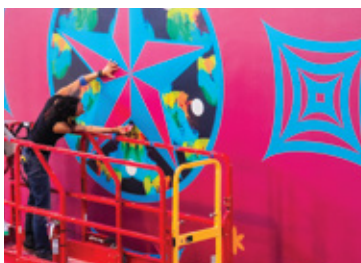


Cheers!

6 | Gateway



Art of the Andes

7 | Up Next



WINTER | 2026

ARTNOW

San Antonio Museum of Art



Anatomy of...

[Square Vase]

Where to Find It: Second Floor, West Tower, Japanese Gallery

Curator: Mai Yamaguchi, Coates-Cowden-Brown Associate Curator of Asian Art

Who was this vessel made by?

This vessel was made by Shōji Hamada, a Japanese potter. He met British ceramist Bernard Leach in 1919 through mutual friend and art critic Sōetsu Yanagi. Hamada, Yanagi, and Leach became proponents of the concept of *mingei*, or “folk craft.” They saw beauty in ordinary, functional objects made by unnamed craftspeople, which stood in contrast to fine arts created by known artists.

What materials were used?

Hamada used clay from Mashiko in Tochigi prefecture, north of Tokyo, where he founded his own kiln. The clay there is rich in silica and iron, making it malleable and fire-resistant yet slightly gritty. The brownish-red glaze, known as a “persimmon glaze” for its color, is produced from finely ground Ashinuma stones, which are rich in iron and locally sourced.



Is the work signed anywhere?

No. In keeping with *mingei* philosophy—the appreciation of the unnamed craftspeople—Hamada did not sign or seal his pottery. He did, however, sign the wooden storage boxes (*tomobako*) that accompany his works.

How was the glaze applied?

Hamada poured glaze over the vessel using a ladle or teapot to create the abstract swirling pattern. He was inspired by slipware pottery, which he had encountered during a trip to England.

Did Hamada’s work influence other artists?

Hamada was greatly influential in Japan and abroad. By establishing a kiln in Mashiko, he attracted ceramists from all over Japan to the area. His lectures in the United States were attended by artists such as Georgia O’Keeffe and Maria Martinez, whose works are currently on view at SAMA in *Canvas to Clay*.

Shōji Hamada (Japanese, 1894–1978), *Square Vase*, 20th century, Glazed stoneware, h. 8 7/8 in. (22.5 cm); w. 6 1/4 in. (15.9 cm); d. 3 1/2 in. (8.9 cm), San Antonio Museum of Art, purchased with the Bessie Timon Asian Art Acquisition Fund, 2011.25.2 © Shōji Hamada

2025-2026
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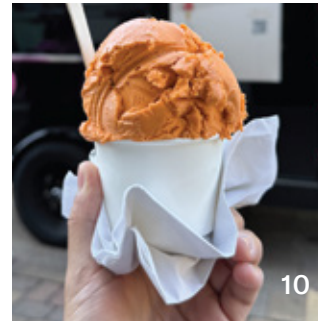


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From the Kelso Director's Office

Many of you have commented positively on the sense of dynamism and vibrancy you have been experiencing at SAMA, and we're grateful for your support.

But just you wait! Four contemporary West African artists will usher us into 2026 with the colorful, multi-sensory exhibition, *New African Masquerades: Artistic Innovations and Collaborations*. Traveling from Douala, Cameroon, to San Antonio, globally recognized artist Hervé Youmbi will be here for a not-to-be-missed talk and screening of his documentary, *Visages de Masques*, on February 6, in advance of the exhibition's opening. This exhibition, the first in twenty years to focus on African art at SAMA, challenges the notion of the "anonymous African artist," as identified on numerous museum labels over centuries. The show brings to life through personal stories and experiences the actual work of masquerade artists who honor ritual and tradition while innovating and collaborating with other makers to create astonishing ensembles for performance. Given San Antonio's own rich tradition of costume and performance, this exhibition will offer interesting synergies and counterpoints as we move into the season of Fiesta.



We are grateful to Bank of America and its dedicated support of SAMA's *Gateway* series, which offers visitors an instant experience with art as they walk into the Great Hall. The second installation in the series, *TIPSY*, by Marisa Morán Jahn, invokes SAMA's origin story as the Lone Star Brewery. The artist then layers cross-cultural traditions of celebration and ritual into a new framework that shows the mural wall tilting on its side, spilling onto the floor, and splashing over a neighboring wall. Shifting perspective literally and figuratively, the installation invites visitors to see the Museum in a new, ever-changing, and dynamic way, that is, if we open ourselves up to it. I hope you will make it a New Year's resolution to do so, as SAMA offers countless meaningful stories about art's ability to share the beauty and complexity of the world we live in.

