

Behold!

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FALL | 2026

ARTNOW

San Antonio Museum of Art



Anatomy of...

[Study for Autumn Landscape with Boats]

Where to Find It: Fourth floor, East Tower, in *Renoir to Picasso: The Robertson Family Collection*

Curator: Emily B. Neff, The Kelso Director

Who painted this?

Vassily Kandinsky (1866–1944) taught law and economics in his native Russia before he decided to study art at age 30. In addition to his formal training, he traveled extensively to look at art. In 1911, he published *On the Spiritual in Art*, a text in which he examined how art could be transcendental, stir emotions, and help viewers see beyond our material world. Art no longer needed to have a recognizable “reality” as its subject, a radical assertion at the time.

What are we looking at?

Because of the long brushstrokes and dabs of unmodulated color, it is hard to tell at first that the painting depicts a lake lined with buildings and several sailboats anchored in a harbor. More specifically, the painter portrays Tutzing, a small town on Germany’s picturesque Lake Starnberg, which lies north of Murnau at the base of the Bavarian Alps.



Why is the color so vibrant?

A 1906–07 Paris trip introduced Kandinsky to the latest artistic ideas about color championed by such painters as Henri Matisse and André Derain who were dubbed Fauves (“wild beasts”) because of their use of exuberant, non-naturalistic color and simplified forms. Afterward, Kandinsky created increasingly abstract compositions in which color, as much as form, became the subject of his work.

Why is this painting important for visitors to SAMA?

Kandinsky is considered one of the pioneers of abstract or, more specifically, non-objective art. While San Antonio is home to prints by Kandinsky, no art museums in Bexar County own his paintings. The exhibition *Renoir to Picasso* offers SAMA visitors a unique opportunity to see the work of an artist and theorist who continues to have an impact on artists today.

How long did it take the artist to paint this?

Kandinsky likely painted this work en plein air, or out-of-doors, in a single day. This practice became more common in the late nineteenth century among artists influenced by Impressionism and Post-Impressionism, new movements that emphasized capturing the changing effects of light with loose, spontaneous brushwork.

Above: Vassily Kandinsky (Russian, 1866–1944), *Study for Autumn Landscape with Boats*, 1908, Oil on board, 12 × 15 3/8 in. (30.5 × 39.1 cm); framed: 25 1/2 × 26 1/4 × 1 7/8 in. (64.8 × 66.7 × 4.8 cm), Lent by the Robertson Foundation, in honor of Julian and Josie Robertson © 2026 Artists Rights Society (ARS), New York

Right: Pablo Picasso (Spanish, 1881–1973), *Head of a Man*, 1965, Oil and enamel on canvas, 18 1/8 × 15 in. (46 × 38.1 cm); framed: 27 3/4 × 24 1/4 × 2 in. (70.5 × 61.6 × 5.1 cm), Lent by the Robertson Foundation, in honor of Julian and Josie Robertson © 2026 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

On view through June 10, 2029

**RENOIR TO
PICASSO**
THE ROBERTSON FAMILY COLLECTION



2025–2026
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From the Kelso Director's Office

Many of us know the famous expression, "all roads lead to Rome," in reference to the spectacular road system developed by the ancient Romans that made Rome the nerve center of an empire. But what if the expression, which has also come to mean the enduring significance of the ancient Roman legacy, is misleading, or not quite correct?

As home to the largest and most comprehensive collection of art of the ancient Mediterranean world in Texas, SAMA has a rich legacy of focusing on ancient Greek and Roman art. Beginning on Halloween, SAMA expands on that tradition when it opens *The Etruscans: From the Heart of Ancient Italy*, a not-to-be-missed opportunity to learn the very latest about this extraordinary but still little-known culture. San Antonio, apart from San Francisco, where the exhibition originated, is the only other venue in the US for this show, so mark your calendars now!



Who were the Etruscans? For about a thousand years until roughly the second century BC, when Rome began to absorb their lands, the Etruscans thrived principally between the Arno and Tiber rivers, commanding a vast trade and diplomatic network and drawing from a diverse range of cultural resources to produce extraordinary artworks. Exquisite bronze metalwork, finely polished ceramics, and extravagant gold jewelry still admired today are just a few of the artworks on display. The exhibition also highlights the Etruscans' lavish banquets, their religious beliefs and burial practices, and the lives of Etruscan women. While you are here, don't miss *Ancient Beauty and Body Art from Four Continents*, a complementary exhibition that explores beauty ideals from four cultures, including not only early imperial Rome, but also New Kingdom Egypt, Classic Maya culture, and Tang Dynasty China. Makeup, hair and skincare, perfuming, and body modification—and the elaborate tools needed to make the face into a work of art—all make an appearance in this jewel-like installation in the Steves Gallery, as we visit ancient traditions and learn—across space and time—how little and how much we have in common with our ancient ancestors.

