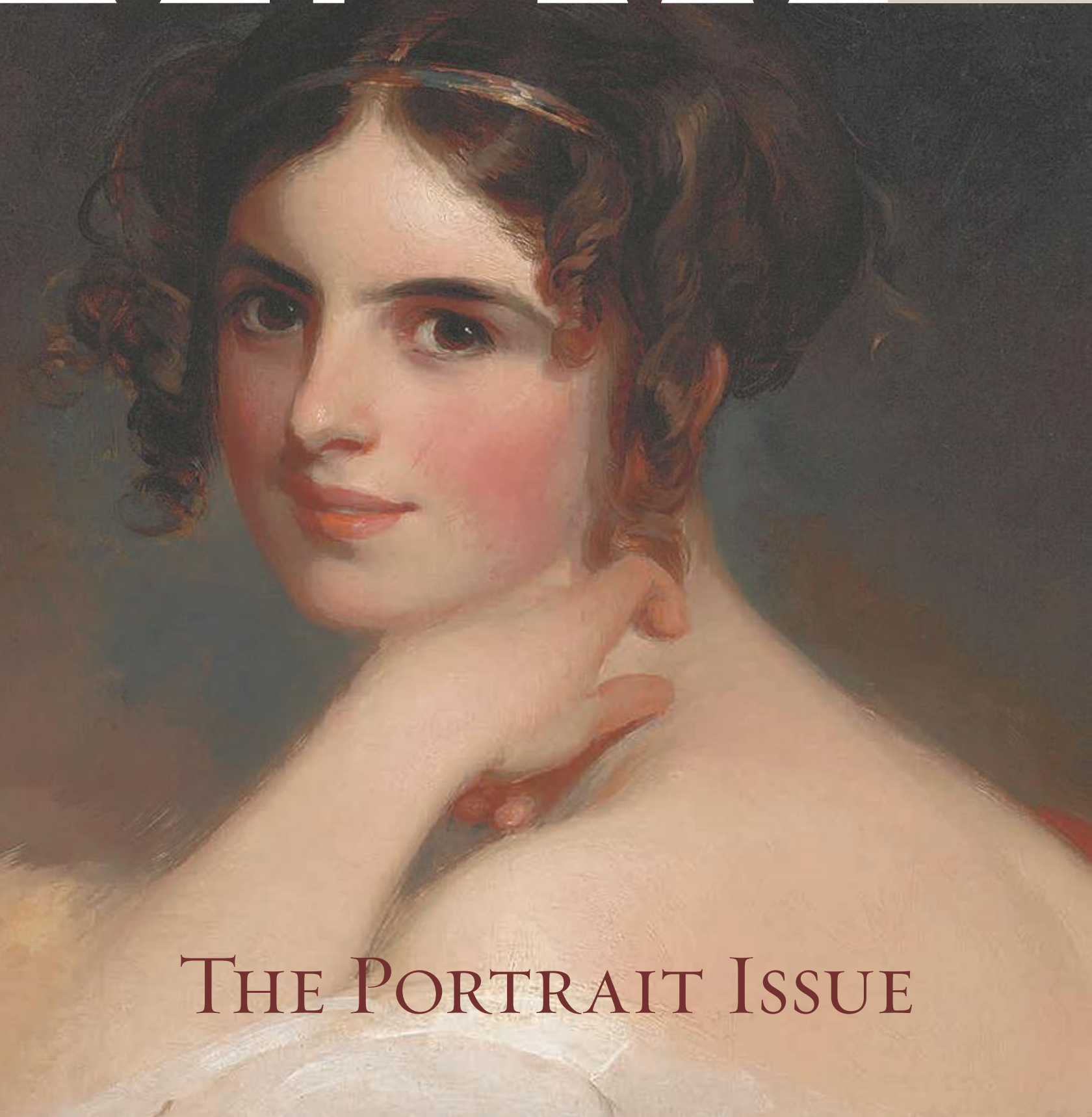


VIEW

The membership
magazine of the
San Antonio
Museum of Art

WINTER 2014



THE PORTRAIT ISSUE

2013–2014
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VIEW

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San Antonio Museum of Art
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Thomas Sully
American, born England, 1783–1872
Little Nell Asleep in the Curiosity Shop, 1841
Oil on canvas, 44 x 56 in.
John Frederick Lewis Collection, Rare Book
Department, The Free Library of Philadelphia