Happy 2026 and see you in the galleries!

Emily Ballew Neff, PhD

The Kelso Director



Cover: *Kimi* masquerade ensemble in honor of André Sanou's *Qui Dit Mieux?*, 2022 (headpiece by David Sanou in the studio of André Sanou; the maker of the body requests anonymity). Collection of the Fitchburg Art Museum. Photo courtesy of the New Orleans Museum of Art.

MEMBERS MAGAZINE

EDITOR: Elda Silva

MANAGING EDITOR: Tatiana Herrera-Schneider

CONTRIBUTING WRITER: Lindsay Rymers

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PHOTOGRAPHS: Kat Carey, Alayna Barrett Fox, Josh Huskin, Joel Salcido, Ansen Seale, Felicia Sealey-Blue Marie Photography, Peggy Tenison



NEW AFRICAN MASQUERADES



ARTISTIC INNOVATIONS
& COLLABORATIONS



February 28–July 5, 2026 | Cowden Gallery



“ARTIST UNKNOWN.” In many museum exhibitions of African masks, these words appear on the labels or are inscribed in the curatorial records of the works on view. That the identities of African makers are too often unrecorded or unrecognized speaks to a long history of artworks from the continent circulating in contexts where the unique circumstances of individual artists’ lives were not explored and where artists had little say in how their creations were shown.

New African Masquerades: Artistic Innovations and Collaborations is a project that upends those precedents. The exhibition follows the stories of four leading artists who make masquerade ensembles in Africa today: David Sanou (Burkina Faso), Sheku “Goldenfinger” Fofanah (Sierra Leone), Hervé Youmbi (Cameroon), and Chief Ekpenyong Bassey Nsa (Nigeria). Each artist collaborated extensively with a team of four co-curators, including Youmbi, to create *New African Masquerades*. Shaping the narrative, they shared insights into their lives and practice to inform the exhibition’s themes and led conversations about how their works should be presented in the gallery space.

Masquerade is a dynamic, living art form characterized by theatricality, movement, and skilled performance. In West Africa, masquerades have varied meanings and contexts. While some are performed within restricted settings like the lodge of a secret society, others are intended for entertainment, parading through public streets and other widely accessible spaces. Materially, the ensembles in *New African Masquerades* largely cover the body from head to toe in assemblages made from wood, cloth, sequins, feathers, gourds, raffia, and cowry shells. In the exhibition, these highly textured ensembles are presented on mannequins posed in mid-action, their bodies emulating the skilled movements of the performers who bring masquerades to life by animating them with motion.

As the exhibition explores the story of each artist's life and work, distinct themes emerge about the meanings and contexts of masquerade. For Sanou, who works in the commercial studio of his late father, mask-making is guided by an ambition to innovate by creating masks that have never been seen before, even making entirely new genres. Fofanah has reached international fame by creating masks that circulate through modern communication networks like social media; his works speak to masks' new forms of mobility in the twenty-first century. Youmbi cultivates a collaborative practice by working with artists of the Cameroon grasslands, and his work conceptually highlights the distance between traditional Western museum practices and the perspectives of makers and communities. Finally, Nsa's work speaks to the economics of mask-making as an artistic practice; his art is his business and livelihood, and as such, it adapts to markets as they shift. These themes—innovation, mobility and technology, collaboration, and economics—resonate in the story of each artist.

Uniquely, *New African Masquerades* itself presents new forms of using technology to connect visitors to the performative context of masquerade. The exhibition features a 360-degree immersive space, a room where visitors enter and watch masquerade performances unfold in multiple contexts across West Africa. Through this feature, the exhibition communicates aspects of masquerade art that museums often overlook or cannot fully evoke: the movement of performers' bodies, the sonic dimension of the music and voices that accompany them, and the reactions and energy of the performance's viewers. The exhibition is also accompanied by video documenting perspectives shared by the artists, foregrounding their voices.

New African Masquerades is organized by the New Orleans Museum of Art in partnership with the Musée des civilisations noires in Dakar, Senegal. While one iteration of the exhibition tours through US museums, a parallel tour will travel to museums in Africa beginning in Spring 2026. This marks yet another way in which the exhibition takes a groundbreaking step forward, modeling a new approach to the relationship between North American museums and African institutions and communities.