See you in the galleries!

Emily B. Neff, PhD

The Kelso Director

ARTNOW

MEMBERS MAGAZINE

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Cover: *Acroterion depicting a winged horse*, Etruscan, Caere (modern Cerveteri), 500–480 BC, Painted terracotta, 18 1/8 x 16 in. (46 x 40.5 cm), Musel Vaticani, Museo Gregoriano Etrusco, Vatican City, 14130, Photo Copyright © Governatorate of the Vatican City State - Directorate of the Vatican Museums.

THE ETRUSCANS

FROM THE HEART OF ANCIENT ITALY

October 31, 2026–March 14, 2027 | Cowden Gallery



ALTHOUGH THEY WERE ONCE A SIGNIFICANT POWER IN THE MEDITERRANEAN, the Etruscans are less familiar to American museum visitors today than their Greek contemporaries or the Romans who eventually absorbed their territory. The Etruscan people flourished in the region of Italy between the Arno and Tiber rivers—ancient Etruria—from the ninth to the second century BC. A major exhibition opening at SAMA this fall highlights the Etruscans' remarkable artistic production and, through the arts, explores Etruscan contacts with other cultures around the Mediterranean, their language and religious rituals, burial practices and luxurious grave goods, and aspects of daily life, including banqueting and the lives of Etruscan women. The exhibition concludes with a look at the Etruscans' significant influence on Roman society.

The Etruscans: From the Heart of Ancient Italy will be the first exhibition focusing on the Etruscans in SAMA's history and, indeed, the first major exhibition on this fascinating culture in the United States in nearly twenty years. Organized by the Fine Arts Museums of San Francisco, the exhibition's curator is Renée Dreyfus, Distinguished Curator and Curator in Charge of Ancient Art at FAMSF, where the exhibition was on view this summer. *The Etruscans* features some 130 artworks, including treasures lent by several museums in Italy complemented by additional loans from museums in Europe, the US, and Canada. Renowned for their unparalleled beauty and craftsmanship, these objects display the Etruscans' rich artistic legacy and offer fascinating insights into their society.



The exhibition opens with a selection of extraordinary objects buried with elite Etruscans in the seventh century BC. Of special note are works lent by the Vatican Museums, including an exquisite gold bracelet, gold and silver vessels, and a massive bronze cauldron from the Regolini-Galassi tomb at Caere (modern Cerveteri), famed for the richness of its burial goods. These are joined by gold vessels from the Bernardini tomb at Praeneste (modern Palestrina), on loan from the Museo Nazionale Etrusco di Villa Giulia in Rome, and a wondrously carved ostrich egg from a tomb at Vulci, lent by the British Museum. Their imagery, inspired by the arts of Assyria, Phoenicia, Egypt, and Greece, reflects the Etruscans' prominent role in maritime trade networks that connected Italy with the eastern Mediterranean and the great wealth they derived from exporting metals and other commodities. Exquisitely manufactured, these objects are a testament to the extensive movement of people, materials, technologies, and ideas around the Mediterranean.

Many Etruscan towns occupied dramatic hilltop sites in Tuscany, Umbria, and Lazio that are still home to Italian cities today, with the result that the Etruscans are better known from their cemeteries than from their settlements. Sarcophagi and cinerary urns fashioned of clay or stone held remains for burial, and their lids carry vivid, astonishingly life-like images of the deceased. The exhibition also includes a variety of works related to daily life, including elaborate bronze furnishings and innovative ceramic vessels for the banquet—an important social ritual—as well as mirrors and toiletries used for personal adornment. Worship of the gods and determining their will by divination and prophecy were important aspects of Etruscan culture. Represented in the exhibition are bronze and clay figures dedicated as votive offerings to the gods, as well as the impressive pediment sculptures from a shrine that once stood just outside the Etruscan city of Vulci.

The exhibition is accompanied by a richly illustrated catalogue with essays by leading Etruscologists from Italy and the US.

The Etruscans: From the Heart of Ancient Italy has been organized by the Fine Arts Museums of San Francisco in association with the San Antonio Museum of Art.

This exhibition is generously supported by The Brown Foundation. Vital support has also been provided by Dana McGinnis, with additional funding from the Elizabeth Huth Coates Charitable Foundation of 1992, the Marcia and Otto Koehler Foundation, the Consulate General of Italy in Houston, and the Italian Government Cultural Office in Los Angeles. The exhibition is also funded by the Sue Denman Memorial and the Daniel Sullivan Exhibition Endowments.



