japanese and Korean Art from 2021–2025. She will start her new role on March 3, 2025.



Photo by Dan Dennehy, Minneapolis Institute of Art

## In the Books

Lynley McAlpine, SAMA's Associate Curator of Provenance Research, contributed to two recently published books. McAlpine coauthored *Roman Decorative Stone Collections in the Kelsey Museum of Archaeology*, which focuses on archaeological contexts and biographies of Roman stones from their original use to their eventual display in the Kelsey at the University of Michigan. She also wrote entries for the catalogue accompanying *The Legacy of Vesuvius: Bourbon Discoveries in the Bay of Naples*, a major exhibition at the Meadows Museum in Dallas.



## ICYMI

Do you follow SAMA on Instagram? Look back at our feed to see *Close Up & In Focus*, a limited video series where we get up close and personal with small objects and artworks from the Museum's permanent collection, including an Egyptian heart scarab and a bronze griffin that once adorned a cauldron in ancient Greece. The entire series will also be available on YouTube beginning February 12.



## In Memoriam:

### Ann Rockefeller Roberts

In December 2024, Ann Rockefeller Roberts passed away, leaving a lasting legacy through her contributions to the San Antonio Museum of Art and her dedication to preserving Indigenous art traditions.



Following Nelson Rockefeller's death in 1979, Roberts acquired approximately 3,500 pieces of Mexican popular art from his collection, carefully curated them, and generously donated them to both the San Antonio Museum of Art and the Mexican Museum in San Francisco. Her vision helped establish the Nelson A. Rockefeller Center for Latin American Art at SAMA—the first center in the US dedicated to the study and exhibition of Latin American art.

In looking for homes for her father's collection, Roberts's goal was to make Mexican cultural objects available to the broad public in cities where communities have connections to Mexico's heritage. Writing in 1990 about her museum donations, Roberts noted that at these institutions, "North Americans can see the richness of Mexican culture through her folk arts, and Mexican Americans can see their own abundant Spanish and Indian folk heritage fully honored." Such city leaders in San Antonio as then-Chair of SAMA, Edith McAllister, Board member Patsy Steves, and then-Mayor Henry Cisneros, played an important role in making the case for San Antonio as the ideal recipient of Rockefeller philanthropy.

As a result of Roberts's work, SAMA today stewards one of the nation's premier collections of Mexican popular art. Rockefeller's collecting was informed by his conversations with significant cultural figures such as modernist painter Roberto Montenegro and Rene d'Harnoncourt; as such, the collection is rooted in the dynamic milieu of Mexico's post-Revolution art world. Key objects were exhibited at the Museum of Modern Art in New York in the early landmark exhibition *Twenty Centuries of Mexican Art* in 1940, playing a foundational role in shaping how audiences in the United States understood Mexico's art. Most importantly, the collection is an archive of the history of creative practice in Mexico, preserving examples of traditions that are, in many cases, no longer practiced today.

Reflecting on her father's love for Mexico's popular art, Roberts noted, "He could [...] see that it is in the nature of the cycles of life to repeat themselves and that folk artists recreate each new birth, life, or death through their art. In this way, the folk arts allow us to renew our own experience and understand the uniqueness of each human passage." SAMA is proud to steward this collection of objects intimately tied to human experience, and we gratefully thank Roberts for her expansive work to make them an indispensable part of San Antonio's cultural life.



San Antonio  
Museum  
of Art

# CALENDAR

## February-April 2025

For a full list of programs and events and to register, please visit [samuseum.org/events](http://samuseum.org/events).



**Special Exhibition Tour: Envisioning the Hindu Divine**  
Tuesdays, March 7–July 6, 2025 | 4:30–5:30 p.m.  
Sundays, March 7–July 6, 2025 | 1:00–2:00 p.m.  
Free with Museum admission

Enjoy a guided tour of SAMA's special exhibition, *Envisioning the Hindu Divine*.

**Off the Wall Tours**  
Tuesdays | 5:30–6:30 p.m.  
Free with Museum admission

From teeny tiny treasures to depictions of formidable women, hear the stories behind some of SAMA's most captivating artworks. Check our online calendar for themes.