ON THE COVER

Thomas Sully
American, born England, 1783–1872
Frances Anne Kemble as Beatrice, 1833
Oil on canvas, 30 x 25 in. (76.2 x 63.5 cm)
Pennsylvania Academy of the Fine Arts,
Philadelphia, Bequest of Henry C. Carey
(The Carey Collection), 1879.8.24

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Thomas Sully
Painted Performance

Thomas Sully: Painted Performance is organized by the Milwaukee Art
Museum (MAM) and curated by William Keyse Rudolph, The Marie and
Hugh Half Curator of American Art at the San Antonio Museum of Art
(formerly The Constance and Dudley J. Godfrey Jr. Curator of American
Art and Decorative Arts, MAM), and Carol Eaton Soltis, Project Associate
Curator, Center for American Art, Philadelphia Museum of Art.

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Andy Warhol: The Athletes, and
Bob Kuhn: Drawing on Instinct

Andy Warhol
American, 1928–1987
Muhammad Ali, 1978
Synthetic polymer and silkscreen ink on canvas
h. 40 in. (101.6 cm); w. 40 in. (101.6 cm)
Collection of Richard Weisman



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ON THE BACK COVER

At press time, tens of thousands of visitors had enjoyed
Lethal Beauty (closing January 5) and made a spontaneous
palimpsest of their entry stickers on the crosswalk sign at
the Museum's front door. Alas, city regulations required
the sign be stripped clean.

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Trustee Karen Hixon,
newly elected Board Chair
John Eadie, and Kelso
Director Katie Lubert.

Happy New Year!
What isn't new at the
San Antonio Museum of Art?

- We have a new fantastic board chair in John Eadie.
- We have two new curators in new positions, Merribell Parsons and William Rudolph: one for European Art and one for American Art (pp. 5–6). If either of those areas of art are your passion, think about joining the new American Art and European Art Friends groups.
- We have new acquisitions (p. 10).
- We have a new innovative, fully-launched citywide School Partnership Program, which will serve 3,500 children this year (p. 20-21).
- And we have lots of new (and existing) members taking advantage of our new and improved membership levels and benefits (see www.samuseum.org).

Our membership goal for 2014 is to top 4,000. Help us get there!
Clip the “Member for a Day” coupon to the right and bring a friend to
any one of dozens of events you'll find in our calendar or to see our new
exhibitions: *Thomas Sully*, *Eldzier Cortor* and *Andy Warhol: The Athletes*.
If he or she decides to become a new member on the spot, we will add
a month to your membership.

Sincerely,

Katie

Katherine C. Lubert, Ph.D.
The Kelso Director

Director's Letter

Member
for a Day

This coupon allows you to enjoy
membership benefits for one day
including free admission to special
exhibitions, discounts in our two
Museum Shops, Art Party, lectures,
films, receptions and 64,000 square
feet of creative inspiration.
Coupon admits one.

San Antonio Museum of Art

OFFER EXPIRES FEBRUARY 28, 2014

Member
For A
Day





THOMAS SULLY

Painted Performance

February 7–May 11, 2014

American Romantic painter Thomas Sully (1783–1872) was one of the nineteenth century's most prolific artists, producing more than twenty-three hundred works over a seven-decade career. The first retrospective of the artist in thirty years, *Thomas Sully: Painted Performance* is the only one to explore Sully's entire career in depth, from portraits of contemporary political and cultural icons to rarely seen subject pictures. The exhibition includes nearly eighty paintings from public and private collections in the U.S. and Great Britain—a fresh new look at an American Old Master.