Left: *Krater-pyxis (bowl) with lid*, Workshop of the Calabresi Urn, Etruscan, Caere (modern Cerveteri), 630–620 BC, Terracotta, white-on-red impasto, Height: 16 7/8 in. (43 cm), length: 24 in. (61 cm), diameter: 20 1/8 in. (51 cm), Musée du Louvre, Paris, Département des Antiquités grecques, étrusques et romaines, Purchase 1861, collection of the Marquis Giovanni Pietro Campana, Cp 8, Cp 3196, © Stéphane Maréchal / Dist. RMN-Grand Palais / Art Resource, NY.

Top Right and TOC (detail): *Bowl with hunt and military scenes*, Phoenician, Caere (modern Cerveteri), Sorbo necropolis, Regolini-Galassi Tomb, 675–650 BC, Gilded silver, Height: 11 1/2 in. (3.7 cm), diameter: 7 5/8 in. (19.4 cm), Musée Vatican, Museo Gregoriano Etrusco, Vatican City, 20368, Photo Copyright © Governatorate of the Vatican City State - Directorate of the Vatican Museums.

Bottom Right: *Statuette of a man praying*, Etruscan, Orvieto, 2nd–1st century BC, Bronze, Height: 10 5/8 in. (27 cm), Museo Nazionale Etrusco di Villa Giulia, Rome, 24473, © Museo Nazionale Etrusco di Villa Giulia, Rome. Photographic archive.

KNOW MORE

Lecture: Examining the Elusive Etruscans with Renée Dreyfus
Friday, October 30 | 7:00–8:00 p.m.
Free | Registration required

Eye of the Beholder



➤ **ANCIENT BEAUTY AND BODY ART FROM FOUR CONTINENTS** explores how people from four cultures, distant in geography and history, altered and enhanced their appearances to conform to, or deviate from, their societies' expectations. Portraits and other images of people from New Kingdom Egypt (16th–11th century BC), early imperial Rome (1st century BC–2nd century AD), Classic Maya culture (AD 250–950), and Tang Dynasty China (AD 618–907) do not necessarily show us how real, historical people looked; instead, they show us how they wanted others to see them. Ancient beauty standards varied widely from one culture to another and were often strikingly different from what is idealized in popular media today. For example, among the ancient Maya, earlobe piercing and stretching were done by everyone, regardless of age, gender, or class. The style, size, and material of their ear ornaments could say something about who a person was. A pair of shell pendants from SAMA's collection shows us that even the Maya gods had pierced ears.

Alongside ancient faces, *Ancient Beauty* displays tools, accessories, and vessels used as part of beauty and body modification practices, including hair styling and removal, piercing and tattooing, and the application of makeup, skincare, and perfumes. The implements associated with these intimate rituals are often works of art in their own right. The exhibition features an Egyptian cosmetic dish designed for mixing pigments into oil or cream bases, but it is not merely utilitarian. An artist delicately carved it into the shape of an oryx (antelope) with its legs tied together, evoking offerings to the dead or the gods.

People from all four cultures were buried with precious objects related to self-care and personal adornment. In life and in the afterlife, the way a person crafted their appearance told their community who they were, communicating their power, taste, wealth, gender, ancestry, and age. Thousands of years later, we can try to understand some of those messages from the beautiful things left behind.

The exhibition highlights works of art from across SAMA's ancient collections, many of which have not been on view in recent years, along with generous loans from the Museum of Fine Arts, Houston, the Brooklyn Museum, and the Witte Museum.

Ancient Beauty and Body Art from Four Continents
November 21, 2026–November 28, 2027 | Steves Gallery

Above and Cover (detail): *Portrait of a Woman*, Roman, Trajanic, early 2nd century, Marble, 29 5/8 × 17 15/16 × 11 11/16 in. (75.2 × 45.6 × 29.7 cm), San Antonio Museum of Art, gift of Gilbert M. Denman, Jr., 86.134.99

Right: *Eye inlays from a coffin*, Egyptian, Third Intermediate Period, ca. 1069–664 BC, Bronze, travertine (Egyptian alabaster), obsidian or glass, and pigment, Each 1 11/16 × 4 15/16 × 1 1/8 in. (4.3 × 12.6 × 2.9 cm), San Antonio Museum of Art, Museum Purchase: Stark-Willson Collection, 86.138.217.a-b



KNOW MORE

Member Mixer: Ancient Beauty

Saturday, November 21 | 10:00–11:30 a.m.
Free for Members | Registration required

Keeping Up with Jones Ave.