**Member Mixer**  
Saturday, February 8 | 10:00–11:30 a.m.  
Free to Members

Mix and mingle with fellow Museum members over coffee, pastries, and artmaking. Then, explore *The Exquisite Art of Shibata Zeshin: Lacquerwares and Paintings* in the Japanese gallery.



**Kids' Studio** (0–5 and their caregivers)  
Second Wednesdays | February 12, April 9 | 10:00–11:15 a.m.  
Free to Members or with Museum admission

Come curious and leave inspired through sensory storytelling, interactive art activities, and imaginative thinking. Siblings, friends, and family of any age are welcomed to join!

**Romance & Ruin: Valentine's Day at SAMA**  
Friday, February 14 | 5:30–6:30 p.m.  
\$30 Members | \$35 non-members



Whether you love love or give Cupid the side-eye, we've got you covered this Valentine's Day with a special evening that includes wine, artmaking, and your choice of one of two themed tours. Join the Romance tour to hear swoon-worthy love stories behind artworks in SAMA's collection or opt for the Ruin tour for dishy tales of love gone wrong.

**Film: Carving the Divine: Buddhist Sculptors of Japan**  
Tuesday, February 18 | 6:00 p.m.  
Free with Museum admission

Written and directed by Yujiro Seki, this documentary (98 min.) offers a rare look into a 1,400-year-old tradition and the practitioners struggling to preserve its legacy in a rapidly changing Japan.



**Member Preview: Envisioning the Hindu Divine**  
Friday, March 7 | 10:00–11:30 a.m.  
Free to Members



Members see it first! Enjoy coffee and Indian treats, and then be one of the first to see the Museum's new special exhibition. Docents will be in the Cowden Gallery to answer questions and offer insights about the contemporary and ancient works on view.

**Lecture: Meeting Some Gods: Contemporary and Classic Visions of Hinduism**  
Friday, March 7 | 6:00–7:00 p.m.  
Free to Members | \$5 for non-members

Katherine Anne Paul, curator of Asian art at the Birmingham Museum of Art, will present an illustrated lecture discussing Manjari Sharma's spectacular images of Hindu deities in conversation with older portraits from the collections of the BMA and SAMA.

**Free Spring Break Family Day**  
Tuesday, March 11 | Art activities 10:00 a.m.–3:00 p.m.  
Free admission 10:00 a.m.–7:00 p.m.

Celebrate the art and culture of Hindu traditions with activities for all ages. Enjoy artmaking, storytelling, performances, themed tours, and more!

**ReCollections**  
Friday, April 4 | 11:00 a.m.–1:00 p.m.  
Free to all | Registration required

ReCollections delivers art museum experiences to the community of people living with Alzheimer's and related dementias, as well as their families and caregivers. Sessions include facilitated conversations inspired by artworks in the Museum's collection followed by artmaking.



**Still Brewing Art**  
Friday, April 11 | 6:00–8:00 p.m.  
Free with Museum admission

Celebrate the Museum's historic roots as the Lone Star Brewery with an evening of live music, bar games, themed gallery tours, art activities, and a vendor market (4:00–8:00 p.m.). Cash bar and bites for purchase.

### Sponsors

First Tuesday programming and Bexar County Residents Free General Admission Hours Tuesdays, 4:00–7:00 p.m., are underwritten by Art Bridges Foundation.



# Keeping Up with Jones Ave.

Finds and Curiosities in Walking or Biking Distance of the Museum



## 1. MING'S CAFE - 0.3 miles

914 E. Elmira, Suite 103  
mingsthing.com

Fans of Ming's now have more to love. In the fall, the Asian comfort-food fave announced an expansion of its Midtown location with sister concept Ming's Café taking over the spot next door formerly occupied by Squeezers Juice Bar. While Ming's continues to serve up made-to-order steamed buns and rice and noodle bowls, the café is doing its own thing, offering Vietnamese bahn mi and Japanese sandos with ready-made options for guests on the go. Among the latter, the savory selection includes fried chicken, shrimp tempura, and classic egg. On the sweet side, there's strawberry and cream and banana, peanut butter, and honey. Sips include Thai, taro, and matcha milk tea with boba.