February 6
Members Opening Reception

February 7
Members Preview Day



ABOVE LEFT
Thomas Sully
American, born England, 1783–1872
Cinderella at the Kitchen Fire, 1843
Oil on canvas, 50 x 58 in. (127 x 147.3 cm)
Dallas Museum of Art, gift of the Pauline Allen Gill Foundation, 2005.1

ABOVE RIGHT
Thomas Sully
American, born England, 1783–1872
Andrew Jackson, 1845
Oil on canvas, 20 3/8 x 17 1/4 in. (51.8 x 43.8 cm)
National Gallery of Art, Washington, Andrew W. Mellon Collection, 1942.8.34.
IMAGE COURTESY OF THE NATIONAL GALLERY OF ART, WASHINGTON

RIGHT
Thomas Sully
The Torn Hat, 1820
Oil on panel, 19 1/8 x 14 5/8 in. Museum of Fine Arts, Boston, Gift of Miss Belle Greene and Henry Copley Greene in memory of their mother, Mary Abby Greene (Mrs. J. S. Copley Greene), 16.104.
© 2013; Museum of Fine Arts, Boston

Q&A

A conversation with William Rudolph

The co-curator of Thomas Sully: Painted Performance is the Museum's newest curator, William Keyse Rudolph. He joined the Museum in December as the Marie and Hugh Halff Curator of American Art and Mellon Chief Curator, a newly created position supported by a grant from the Andrew W. Mellon Foundation and endowed by Marie Halff in honor of her late husband. Dr. Rudolph previously served as the Constance and Dudley J. Godfrey Jr. Curator of American Art and Decorative Arts and Director of Exhibitions at the Milwaukee Art Museum; as Curator of American Art at the Worcester Art Museum in Worcester, MA; and as the inaugural Pauline Gill Sullivan Associate Curator of American Art at the Dallas Museum of Art.

What will visitors get to see in *Thomas Sully: Painted Performance*?

Sully was one of the nineteenth century's most important portraitists—a major force in the art of the period. Over the course of the twentieth and twenty-first centuries, he has not received due attention, and here he's seen in a new way, within the framing device of his lifelong love for theatre. The exhibition is organized thematically: theatrical paintings; dazzling portraits of presidents, merchants, philanthropists and even a fresh-faced, soon-to-be-famous Queen Victoria; paintings of friends and family presented as iconic types; and little-seen narrative “fancy” paintings that stage scenes from literature, popular drama, and fairy tales, such as *Little Red Riding Hood* or Dickens' *The Old Curiosity Shop*. All are marked by an exuberant dramatic vision.

What was Sully's background?

Sully was born into a family of actors that emigrated from England and made his own stage debut as a child in South Carolina. He remained lifelong friends with stars of the stage, and after his eventual move to Philadelphia, his images of renowned actors kept his fame alive and spurred new commissions over his long career. As we put the show together, we realized that Sully's theatrical sensibility is the fundamental core that links all of his work together—viewing his theatre and subject pictures puts Sully's portraits in an entirely new light. You notice his sense of drama even in traditional portraits and see how carefully Sully staged the identity of all his subjects to show them at their best. You can even see how this negotiation anticipates today's profiles in social media.

Do you have any favorite pieces in the exhibition?

Actually, I'm terribly fond of the painting loaned from San Antonio's own collection, *Portrait of Sarah Sully and Her Dog, Ponto*, which is so expressive and intimate that I sometimes find myself talking aloud to it in the gallery. I suppose I should issue a visitor advisory: Don't be alarmed if you encounter someone in the galleries deep in

conversation with a painting—that's not a crazy person, just an impassioned curator. I also love the narrative painting *Cinderella at the Kitchen Fire*, a tender vision of the heroine taking a break from her drudgery while her wicked stepsisters primp menacingly offstage. And Sully's portrait of *Frances Anne Kemble as Beatrice* is almost a confection: the painting feels as light and sweet as a sprinkling of sugar beginning to melt into the white foam of a cappuccino.

You make art sound delicious. How did you come to study art history?

Well, it sounds a bit embarrassing now, but I entered college sincerely assured that it was my calling to write the sort of novels I liked



Thomas Sully
American, born England, 1783–1872
Sarah Esther Hindman as Little Red Riding Hood, 1833
Oil on canvas, 52 1/2 x 32 1/2 in. (133.4 x 82.6 cm)
The Maryland State Archives, MSA SC 4680-10-0096.
Photo by Harry Connolly

AMERICAN ART



to read—romantic, glamorous, fast-paced best-sellers in the Jackie Collins vein. Then one semester, I enrolled in an art history survey as an elective. Once that room went dark and luminous 35 mm. slides began to fill the classroom screen, I fell in love. Here at the click of an old-fashioned Kodak slide carousel was palpable drama, beauty and mystery.