Finds and Curiosities in Walking or Biking Distance of the Museum



1. MURAL BIKE TOURS – 0.9 miles
503 Chestnut St. | 210.901.8981
sanantoniomuralride.com

Since launching his business in 2018, Brian Benavidez has taken thousands of people on tours of some of San Antonio's most impressive sights—trading typical tourist spots for the city's ever-multiplying murals and public art. Currently based in a warehouse on Chestnut Street, Mural Bike Tours offers guided e-bike tours through vibrant, art-rich neighborhoods, including routes on the East Side and in the Pearl district. The rides are beginner-friendly, Benavidez said, with plenty of stops along the way for pictures. For those who want to get their steps in, walking tours are also available. In October, Mural Bike Tours is moving to Hemisfair. The new digs will be an "opportunity to create some good synergy with other places," Benavidez said.

2. SECRET GARDEN BOOKS & MORE – 1.2 miles
2104 McCullough Ave.
instagram.com/a.secret.garden.books

Secret Garden Books & More is a cozy addition to the small shopping strip at McCullough Avenue and Ashby Place. Specializing in romantic fiction, the shop features authors such as Rebecca Yarros, Sarah J. Maas, and Abby Jimenez. "A lot of the books are books that I've read or authors that I like," said co-owner Alexa Castillo, who runs the business with her family. Secret Garden grew out of another passion—street dog rescue. The family initially helped fund their efforts through Perrito Lindo, a line of apparel and accessories for pets and pet owners. After moving into a retail collective, they added a book nook in an adjacent space. At their current location, the "& More" includes a pet boutique, houseplants, and book-themed gifts. An elaborate fairy garden displayed above a faux fireplace and shop pup Smokey add to the charm.



3. MERCI JONES – 0.2 miles
1101 Broadway #101 | 210.251.4943
mercijones.com

After much buzz, cocktail bar Merci Jones—the latest venture from the Empty Stomach hospitality group—finally opened in February at the corner of Broadway and Jones. It has quickly become a downtown favorite, in no small part due to its wallet-friendly happy hour featuring seven classic cocktails for \$7 until 7:00 p.m. Outside happy hour, standard cocktails are \$12, while the bar's two signature creations—the Clover Club-inspired Oops! All Berries and a mango margarita—are \$14. The menu also features "non-alcoholic cocktails that don't suck" for \$10, including a cold brew martini.

4. VOILA! CAFÉ – 0.7 miles
1803 Broadway | 210.231.0051
voilacafes.com

With red toile curtains in the windows and miniature gold Eiffel Towers on the tables, Voila! Café offers a French twist on fast-casual dining. A new concept by Stephane Raveneau, who also owns the Sweet Paris Crêperie & Café franchise at The Shops at La Cantera, the eatery opened this summer in the Oxbow Building. The menu features classic bistro fare, such as soups, salads, and sandwiches, at affordable price points. "You can buy your lunch for \$12 to \$15," said Thomas Choix, the café's operator. "So, it's good for Americans to get French food at an affordable price." Sandwiches feature bread made daily with flour and butter imported from France. For breakfast, guests can opt for omelets or waffles with savory toppings. Those with a sweet tooth will also find plenty of options, including waffles served with fruit and crème brûlée, or Nutella and toasted marshmallows.



5. THE SHOP AT THE SAN ANTONIO MUSEUM OF ART – 0 miles
200 W. Jones Ave. | 210.978.8140
shop.samuseum.org

Montreal-based ethical fashion brand Batik Boutik combines contemporary design with traditional West African flair to create ready-to-wear fashion, including clothing in bold, colorful prints and accessories like this beaded, domino-effect handbag. Handmade by artisans in Ghana, this spacious, tote-able piece will add a touch of easy chic to your look. Stop by the Museum Shop to see items by Batik Boutik and browse the rest of the shop's selection of clothes and accessories.

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.

Etruscan Holiday

For about a thousand years, the Etruscan culture flourished in Etruria, a region in ancient Italy that largely corresponds to modern-day Tuscany. The Etruscans were master metalworkers, artists, architects, and engineers, and although they were eventually conquered by Rome, their legacy endured. Many "Roman" innovations—including the toga, winemaking, vaulted arches, and even Roman numerals—were Etruscan in origin. Some of the remarkable objects they made will be on view this fall in the special exhibition *The Etruscans: From the Heart of Ancient Italy*.

To explore this ancient culture, we asked curators Jessica Powers and Lynley McAlpine to take us on a time-traveling trip to Etruria. Read on for their expert tips.



Getting Around

Forget the rideshare apps. You'll need period-appropriate wheels.