## 2. THE FAIR GOODS - 0.4 miles

203 8th St.  
instagram.com/thefairgoods

Located inside Make Ready Market, the Fair Goods is an infinitely browsable gift shop specializing in all things local and Texas-themed. Among the eclectic selections, customers can find ceramics by Agave Muerto Clay, handmade coconut soy wax candles by Wila & Co., leather goods by Broken Axe Leather Co., polymer clay earrings by Artsyloveydovey, and apparel by Defiant Boutique and Sendero Provisions Co. "We're all about sustainable shopping and local business," said owner Martin Garcia. "We also want to provide our customer base with something different, so we're always looking for that product that I think will wow someone." Smaller items include keychains, stickers, koozies, and trinket trays.

## 3. SON OF A SAILOR - 1.5 miles

904 Nolan St.  
sonofasailor.co

Jessica Knopp says her spouse Billy is "the best gift-giver I know." The husband-and-wife design team founded Son of a Sailor, their studio and storefront, on that concept. "It's things that we love to give our friends and family," Jessica said. The Knopps, who started their business in Austin, moved to San Antonio almost two years ago. They make their broad line of leather accessories and 14K gold-filled and sterling silver jewelry on site. The shop also carries an array of design-led products. Popular items include their Southwest-inspired bottle openers, animal-shaped pocketknives, and Frida earrings with hand-forged pendants in three organic shapes. If you're wondering about the shop's name, it's a tongue-in-cheek nod to Billy's time in the Navy. "We laugh because since he was a sailor, this is our son," Jessica said. "It's our child."

## 4. ALEBRIJE BAKERY - 1.8 miles

1931 N. New Braunfels Ave. | 210.551.1771  
alebrijesa.com

Alebrije Bakery recently celebrated the third anniversary of its brick-and-mortar location in Government Hill, a former warehouse that chef Chris Mendez and husband/business partner Claudio Navarro transformed into a cozy café. The light-filled space is decorated with potted plants, Mexican popular art, and a mural featuring bright yellow bricks of butter amid a constellation of pan dulce you can find IRL in a glass case at the counter. The selection of scratch-made treats includes the buttery conchas, deliciously crumbly gingerbread marranitos, and fluffy pink cake that have won the panadería a dedicated following and made it a perennial in best-of roundups. Also on the menu: chilaquiles and tortas made with freshly baked telera bread.

## 5. THE SHOP AT THE SAN ANTONIO MUSEUM OF ART - 0 miles

200 W. Jones Ave. | 210.978.8140  
shop.samuseum.org

Working primarily in sterling silver, Laura Quiñones, the designer and maker behind LauraQ Designs, fabricates her jewelry using traditional techniques. The process she uses to create her poppy earrings and pendants involves carving, soldering, hand forming, and powder coating. The results are charming, one-of-a-kind blooms in vibrant, glossy colors that look as if they've been freshly plucked from a painting. As a bonus, the poppy earrings, which dangle from 2.5 in. sterling hoops, are double-sided and reversible, so each pair can be worn in different mix and match combinations. Stop by the Museum Shop to see LauraQ Designs' botanically-inspired pieces and browse the rest of the shop's jewelry selection.

## 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](mailto:marketing@samuseum.org).

**GIFTS + MEMBERSHIPS**  
October 1, 2023–September 30, 2024

**\$500,000 and above**  
The Brown Foundation, Inc.

**\$250,000 and above**  
Art Bridges Foundation  
City of San Antonio  
Margaret Meador Shackelford Charitable Remainder Trust

**\$100,000 and above**  
Karen Hixon  
Kronkosky Charitable Foundation  
John R. and Greli N. Less Charitable Trust  
Kim Lewis  
Mays Family Foundation  
Toby O'Connor and Barbara O'Connor

**\$50,000 and above**  
Marie Halff  
Emory Hamilton  
Betty Stieren Kelso Foundation  
May Lam and Victor Lam  
Roxana Richardson and Bruce Richardson  
Mary Walker

**\$25,000 and above**  
The Greehey Family Foundation  
Prentice Miller and Gregory Miller  
Myra Stafford Pryor Charitable Trust  
George Weldon Sheffield Fund  
USAA Foundation