The exhibition is accompanied by a full-color catalogue.

New African Masquerades: Artistic Innovations and Collaborations is organized by the New Orleans Museum of Art, in partnership with the Musée des civilisations noires in Dakar, Senegal, and received generous support from the National Endowment for the Humanities.

The exhibition is directed by Amanda M. Maples, PhD (New Orleans Museum of Art), in collaboration with Jordan Fenton, PhD (Miami University), Lisa Homann, PhD (UNC Charlotte), Aimé Kantoussan, PhD (MCN), and Hervé Youmbi.

Left: Hervé Youmbi, *Tso Scream Mask and Tso Scream Leopard Mask* at the Nka'a Kossié society succession ceremony at Fondati Chieftaincy, Saturday, December 3, 2022. Photo by Hervé Youmbi. Courtesy of the artist and Axis Gallery, New York and New Jersey.

Right and TOC: Sheku "Goldenfinger" Fofanah, Sierra Leonean (active in Freetown), *"Fairy" Masquerade Ensemble* (detail), 2022. Fabric, sequins, wood, paint, glue: life-size. Commission for the Fitchburg Art Museum. Photo courtesy of the New Orleans Museum of Art.

Bottom Right: Chief Ekpenyong Bassey Nsa, Nigerian (active in Calabar), *Afia Awan Masquerade Ensemble*, 2022. Polyester fabric, raffia, leather: life-size. Collection of the New Orleans Museum of Art, museum purchase, Françoise Billion Richardson Fund, 2022.85.a-h.



KNOW MORE

Lecture: Collaborating Across Continents:
Introducing New African Masquerades
with Amanda M. Maples

Tuesday, March 3 | 6:00–7:00 p.m. | Free

Cheers!



Artist Marisa Morán Jahn works on the installation of *TIPSY* in the Great Hall.

▶ **WHAT HAPPENS WHEN SOMETHING FAMILIAR CHANGES?** How does that affect our way of seeing and thinking? Wine-colored paint on the walls of the Great Hall refers to the Museum’s architectural dimensions, but rather than remaining upright, it slides off at an angle, spills onto the floor, and creeps around corners. *TIPSY* is a site-specific installation by Marisa Morán Jahn that explores the role of art and “spirits” (drinks made from distilled and fermented plants) in shifting perspective and communing with the divine or with others. Jahn’s mural is the second iteration of *Gateway*, an ongoing project series that enlists contemporary artists to activate SAMA’s main lobby. For Jahn, “*TIPSY* refers to things we thought we knew but turns them on their side. The artwork behaves as if it’s ecstatic, or in an altered state, inviting us to see the Museum in a new way.”

TIPSY draws upon SAMA’s building history as the former Lone Star Brewery along with cross-cultural traditions of imbibing spirits to connect revelry and rituals from around the world to regional history. Jahn, who is based in New York City, was born in Texas to an Ecuadorian mother and Chinese father. Her artwork frequently remixes cultural icons to destabilize fixed ideas about origin and provenance. She explains, “In the way that both art and libations lower inhibitions and forge new connections, *TIPSY* brings out fascinating histories that shift how we understand ourselves in the world.”

Commissioned by the San Antonio Museum of Art.
This project is made possible by

BANK OF AMERICA 

Special thanks to Matter Surfaces and Bolon.

Gateway: Marisa Morán Jahn: *TIPSY*

November 15, 2025–November 14, 2027
Great Hall

Above and Cover Above Left: Marisa Morán Jahn (American, born 1977), *TIPSY*, 2025. Latex paint, cut vinyl, and woven vinyl flooring. Commissioned by the San Antonio Museum of Art as part of the *Gateway* project series. © Marisa Morán Jahn

KNOW MORE

Artist Talk: Marisa Morán Jahn
Tuesday, June 9 | 6:00–7:00 p.m. | Free

Art of the Andes



➤ **HAVE YOU EVER WONDERED HOW HISTORIANS DRAW OUT LARGER STORIES** from a single artwork or case study? That kind of storytelling is at the heart of *Microhistories of the Andes*, an exhibition opening at SAMA in May. Tracing the lives of art objects made as early as the first millennium AD and as recently as the twentieth century, *Microhistories of the Andes* presents textiles, ceramic sculptures, paintings, metalwork, and feather arts to explore how close attention to works of art reveals broader narratives about creativity and cosmovision. By looking closely at objects and thinking about their lives in the worlds in which they were created, the exhibition explores topics like Andean cosmologies, cultural conceptions of agricultural practices, objects of devotion and spirituality, and the histories of materials across land and time.