JP: I would ride in a style that would impress the Etruscans, in a fancy chariot or cart drawn by a pair of fine horses. My ride would be decorated to the max, with bronze ornaments like these covering the wood frame beneath.



Learn the Language

You won't find the Etruscan language on Duolingo, but you can bone up on the basics.

JP: If I were traveling to ancient Etruria, I'd want to know something about the Etruscans' language. This oil bottle, or unguentarium, is inscribed with the Etruscan alphabet, so it would be a handy reminder if I forget. Even better, it lists combinations of consonants and vowels, so I can make up some new words as I'm trying to find my way.



Clockwise:

Boss with head of Acheloös, Etruscan, Tarquinia, Monte Quaglieri necropolis, early 5th century BC, Bronze and glass paste, Musei Vaticani, Museo Gregoriano Etrusco, Vatican City, 12461, Photo Copyright © Governorate of the Vatican City State - Directorate of the Vatican Museums.

Necklace with pendants, Etruscan, Narce, Monte Cerreto necropolis, Tomb of Gold, about 650 BC, Gold, Museo Nazionale Etrusco di Villa Giulia, Rome, 5432, © Museo Nazionale Etrusco di Villa Giulia, Rome. Photographic archive. Photograph by Mauro Benedetti.

Bracelet, Etruscan, Caere (modern Cerveteri), Sorbo necropolis, Regolini-Galassi Tomb, 675–650 BC, Gold, Musei Vaticani, Museo Gregoriano Etrusco, Vatican City, 20563, Photo Copyright © Governorate of the Vatican City State - Directorate of the Vatican Museums.

Statuette of Tinia with thunderbolt, Etruscan, Fiesole, 425–400 BC, Bronze, Museo Nazionale Etrusco di Villa Giulia, Rome, 24470, © Museo Nazionale Etrusco di Villa Giulia, Rome. Photographic archive. Photograph by Mauro Benedetti.

Kottabos stand with a dancing satyr (detail), Etruscan, Vetulonia, 475–425 BC, Bronze, Museo Civico Archeologico Isidoro Falchi, Vetulonia, Copyright © Copyright Soprintendenza Archeologia, Belle Arti e Paesaggio per le province di Siena, Grosseto e Arezzo. Courtesy of the Museo Civico Isidoro Falchi di Vetulonia. Photograph by Paolo Nannini.

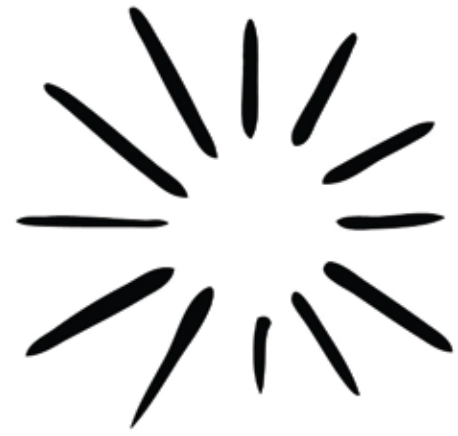
Unguentarium (oil bottle), Etruscan, Caere (modern Cerveteri), Sorbo necropolis, 650–600 BC, Terracotta, bucchero, Musei Vaticani, Museo Gregoriano Etrusco, Vatican City, 20349, Photo Copyright © Governorate of the Vatican City State - Directorate of the Vatican Museums.



Dress the Part

Of course, you'll want to pack a toga, perhaps in a bright color or bold pattern such as those favored by the Etruscans. Accessorizing, however, might be tricky. Although the Etruscans greatly appreciated opulent jewelry, some restraint may be wise.

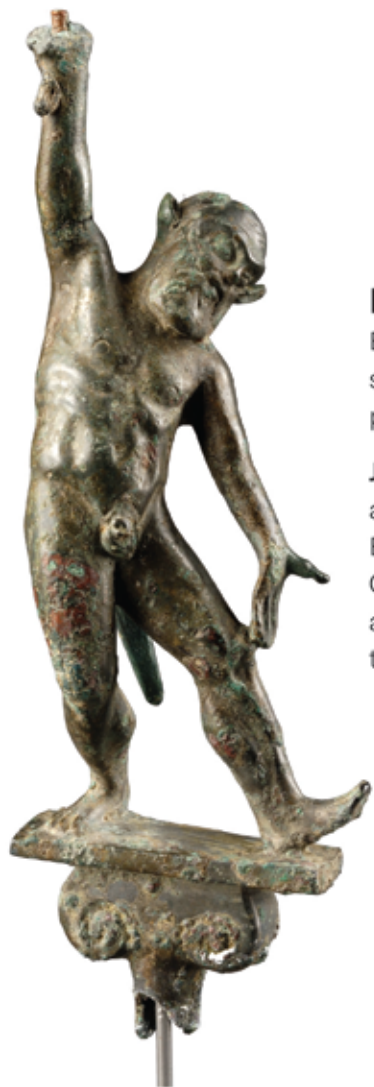
LM: You may be tempted to wear your best jewelry to impress people; I highly recommend, however, that you leave the gold and silver at home. Whether you travel by land or water, there's always the chance of being robbed. Keep your best things safe to pass down to your daughters or to have them placed in your tomb when you die.