**\$10,000 and above**  
Alamo Colleges  
Malú Alvarez  
Anonymous  
Wendy Atwell and William Atwell  
Tyson E. Becker and Katie Sutcliffe Becker  
Estate of Lucrecia A. Bernal-Schneider  
Capital Group  
Creighton Charitable Trust  
Chave Gonzaba and Bill Gonzaba  
Estate of Maria Hanau-Schaumburg  
Candace Humphreys and Michael Humphreys  
Carol Lee Jones Educational and Cultural Fund  
Carla Knobloch  
Marcia and Otto Koehler Foundation  
Rosario Laird  
Dacia Napier and Lanham Napier  
Emily J. Sano & Gilson S. Riecken Charitable Fund  
Daniel J. Sullivan Family Charitable Foundation  
The University of Texas at San Antonio  
Valero

**\$5,000 and above**  
Martha Avant  
Bank of America Charitable Foundation  
Walter Brown and Katherine Brown  
Jorge del Alamo and Dawn del Alamo  
Janet Dicke and James Dicke  
Thomas Edson  
Thomas Gilcrease Foundation  
Ed Hart and Melinda Hart  
The Hart-Sheehy Fund  
Cecilia E. Herrera and Frank Herrera  
Hixon Properties, Inc.  
Claudia Huntington and Marshall Miller  
Lamont Jefferson and Faye Kuo  
Luther King Capital Management  
Elizabeth Lende and Robert Lende  
Katherine McAllen and James McAllen  
Dana McGinnis  
The Harris K. and Lois G. Oppenheimer Foundation  
Corinna Richter and J.B. Richter  
Patricia Romines and Joel Romines  
Harriett Romo and Ricardo Romo  
Rugeley Ferguson Foundation  
Sichan Siv  
Texas A&M University-San Antonio  
Trinity University

**\$2,500 and above**  
The Tracy Avery Foundation  
William Balthrope and Sue Balthrope  
David Berman and Ellen Berman  
Brenda Betts and Robert Wempe  
Jon Daubert and Mindy Daubert  
Jason Harris and Brenda Harris  
Karen and Ronald Herrmann  
Robert Jones and Tina Jones  
Chris Karcher and Karen Keach  
Jane Macon and Laurence Macon  
Rachel B. Mannix and John Mannix  
Bruce Mitchell and Vivienne Mitchell  
Laura Nikas and Aris Nikas  
William Rasco and Lucy Rasco  
Elizabeth Roberts and Barry Roberts  
William Scanlan  
Muriel F. Siebert Foundation

**\$1,000 and Above**  
Lisa Abel  
Cheryl Anderson and Bruce Anderson  
Margaret Anderson and William Crow  
Ruth and Edward Austin Foundation  
Milton Babbitt  
Erin Baker  
S. Barshop Investments, Ltd.  
Trey Bates  
Martha Bazan and Carlos Bazan  
Steven A. Bennett and Elaine M. Schmidt  
Benson Family Fund  
Margaret Boldrick  
Mary Pat Bolner and Michael Bolner  
Judy Branch  
Lois Bready and Joseph Holahan  
Bradford Breuer  
Francesca Bronder and Thomas Bronder  
Barbara Brown and Richard Brown  
Robert K. Brown and Dennis Karbach  
Craig Browning  
Richard Calvert  
Karen Cannan and David Cannan  
Edward "Sonny" Collins and Penelope Speier  
CPKC  
Elinor Du Val and Charles Du Val  
Ruthie Edmondson  
Farm Bureau Bank  
Katy Flato and Ted Flato  
Jeannie Frazier and David Frazier  
Emil Friesenhahn and Augustine Penalver  
Susan Frost and Robert Bunch  
Liz Garza and Antonio Garza  
Thomas Greenwell and William Todd  
Michael Guarino  
Deborah Guerra and Patrick Williamson  
Raphael Guerra and Sandra Guerra  
Anne Hardinge  
Sarah Harte and John Gutzler  
Lindsey Hawkins-Alprin and Clifford Alprin  
Roxana Hayne  
Bruce Hopkins and Sharon Hopkins  
Susan Hunt  
Diane DeMell Jacobsen  
Emily Jones and Brad Jones  
Bradley Kayser and Gemma Kennedy  
Jennifer Kelley  
Leigh Ann King and Greg King  
Bonnie Korbell and John Korbell  
Barbara Kyse  
Louis Lamm  
Kitty Lange and Rich Lange  
Ingrid Lee  
James Letchworth and Kirk Swanson  
The Lifshutz Foundation  
Will Maney  
Cary Marriott and Jim Taylor  
Paul Martin  
Hannah McManus and Jeffery McManus  
Connie McNab and John McNab  
Trece Meuth and Brian Meuth  
Janice Miller and Thomas Belden  
Denise Moore and Kevin Moore  
Bianca Molina and Rodolfo Molina  
Judith Morton  
Linda Nairn  
Emily Neff and Richard Neff  
Allan Paterson and Carolyn Paterson  
Diane Persellin and Robert Persellin  
Luisa Ana Price and Robert Price  
Rhodes Charitable Fund  
Laura Richards  
Megan Robl and Drew Harvard  
The Arch and Stella Rowan Foundation  
Cheri Rubenstein  
Scott Sanders and Isabel Garcia  
William and Salome Scanlan Foundation  
Linda Seeligson  
Nancy Shivers and Robert Shivers  
Dee Silverthorn  
Melissa Varner  
Mark Weinstein and Ellen Weinstein  
George Williams and Barbara Williams  
Patricia Winter-Valdez and Daniel Winter-Valdez  
Sandra Wulfe