The Andes is a vast and diverse geographic region, composed of a long mountain range and adjacent desert and tropical regions punctuated by rivers. No less diverse is the art history of the region, reflecting major historical shifts over time and, after the mid-sixteenth century, the influence of global connections transversing both the Atlantic and Pacific. Included in *Microhistories of the Andes* are objects from ancient Peru and Colombia, as well as more recent works from Bolivia and Ecuador, offering a geographically capacious cross-section of the region's history and landscapes and the Museum's permanent collection. Many works featured in the exhibition will be presented at SAMA for the first time, including recent gifts to the collection.

Microhistories of the Andes

May 24, 2026–May 23, 2027
Golden Gallery

Above and Cover Above Right (detail): *Virgin with Christ Child*, Bolivia, 19th century, Polychromed maguey, glass, silk, and tin, h. 13 ½ in (34.4 cm); w. 8 in. (20.3 cm); d. 6 ½ in. (16.5 cm), San Antonio Museum of Art, purchased with funds provided by the Roberto Esparza Memorial Fund, 95.7.a-e

KNOW MORE

Curator Talk: Kristopher Driggers

Wednesday, May 6 | 6:00–7:15 p.m.

Open to Contributor, Patron, and Circle Members
Registration required

Artworks



Five Questions with...Lana Meador Associate Curator of Modern and Contemporary Art

What is your favorite artwork in SAMA's collection?

I have my favorites in other parts of the collection, but in the contemporary galleries an artwork that continues to intrigue me is Dorothy Hood's monumental painting *Flying in Outer Space*. Hood lived in Mexico City during the 1940s and '50s and engaged with its rich artistic and intellectual circles, including being mentored by muralist José Clemente Orozco. After absorbing those influences, she moved back to her native Houston in 1962 and came into a distinct visual language characterized by sweeping and colliding planes of color. I never tire of looking at this painting.

What can visitors expect to see in the contemporary galleries after Readymade Remix?

I am eager to install a new acquisition by Mexico City-based artist Frieda Toranzo Jaeger. It is a large painting titled *Surrender to the Machine Abstraction a Form of Liberation* that is shaped like a massive crimson heart, which appears to be buckling under its own weight. Among many points of reference, the artist is inspired by the portability of Northern Renaissance altarpieces, and her nineteen-panel work is a hybrid of painting and sculpture. It will be installed in the round, pierced by one of the gallery's cast iron columns, so visitors can view it from all sides. I am excited to see how this artwork engages with the architecture of our historic brewery building.

What excites you about the Gateway series?

It is an honor to curate the *Gateway* series—first with Carlos Rosales-Silva and now Marisa Morán Jahn. The project is an incredible opportunity to collaborate with an artist on a site-specific installation, which is one of the most exciting aspects of being a contemporary art curator. I love that *Gateway* is the first thing a visitor encounters when they enter SAMA's doors.

What books are currently on your nightstand?

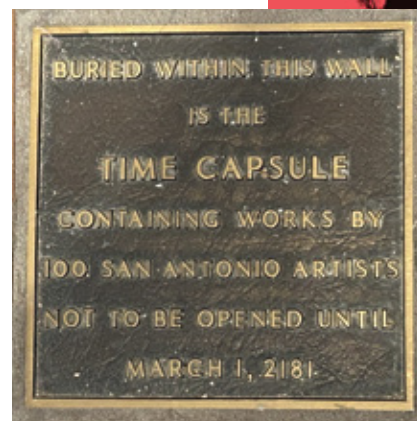
I studied English literature in college along with art history and always have a stack of novels on my nightstand. I am currently reading *The Vegetarian* by Han Kang, a South Korean author who was awarded the Booker Prize for this novel in 2016 and received the Nobel Prize in Literature in 2024 for her body of work. The premise centers on a woman named Yeong-hye who is suddenly motivated by a troubling dream to quit eating meat, much to the dismay of her family and society at large. Next on my list is Ocean Vuong's *The Emperor of Gladness*.

What is your favorite SAMA "fun fact"?