Party Time

Be prepared to mix and mingle with the locals at sumptuous gatherings, with plenty of food, wine, and party games.

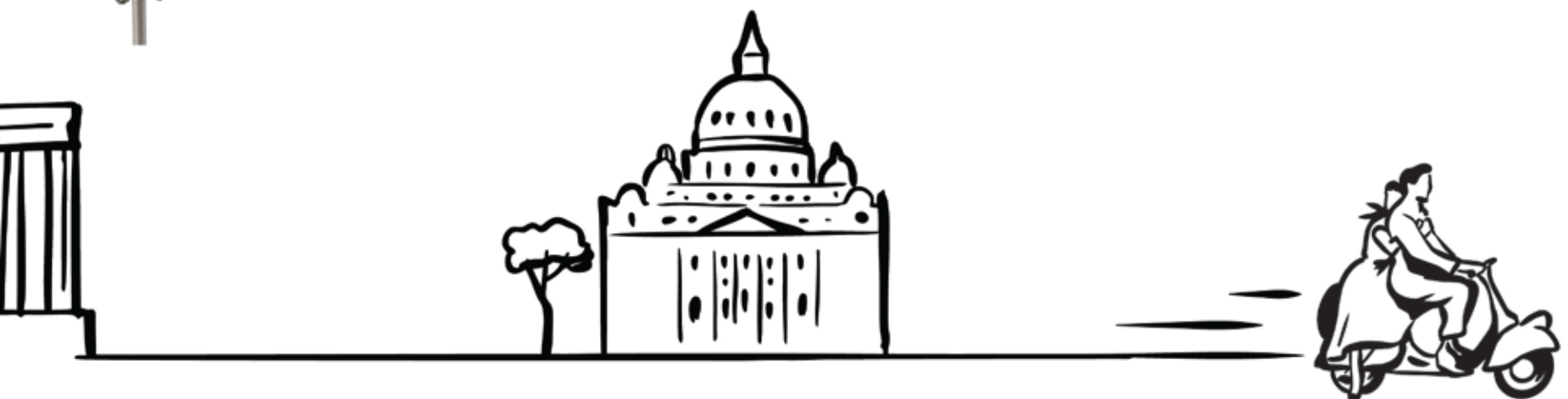
JP: Banquets are huge in Etruria, and I'll want to drink and party with the best. I've heard that among the Etruscans, men and women dine together—unlike in Greece. Sounds like fun! I'll take this *kottabos* stand and invite my new friends to join me in a game of throwing the last of our wine at this target.



What to See

Many Etruscan sites remain intact and are open to visitors in central Italy today. These include the UNESCO-listed necropolises of Cerveteri and Tarquinia, which feature thousands of tombs. But when in Etruria...

LM: Be sure to visit some sanctuaries, like San Casciano dei Bagni, dedicated to local gods and goddesses, which are often located near springs or other picturesque bodies of water, or in peaceful groves. You might see elaborate temples or beautiful sculptures at a major sanctuary. Pack some vessels or figurines made of bronze or terracotta to leave as offerings—or you might be able to buy suitable votives from artists working near the sanctuary.



CALENDAR September–December 2026

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



Special Exhibition Tour: The Etruscans
Tuesdays October 31 through March 14 | 4:30–5:30 p.m.
Sundays October 31 through March 14 | 1:00–2:00 p.m.
Free with Museum admission

Enjoy a guided tour of *The Etruscans*.

Off the Wall
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 new way.

Bexar County Free Hours Programming

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

September 1 | 6:00–8:00 p.m. | Film: *Miss Hokusai* (PG-13, 93 min.)
October 6 | 5:00–7:00 p.m. | Nichos
November 3 | 5:00–7:00 p.m. | Etruscan Metalwork
December 1 | 5:00–7:00 p.m. | Calder Kinetic Ornaments

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.

Slow Down at SAMA
Second Sundays | 11:00 a.m.–12:00 p.m. (Family edition)
Wednesday, September 16, October 14, November 11, December 16
2:00–3:00 p.m.
Free with Museum admission

Each Slow Down tour begins with the careful observation of two artworks followed by a facilitated conversation.