**\$500 and above**  
Richard Arredondo  
Ann Ash  
Susana Baird  
Brian Beck  
Lori Bryant and Stewart Bryant  
Travis Bullock  
Caroline Carrington and William Carrington  
Kristen Casey and Rick Casey  
Lupita Castrejón Tijerina and Edmund Tijerina  
Mika Cole and Joe Cole  
John Cornell  
Gwen Cowden  
James Creagan and Gwyn Creagan  
Rosette Davila  
Natalia De La Vega  
Martha Duran and Roberto Duran  
Fernando Feliciano and Joseph Chodash

Dianne Fetchick and Richard Fetchick  
Caroline A. Forgason  
Dean Fredrick  
Frances Garner and James Garner  
Laura Gates  
Toni Goldsmith and Richard Goldsmith  
Natalie Gutierrez and Charles Gutierrez  
Charles Hinger and Jay Beatty  
Harry Halff and Eleanor Halff  
Lynn Horvath and Edward Horvath  
Obinna Isiguzo  
Donald Johnson  
Johnny Clay Johnson  
Dianne Kamolsri  
Kamo Energy, Inc.  
John Kerr and Susan Kerr  
Patricia Krueger and Kenneth Krueger  
Susan LaBrie and Mark LaBrie  
Gerald Lee  
Megan Lippe  
Louella McCamish  
Whitney McCarthy  
Mariah McFadin  
Lynn Meadow  
Susan Mooberry and Gregory Patterson  
Diana Morehouse  
Carolyn Mosmeyer and Lynn Mosmeyer  
Marilou Moursund  
Christopher Novosad and Jordan Willis  
PlainsCapital Bank  
Jessica Pierce and J. David Pierce  
Jessica Powers and Chris Powers  
Patricia Pratchett  
Ethel Runion  
Sonia Rocha and Ronald Rocha  
Elva Ruiz Giving Fund  
Robin Shannon  
Susan Michael Sorensen  
Ann Stevens and Robert Stevens  
Teri Stieren and George Stieren  
Dorothy Torrington and Kenneth Torrington  
Shannon Turner and Jon Turner  
Margaret Walker  
Peggy Walter and Gary Walter  
Margaret Weinblatt and Alan Weinblatt  
Brooke Whittenburg and Dustin Whittenburg  
Karen Lee Zachry

**EXHIBITION FUNDING**  
October 1, 2023–September 30, 2024

**AMERICAN MADE: PAINTINGS AND SCULPTURE FROM THE DEMELL JACOBSEN COLLECTION**  
The Brown Foundation  
Elizabeth Huth Coates Charitable Foundation of 1992