What aspects of the San Antonio Museum of Art whet your imagination as a curator?

There's much to be excited about here. For example, the Museum has some terrific examples of early Texas art, which is particularly interesting for the ways in which it combines very local elements and European traditions. I'm excited to think about how we can find ways to engage our visitors across collections. Whatever you're interested in, the San Antonio Museum of Art can provide it. That to me is beyond cool.

You've studied and worked in many places. What does your expertise in decorative art lend to your approach to painting and sculpture?

Decorative art is such an important part of the world view of any given period. Many great portraits or landscapes, for example, were designed for and mostly appreciated in a domestic context. And decorative art can be so accessible: someone who might be intimidated by a sculpture of an unfamiliar historical figure can be immediately drawn to a beautiful chair—it offers an entry point into a different time and sensibility because we live with objects and use them every day.

What books are currently on your night table?

I'm once again tackling the fat tome of T. R. Fehrenbach's classic history *Lone Star* and reading *The Cuckoo's Calling*, the crime novel that J.K. Rowling published under the pseudonym Robert Galbraith. Next in line is Donna Tartt's *The Goldfinch*. And as an inveterate would-be trash novelist, I'm always going to be on the lookout for suggestions from our visitors about books I wish I would've written.

Meet Merribell Parsons

NEW CURATOR OF EUROPEAN ART

Merribell Parsons has joined the staff of the Museum as Curator of European Art. Her distinguished career has included positions as Chief Curator and Curator of Sculpture and Decorative Arts at the Minneapolis Institute of Arts, Assistant Director of the Metropolitan Museum of Art, New York City, and Director and CEO of the Columbus Museum of Art in Columbus, Ohio. She is a native of San Antonio.

How did you get started in the museum world?

I was taking classes at the Louvre during my junior year abroad. We were invited to assist a curator in installing an art exhibition when it dawned on me that there were interesting jobs in museums. I went to college to major in studio art. I wanted to paint beautiful pictures but was a terrible painter so was encouraged to take art history, which led me to Paris, and *voilà*.

The European collection is tucked away on the fourth floor. Visitors usually get lost finding it. There hasn't been a curator doting on it for quite awhile.

Where do you begin?

I'm examining the collection, most of which is in storage. I will be turning things over, opening drawers, crawling under furniture—that's what a good decorative arts curator does—in order to determine a strategic plan for the development of the collection. We've just started a European Art Visitors Committee that will advise me on collectors and opportunities for gifts, loans and acquisitions. I'm also very keen to experiment with interesting ways to engage the visitor in appreciating and learning about the decorative arts, through small exhibitions in the galleries, which can focus on cross-cultural themes, drawing from our other important collections.

You are something of a "booster" of the decorative arts, aren't you?

Absolutely! The decorative arts were held in great esteem in earlier periods, often surpassing in value paintings or painted decoration. After all, most were designed to complement an interior, often designed by the architect himself, and they were made out of very expensive materials. I have a pet peeve with the term "decorative" arts vs. "fine" arts, somehow implying that these objects are inferior to painting and sculpture. This is a nineteenth-century distinction that came about when objects for the interior became mass produced. I prefer the term "works of art."

What are the challenges with our European collection?

We need more space. I'll be working with Katie Luber to



figure that out. Renovating the space we have is top on the Director's list. We're halfway to our goal of raising money for this. The current fourth-floor gallery is not the most desirable place for art—with its glass walls and proximity to the Skybridge, climate control is difficult.

So why should a visitor make a point of going to the fourth floor?

The collection is small but choice. Start by taking a good look at the beautiful Irish silver collection, which is considered by scholars to be the best and largest collection in the world. We also have a notable collection of Wedgwood. What you see is a fraction of what we have. I'm looking forward to uncovering and displaying more.

Do you collect anything at home?