There are 100 artworks hidden in a wall of this building! The group of works is housed in a time capsule that is not to be opened until March 1, 2181—the Museum's bicentennial. The project is a conceptual artwork conceived by Gene Elder and includes contributions by San Antonio artists in a range of media. The capsule was interred in March 1984, and there is a plaque in the Great Hall on the floor near the security desk that indicates where it is located. The project engages ideas about cultural preservation and prompts questions, such as—What will the world look like in 200 years? Who will unearth these artworks? And what conclusions might they draw about late twentieth-century art in San Antonio?

Center Right and TOC: Frieda Toranzo Jaeger (Mexican, born 1988), *Surrender to the Machine Abstraction a Form of Liberation*, 2025, Oil on canvas, hand embroidery, and metal, 167 × 139 in. (424.2 × 353.1 cm), San Antonio Museum of Art, purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2025.9 © Frieda Toranzo Jaeger. Image courtesy of the artist and Bortolami, New York. Photography by Guang Xu.

Bottom Right: Dorothy Hood (American, 1918–2000), *Flying in Outer Space*, 1974, Oil on canvas, Framed: 120 3/4 × 96 3/4 × 2 1/16 in. (306.7 × 245.7 × 5.2 cm), San Antonio Museum of Art, purchased with funds provided by The Brown Foundation, Mrs. George Brown, and Mr. and Mrs. Meredith Long, 76.172





San Antonio
Museum
of Art

SPRING INTO ART

Through May 2026



For program details and to register, please visit www.samuseum.org/events

Off the Wall Tours

Select Tuesdays | 5:30–6:30 p.m.

Free with Museum admission

From intriguing tidbits of San Antonio history to unexpected connections with the music of pop icon Taylor Swift, see SAMA's collection in a whole new way.

Bexar County Free Hours Programming

First Tuesdays | 5:00–7:00 p.m.

Enjoy family-friendly programming every First Tuesday of the month. *Underwritten by Art Bridges Foundation's Access for All program.*

Second Sundays | 10:00 a.m.–12:00 p.m.

Take a family-friendly tour at 11:00 a.m., or swing by the Art Cart for a hands-on activity.

Artist Talk & Screening: Visages de Masques (90 min.) with Hervé Youmbi
Friday, February 6 | 6:00–8:15 p.m.

Free for Members or with Museum admission

In conjunction with *New African Masquerades*, SAMA will present a screening of Hervé Youmbi's experimental documentary followed by a Q&A with the artist.

Tour Showdown: The Big Game vs. Super Bowls
Sunday, February 8 | 12:00 and 1:00 p.m.

Free with Museum admission



Whether you live for sports (12:00 p.m.) or prefer bowls (or grand vessels) (1:00 p.m.) that can hold dip, we've got a tour for you!

Kids' Studio (0–5 and their caregivers)

Second Wednesdays | February 11, April 8, May 13 | 10:00–11:15 a.m.

Free for Members or with Museum admission

Come curious, leave inspired through sensory storytelling, interactive art activities, and imaginative thinking. Check our online calendar for themes.

Romance & Ruin: Valentine's Day Tours
Friday, February 13 | 5:30–7:00 p.m.

\$25 for Members | \$30 for non-members



Celebrate Valentine's Day with a special evening that includes wine, artmaking, and your choice of tour. Join the Romance tour for swoon-worthy love stories, or opt for the Ruin tour for dishy tales of love gone wrong.

ReCollections

Select Fridays | February 20, April 17, May 15 | 11:00 a.m.–1:00 p.m.

Free | Registration required

ReCollections offers artful experiences to individuals living with Alzheimer's and related dementias and their caregivers. Sessions include facilitated conversations followed by artmaking.



Member Opening: New African Masquerades
Friday, February 27

Member Exclusive Access: 10:00 a.m.–7:00 p.m. | Reception: 5:00–7:00 p.m.

Free for Members

Members see *New African Masquerades* first! Explore the exhibition and, in the evening, enjoy light bites and a special performance.

Special Exhibition Tour: New African Masquerades
Tuesdays, February 28–July 5 | 4:30–5:30 p.m.

Sundays, February 28–July 5 | 1:00–2:00 p.m.

Free with Museum admission

Enjoy a guided tour of *New African Masquerades*.

Lecture: Collaborating Across Continents: Introducing New African Masquerades with Amanda M. Maples

Tuesday, March 3 | 6:00–7:00 p.m.