Kids' Studio (0–5 and their caregivers)
Second Wednesdays | September 9, October 14, November 11, December 9
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.

Mata Ortiz Trunk Show with Hector Gallegos & Laura Bugarini
Friday, September 11 | 4:30–7:00 p.m.
Saturday, September 12 | 10:00 a.m.–5:00 p.m.
Free with Museum admission

Don't miss this two-day event featuring ceramics by master potters Hector Gallegos and Laura Bugarini. Saturday includes a talk by author Charmayne Samuelson (at 10:30 a.m., 1:00 p.m., and 3:00 p.m.), plus a traditional *quema* (open-air pottery firing) at 1:30 p.m.

ReCollections
Friday, September 18, November 13, December 11 | 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 and artmaking.

Curator Talk
Wednesday, September 23 | 6:00–7:30 p.m.
Open to Members at the Contributor, Patron, and Circle levels
Registration required

Enjoy wine and light bites, then join curators Lynley McAlpine and Jessica Powers for an inside look at recent developments in the ethical stewardship of archaeological collections.



The O'Neil Ford Lecture: The Creative City
Tuesday, September 29 | 6:00–7:00 p.m. | Reception to follow
Free | Registration required

Michelangelo Sabatino, director of the School of Architecture + Planning at the University of Texas at San Antonio, will explore the importance of architecture, historic preservation, and architectural innovation in shaping San Antonio's sense of place.

Free Family Day: Archaeology Adventures
Saturday, October 17 | Family programs: 10:00 a.m.–3:00 p.m.
Free admission 10:00 a.m.–7:00 p.m. | Advance registration recommended

Enjoy hands-on art activities, explore ancient cultures, meet archaeologists, and use a gallery guide to find hidden treasures throughout the Museum.



Member Opening: The Etruscans
Friday, October 30 | Member Exclusive Access: 10:00 a.m.–7:00 p.m.
Reception: 5:00–6:30 p.m.
Free for Members

Members see *The Etruscans* first! In the evening, enjoy light bites and a special performance.



Lecture: Examining the Elusive Etruscans with Renée Dreyfus
Friday, October 30 | 7:00–8:00 p.m.
Free | Registration required

Renée Dreyfus, ancient art curator at the Fine Arts Museums of San Francisco, will discuss the often-overlooked legacy of the pre-Roman culture that flourished in central Italy from the ninth to the second centuries BC.

Lecture: Unearthing the Etruscans: New Insights from the San Giuliano Archaeological Research Project with Davide Zori & Jamie Aprile
Tuesday, November 17 | 6:00–7:00 p.m.
Free | Registration required

Scholars Davide Zori and Jamie Aprile will share insights from the discovery of undisturbed tombs at Italy's San Giuliano Etruscan necropolis.

Member Mixer: Ancient Beauty
Saturday, November 21 | 10:00–11:30 a.m.
Free for Members | Registration required

Enjoy coffee, pastries, and a special artmaking experience, followed by an exclusive tour of *Ancient Beauty* led by curator Lynley McAlpine.



Holidays on Jones: Holiday Market
Saturday, December 5 | 10:00 a.m.–5:00 p.m.
Free market admission

Shop over fifty local makers and enjoy family-friendly activities and live performances. Food and beverages available for purchase.

Lecture: Andean Artworks in Motion with Kristopher Driggers
Tuesday, December 8 | 6:00–7:00 p.m.
Free | Registration required

In conjunction with *Microhistories of the Andes*, curator Kristopher Driggers will discuss the long lives of Andean artworks made from antiquity to the twentieth century.

New and Noted

New Acquisitions

Forty artworks were recently added to SAMA's permanent collection, expanding the Museum's holdings in contemporary, Latin American, and Japanese art.

Highlights include *Regalia*, *Moscas Brillantes (Rojo)*, a half-scale garment and headress made with velvet, taffeta, lace, wax, resin, sequins, and rhinestones by contemporary artist René Treviño. Over a dozen retablos joined the Latin American art collection, while the Japanese collection grew with fourteen ceramics ranging from the early twentieth century to today and wood block prints by artists Katsushika Hokusai, Utagawa Kuniyoshi, Toyohara Kunichika, and Shunkosai Hokushu.



Back to School

Start the school year right with a trip to the Museum. Educators can book school tours year-round for students of all ages. Admission is free for all Texas students. Pick from our list of themes or create your own! Get started online at www.samuseum.org/tours.