Oh yes! I've been able to acquire things that are a reference to works of art that I really love. It has trained my eye. I have drawings by sculptors, for instance. (There's a great relationship between sculpture and drawing.) I've collected Piranesi prints, and I have lots of "hard stone" from Italy. It's more a scholar's collection.

How often do you get to Europe?

I've just returned from a course at The Wallace Collection in London, one of the best repositories of European paintings and works of art in the world. I also spent an extraordinary month in Rome for my birthday last June, revisiting favorite sites, collections and friends. My background is Italian Baroque, and sculpture is my first love. Sculpture got me involved in the decorative arts, in fact.

Where did you stay while you were in Rome? An apartment or hotel?

I stayed in a convent, the Casa di Santa Brigida in the Piazza Farnese. It was wonderful. There was a seated breakfast, so I met everyone who was staying there. I'm a chatty person. I say hello to everyone and met visiting architects, art historians, people interested in one part of history or another. Inevitably I turned up some very good tips.

I'm sure there are lots of visitors eager to chat with you. When's your first gallery talk?

Not until June. But if you see me in the galleries, please say hello.

BEYOND THE LOOKING GLASS: THE MANY FACES OF PORTRAITURE



Saturday, February 1, 2014
9:30 A.M.–4:00 P.M.
San Antonio Museum Of Art



Register today!
(210) 978-8185
See the calendar or
website for details.

This symposium is underwritten by the Mays Family Foundation.

John Singer Sargent, American, 1856-1925,
Portrait of Mrs. Elliot Fitch Shepard
(Margaret Louisa Vanderbilt),
1888, oil on canvas,
Purchased with the Lillie and Roy Cullen Endowment Fund,
84.57, Photography by Peggy Tenison



17TH ANNUAL

Mays Symposium



ABOVE
Robert Kuhn (United States, 1920–2007)
Flat Out, 1985.
Acrylic on Board.
14 x 18 inches.
JKM Collection© National Museum of Wildlife Art.

RIGHT
Robert F. Kuhn (United States, 1920–2007)
Sketch – Coyote and Rabbit, n.d.
Charcoal on Paper.
5 x 6 ½ inches.
Gift of the Artist, National Museum of Wildlife Art.
© Estate of Robert F. Kuhn.



IMAGES COURTESY NATIONAL MUSEUM OF WILDLIFE ART
© ESTATE OF ROBERT KUHN

Bob Kuhn: Drawing on Instinct

March 15–June 8, 2014
Small Special Exhibitions Gallery

Born and raised in Buffalo, NY, Robert Kuhn (1920–2007) first began his lifelong fascination with wild animals while sketching at the Buffalo Zoo and later studied design, anatomy and life drawing at the Pratt Institute in New York City. Over his thirty-year career, he became one of the most popular wildlife illustrators in America, famous for his ability to capture the particular gestures and personalities of his subjects.

This exhibition uses Kuhn's vivid drawings as points of entry into the creative process

behind his easel paintings, in which wild animals move fluidly in landscapes often composed with simple backgrounds and horizontal bands of color and light. At once precise and dramatic, Kuhn's work reveals an artist working at the intersection of natural history painting tradition and contemporary artistic movements such as color-field theory.

Bob Kuhn: Drawing on Instinct is organized by the National Museum of Wildlife Art in Jackson Hole, Wyoming, and curated by its Curator of Art, Adam Duncan Harris. The exhibition is generously presented by Karen and Tim Hixon.

Andy Warhol
American, 1928–1987
Muhammad Ali, 1978
Synthetic polymer and silkscreen ink on canvas
h. 40 in. (101.6 cm); w. 40 in. (101.6 cm)
Collection of Richard Weisman

Andy Warhol: The Athletes

January 31–April 27, 2014
Great Hall

In 1977, the banker Richard Weisman commissioned *The Athletes Series* from his friend Andy Warhol. A fan of both the arts and sports, Weisman had often noted that the two worlds rarely crossed paths in any way. Weisman and Warhol agreed that Weisman would select the athletes himself, because, as he noted, Andy “didn’t know the difference between a football and a golf ball.” The process began, as always, with Warhol photographing his subjects. In some cases, he traveled to photograph them in their homes; in others, they met him in his New York studio, usually with Weisman in tow.