Free

Join Amanda M. Maples, director of the *New African Masquerades* project, to learn about the artists, masquerade genres, and reciprocal relationships necessary to gain consent for this dynamic exhibition.



Spring Break FREE Family Day: New African Masquerades
Tuesday, March 10

Free Museum admission: 10:00 a.m.–7:00 p.m.

Activities: 10:00 a.m.–3:00 p.m.

Celebrate Spring Break at SAMA with a vibrant, family-friendly exploration of African masquerade traditions. Enjoy art activities, performances, and more!

In Dialogue: Land & Legacy with Sarah Sockbeson & James Prosek
Tuesday, March 31 | 6:00–7:00 p.m.



Free

Sarah Sockbeson, a renowned Penobscot basketmaker, and James Prosek, a writer, naturalist, and artist, will discuss creating art that is about and of the land in a conversation inspired by the exhibition *Canvas to Clay*.

SAMA Lotería Night

Friday, April 10 | 6:00–8:00 p.m.

\$25 for Members | \$30 for non-members | \$150 table | Cash bar

Try your luck at lotería inspired by SAMA's collection. Tickets include Museum admission, one drink ticket, and playing boards. Tables for up to five include Museum admission, one drink ticket per person, a bucket of Coronas, and playing boards.

Slow Art Day

Saturday, April 11 | 10:00 a.m.–12:00 p.m.

Free for Members or with Museum admission

Give your brain a break on Slow Art Day. View five artworks for ten minutes each and conclude with a guided discussion.

Lecture: From Ancient Capital to Terrorist Target with Brian Michael Lione

Tuesday, April 28 | 6:00–7:00 p.m.

Free

Brian Michael Lione of the Smithsonian's Museum Conservation Institute will explore the history of Nimrud, an ancient Assyrian city that suffered destruction by ISIS, and discuss the work of the Nimrud Rescue Project.

Bricks & Beer: A Preservation Month Tour

Friday, May 1 | 6:00–7:30 p.m.

\$25 for Members | \$30 for non-members



Join Scott Sanders, SAMA's Director of Operations, for an exclusive tour about the Museum's origins as the Lone Star Brewery. The tour will conclude with a cold beer and conversation.



Curator Talk with Kristopher Driggers

Wednesday, May 6 | 6:00–7:15 p.m.

Open to Contributor, Patron, and Circle Members | Registration required

Enjoy wine and light bites, then join curator Kristopher Driggers for an exclusive talk about the upcoming exhibition *Microhistories of the Andes*.

Mother's Day Tours

Sunday, May 10 | 12:00–1:00 p.m. and 1:00–2:00 p.m.

Free for Members or with Museum admission

This Mother's Day, treat your mom to a special themed tour that celebrates mothers across time and cultures.

In Dialogue: Georgia O'Keeffe in the American Southwest with Wanda Corn

Friday, May 29 | 6:00–7:00 p.m.

Free for Members or with Museum admission



Art historian Wanda Corn and Emily Neff, the Kelso Director at SAMA, will discuss how Georgia O'Keeffe's life and work were shaped by her decades in New Mexico.

Keeping Up with Jones Ave.

Finds and Curiosities in Walking or Biking Distance of the Museum



1. FLAME & FORM METALS STUDIO & GALLERY

- 0.7 miles
774 E. Locust St. | 210.383.7311
flame-formstudio.com

In August, jewelry designer Laura Quiñones launched Flame & Form, a fully equipped creative metalsmithing studio and exhibition gallery just north of downtown near the Pearl. The space offers hands-on classes, workshops, and private lessons in jewelry making for students fourteen and older at any level, from beginner to advanced. In addition, the studio hosts "make and take" sessions, including a date night where couples enjoy drinks and light bites, learn basic skills such as soldering, shaping, and finishing, and leave with one-of-a-kind creations. All classes are bilingual. In the gallery, you'll find jewelry by Quiñones as well as a growing collection of pieces by San Antonio-based artists.

2. DORP CREAMERY

- 0.9 miles
310 W. Grayson
dorpcreamery.com

Named for New Dorp, the Staten Island neighborhood where owner Mike Chue was born and raised, Dorp Creamery can be found at the SA Yacht Club serving up scoops on Saturdays and Sundays. Chue's ice cream is inspired by the traditional tastes of Asia with a modern twist, featuring flavors like ube, mango sticky rice, Vietnamese coffee, lychee strawberry, and green Thai tea with Oreos.

If you can't squeeze in a visit on the weekend, Dorp's unique ice cream is also available for purchase by the pint at Pullman Market.