Curator Travels

Earlier this year, while researching an ornate machete in the Nelson A. Rockefeller Mexican Folk Art collection, curator Kristopher Driggers paid a visit to the object's maker, Guillermo Jaime Aragón Guzmán, of Cuchillos Aragón in Oaxaca.

The machete, which will be featured in an exhibition at SAMA next fall, was crafted in 1978 and presented as a gift from Oaxaca's governor, Eliseo Jiménez Ruiz, to Rockefeller on his last trip to Mexico.

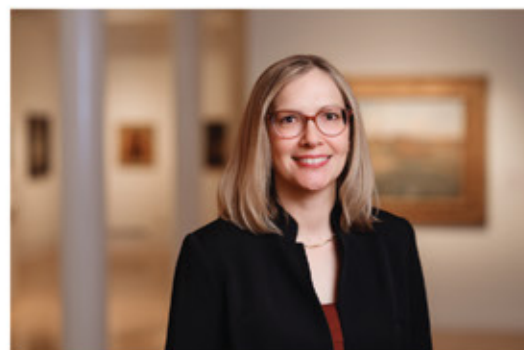


An inscription near the machete's handle led Driggers to the renowned artisanal cutlery workshop. During his visit, Aragón demonstrated aspects of his acid-resist technique, which he used to inscribe both sides of the machete's blade with scenes from the Danza de la Pluma and representations of a hunt. He also shared valuable insights into the family's six generations of history crafting artworks in metal in Ejutla de Crespo and Oaxaca.

"It has been almost fifty years since this machete was made, and I think it's a rare gift to be able to learn directly from its maker after so much time has passed," Driggers said.

Welcome Christine

This summer, Christine Crame Brindza joined the SAMA team as the Marie and Hugh Halff, Jr., Curator of American Art. Brindza previously served as the Senior Curator and James and Louise Glasser Curator at the Tucson Museum of Art and Historic Block and brings more than two decades of experience in museum leadership, community-based curation, and disciplinary expertise across American art, with a specialty in art of the West and Indigenous art.



Top Left and Cover (detail): René Treviño (American, born 1972), *Regalia*, *Moscas Brillantes (Rojo)*, 2025, Velvet, taffeta, lace, wax, resin, half-scale dress form, sequin appliques, rhinestones, and plastic flies, 53 x 36 x 40 in. (134.6 x 91.4 x 101.6 cm), San Antonio Museum of Art, purchased with funds provided by Travis Vandergriff and The Brown Foundation Contemporary Art Acquisition Fund, 2026.1

Welcome New Trustees

SAMA welcomes Sanam Ali, Kirk Swanson, and Mallory Wright Vaughan as newly elected trustees. They will begin their terms of service on October 1.

Ali is an audit managing director at KPMG with over fifteen years of experience leading large-scale audit engagements for public and private companies.



Swanson has a thirty-year background in retail. He and his husband, Jim Letchworth, who served as a longtime SAMA docent, were involved in the *Taihu Rock* project at the Museum.

Vaughn is a community leader and speech pathologist in the IDEA charter school network who will provide educational insight to SAMA.



HOLIDAYS on JONES

Calling All Artisans

It's the most wonderful time of the year again! Holidays on Jones, SAMA's annual holiday market, is currently accepting vendor applications.

The deadline is October 16.

Not a vendor? Join in the holiday cheer, shop for gifts, and enjoy the event with us on Saturday, December 5.



Apply to be a vendor:



Center Left and TOC (detail): Katsushika Hokusai (Japanese, 1760–1849), *Laughing Demon (Warai hannya)* from the series *One Hundred Ghost Tales*, ca. 1832, Ink on paper, 10 x 7 1/2 in. (25.4 x 19.1 cm), San Antonio Museum of Art, purchased with funds provided by the Timon Endowment with additional funds provided by Martha Avant, Marie Halff, Lynne Hendry, Dacia Napier, and Emily Neff, 2026.7.1

Mark Your Calendar



Dig It!

FREE Family Day: Archaeology Adventures | October 17



All About the Etruscans

Lecture by Renée Dreyfus | October 30



Jingle and Mingle

Holidays on Jones | December 5

Stamnos (storage jar) with a griffin combat, Attributed to the Painter of Vatican G 113, Etruscan, Vulci, 360–350 BC, Terracotta, Height: 113/4 in. (29.8 cm), diameter (mouth): 63/4 in. (17 cm), Musel Vaticani, Museo Gregoriano Etrusco, Vatican City, formerly Giacinto Guglielmi Collection, 39568, Photo Copyright © Governorate of the Vatican City State - Directorate of the Vatican Museums.



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From totes and notebooks to planners and pencils— the Museum Shop has everything you need for a creative fresh start, plus cool pins and stickers to make it all your own.