**ÁNGEL RODRÍGUEZ-DÍAZ: THE GODDESS TRIPTYCH REUNITED**  
Art Bridges Foundation

**TEAMLAB: THE WORLD OF IRREVERSIBLE CHANGE**  
Carl & Marilyn Thoma Foundation

**THE AGE OF ARMOR: TREASURES FROM THE HIGGINS ARMORY COLLECTION AT THE WORCESTER ART MUSEUM**  
The Brown Foundation  
Elizabeth Huth Coates Charitable Foundation of 1992

**AMALIA MESA-BAINS: ARCHAEOLOGY OF MEMORY**  
The Brown Foundation  
John R. & Greli N. Less Charitable Trust  
Marcia & Otto Koehler Foundation  
Chave Gonzaba and Bill Gonzaba  
Rosario Laird  
Harriett Romo and Ricardo Romo  
Cecilia Herrera and Frank Herrera

**TRIBUTES**  
October 1, 2023–September 30, 2024

**In Honor of Ben Adams**  
Marie M. Halff

**In Memory of Bill Avant**  
Rosario Laird

**In Memory of Dale F. Dorn**  
Toby I. O'Connor

**In Memory of Claire Golden**  
Stanley Alterman  
Matt Bair

S. Barshop Investments, Ltd.  
Patricia Beveridge  
Lauren Diamond  
Richard E. Goldsmith  
Jeness Gough

Emory A. Hamilton  
Kimberlea Moser  
Toby I. O'Connor  
Stephanie Rickel  
Linda N. Seeligson  
Charlie and Lynn Smith  
Sidney Swearingen  
Three Oak Fund  
John S. Troy  
Rene and Jimmy Wisch Philanthropic Fund of the Dallas Jewish Community Foundation

**In Honor of Annie Labatt**  
SA 100

**In Honor of May and Victor Lam**  
Jo Ann Andera  
Burton Crow and Evelyn Crow

**In Appreciation of Laura Nikas**  
The Steven Bennett Charitable Fund

**In Honor of Emily Sano**  
Luisa Ana W. Price

**In Honor of Margaret Schellenberg and SAMA's docents**  
Fred A. Schellenberg

**In Honor of Christina Torgerson**  
Karen Terleck

**In Honor of Melissa Varner**  
Charles Hinger



# Mark Your Calendar



San Antonio  
Museum  
of Art

200 West Jones Avenue | San Antonio, TX 78215

NONPROFIT ORG  
U.S. POSTAGE  
PAID  
SAN ANTONIO, TX  
PERMIT NO. 2716



## Doc Night

Carving the Divine:  
Buddhist Sculptors of Japan | February 18



## Meeting Some Gods

Lecture by Katherine Anne Paul | March 7



## Free Spring Break Family Day

Family activities + more | March 11

**Above:** Unidentified artists who worked in Tamil Nadu, South India, *Vishnu in the Form of Venugopala, the Flute-Player* (detail), 19th century revival style of the 12th–16th century, Cast bronze, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Emily Bourne Grigsby, AFI.30.2010a-b, Photography credit: Erin Croxton

## STAY IN TOUCH

Follow us on Facebook, X, Instagram,  
YouTube & TikTok



[samuseum.org](http://samuseum.org)

# Ready, Set, Shop!

Online or In-store | [www.samuseum.org/shop](http://www.samuseum.org/shop)



## Rangoli with Stickers Activity Book

Kids can enjoy the traditional Indian art form of rangoli with this sticker book by Modi Toys. It features twelve unique designs with matching numbered sticker sheets to make creating beautiful artworks easy and fun.



## Block Print Bandana

The three sisters behind clothing and home goods collection Ichcha work with artisans in India to produce ethically and eco-consciously made items like this hand block printed bandana which can be worn as a head scarf or neckerchief.



## Kantha Paloma Necklace

Bold and bright, this kantha bead statement necklace was sustainably handmade by women artisans in India. Created with repurposed kantha textiles, each piece is one-of-a-kind.



## Koifish Glasses

Make a splash at your next get-together with this set of four glasses that form a fish when stacked. From head to tail, each tumbler is a distinct part of the fish, allowing guests to easily identify their drinks.