3. CAPE BOTTLE ROOM

- 1.0 miles
1803 Broadway St., Suite 108 | 210.793.2143
capebottleroom.com

After launching in Austin in 2022, Cape Bottle Room made its San Antonio debut this fall at the Pearl. Specializing in South African wines, the bar and bottle shop offers curated wine flights, glasses, and to-go bottles by small-batch producers. The menu also includes snacks and charcuterie boards with South African cured meats.

"South Africa is experiencing a true renaissance in winemaking, yet it remains underrepresented in the US market. Shaped by a deep legacy alongside a new generation of innovative producers, the industry has become one of the most diverse and compelling wine regions to watch," Declusin said via email. "That sense of culture is infectious. I feel a similar pull in San Antonio—I love being there and hate leaving. For a city of its size, its strong sense of community is rare, and that feeling is exactly what drew me to open my second location there."

4. THE SHOP AT THE SAN ANTONIO MUSEUM OF ART

- 0 miles
200 W. Jones Ave. | 210.978.8140
shop.samuseum.org

Ecodunia, an eco-friendly and fair trade brand based in Chicago, employs Kenyan artisans to produce home goods and personal accessories with sustainably grown cotton, recycled materials, and free-range leathers. Founder Cera Muchiri launched the business in 2019 as a social enterprise with the aim of providing livable wages for artisans and employees and supporting small scale farmers and herders. Ecodunia's line of elegant, African-inspired jewelry is designed inhouse and individually handmade in a workshop in Nairobi with locally forged brass and cured bone. Stop by the Museum Shop to pick up a pair of hammered brass earrings, a cast brass ring, or a bracelet.

5

5. RICHTER GOODS

- 1.2 miles
2102 McCullough Ave. | 210.956.0303
richtergoods.com

Each shirt at Richter Goods is proudly handmade in San Antonio from specially selected heritage mill fabrics by Bronte Treat and Mario Guajardo's team of twelve sewists. Their patterns draw inspiration from authentic western influence, including the landscape of South and Central Texas and the lore of the west: pearl snaps, chevron flap pockets, and the occasional arcuate yoke. Treat and Guajardo's new storefront opened in November and matches the aesthetic of their clothing, tying modern design with classic western elements. Browse through the racks of shirts hanging by a saddle and mannequins standing atop old wooden chests. An authentic San Antonio shopping experience.

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.

GIFTS + MEMBERSHIPS

October 1, 2024–September 30, 2025

\$500,000 and above

The Brown Foundation

\$250,000 and above

Art Bridges Foundation
City of San Antonio
Mellon Foundation

\$100,000 and above

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Kim Lewis
Mays Family Foundation
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EXHIBITION FUNDING

October 1, 2024–September 30, 2025

Envisioning the Hindu Divine: Expanding Darshan and Manjari Sharma
E. Rhodes and Leona B. Carpenter Foundation
John R. & Greli N. Less Charitable Trust

Maya Blue: Ancient Color, New Visions
Elizabeth Huth Coates Charitable Foundation of 1992

Larry Bell: Improvisations
The Brown Foundation
Elizabeth Huth Coates Charitable Foundation of 1992

Canvas to Clay: Georgia O'Keeffe & Maria Martinez to Mata Ortiz & Tonalá
Kelly Doggett
Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation

Gateway: TIPSy
Bank of America

TRIBUTES

October 1, 2024–September 30, 2025

In Memory of Maxine Dulany
William Garner

In Memory of Juanita Fernandez
Patricia Olivares

Gift in Honor of Cary Marriott from Joan Taylor
Joan Taylor

In Honor of The Nothing Fancies: Tatiana, Emilie, and Betsy
Cary Marriott

In Memory of Jane Ragsdale
Esmeralda de los Santos
Rosario Laird
Susanne O'Brien

In Memory of Muriel F. Siebert
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William Scanlan

In Honor of Kirk Swanson and Jim Letchworth
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Top Three Reasons to Visit SAMA this Spring



1 Artist Talk and Screening: Visages de Masques with Hervé Youmbi: Hear from the artist about the living, dynamic art form of African masquerade on Friday, February 6.

2 Spring Break FREE Family Day: Enjoy a full day of family fun on Tuesday, March 10—because we could all use a break!

3 SAMA Lotería Night: This fan favorite is back for another round. Are you feeling lucky? Join us Friday, April 10.