Some of the athletes, such as pitcher Tom Seaver and hockey player Rod Gilbert, were honored to be immortalized by Warhol, while others were puzzled by his eccentricities. Weisman recalled, for example, that Jack Nicklaus was frustrated that Warhol referred to his golf club as a “stick.” In fact, athletes were a departure from subjects to which Warhol naturally gravitated, as well as from the social circles that presented most of his commissions. Christopher Makos, a photographer and close friend of Warhol's, remarked of the series, “The Richard project was more macho [than most]. Andy thought the sports stars were cute, so handsome—he just hoped they would have lunch with him the next day.”

The series features some of the most famous athletes of the day, including boxer Muhammad Ali, football's O.J. Simpson, ice skater Dorothy Hamill, basketball's Kareem Abdul-Jabbar, tennis player Chris Evert, jockey Willie Shoemaker and soccer's Pelé. This series presents an interesting digression from Warhol's usual society portraits and marks the period in which top athletes first began to inhabit the world of celebrity.

Curator David Rubin will host “A Conversation with Richard Weisman” on March 21, 2014 from 6:30 to 7:30 p.m., interviewing the collector about his experiences with Andy Warhol and on growing up in a home that housed work by Jackson Pollock, Mark Rothko, Barnett Newman, William DeKooning and other prominent figures of the 1950s New York School.





Contemporary Art

THE CURATOR EXPLAINS

DAVID S. RUBIN, THE BROWN FOUNDATION CURATOR OF CONTEMPORARY ART

Londoner Gordon Cheung has long taken interest in the vagaries of global economics. Since the mid-1990s, he has used stock market quotations from *The Financial Times* as a collaged backdrop in paintings on such topics as terrorism, fame, global warming, digital technology and apocalypse. In *Teardrops of the Sun (Still Life)*, Cheung compares past and present symbols of wealth, contrasting a flower arrangement that mimics Old Master vanitas paintings with a Chinese Ming vase, which is today an object of high economic value. Believing that the digital revolution has altered our notions of time and space, Cheung also combines processes associated with different time periods. The flowers,

for example, are made of the traditional medium of paint, while digital imaging and printing are employed in the composition. In an unusual twist, Cheung fashioned the flowers from fragments of dried paint so as to appear sculptural. The bright colors of his palette reflect a twenty-first-century sensibility associated with the intensity of a computer screen.

Gordon Cheung (British, born 1975)
Teardrops of the Sun (Still Life), 2013
Stock market newspaper, archival inkjet and acrylic on canvas and polycarbonate
h. 68 in. (152.4 cm); w. 40 in. (101.6 cm)
Museum purchase, with funds provided by The Brown Foundation Contemporary Art Acquisitions Fund
2013.2



European Art

THE CURATOR EXPLAINS

JESSICA POWERS, THE GILBERT M. DENMAN, JR.
CURATOR OF ART OF THE ANCIENT MEDITERRANEAN WORLD

Celebrated printmaker Giovanni Battista Piranesi's four-volume *Antichità romane* (*Roman Antiquities*) had a profound influence on eighteenth-century archaeologists and architects. Intended to record the city's crumbling ruins, Piranesi's prints set a new standard for technical illustration by capturing both the massive scale of Roman buildings and minute details of building materials and decorative ornament.

This plate, from volume II of the *Antichità*, records twelve Latin inscriptions from a large communal tomb near the Porta Maggiore in Rome. Piranesi devoted five plates to documenting this tomb, which was excavated in the 1730s and no longer survives. Its caption describes the other finds illustrated, including a marble slab through which liquid offerings were made to the dead, as well as glass bottles and terracotta lamps.

The first of Piranesi's works in the collection, this print came to the Museum as part of a generous bequest from Robert D. Harper, who was an enthusiastic supporter of the Museum for many years.



Giovanni Battista Piranesi
Italian, 1720–1778
Iscrizioni e Frammenti della Stanza sepolcrale vicina a quella di L. Arruntio (Inscriptions and Fragments from the Burial Chamber near that of L. Arruntius), from *Le Antichità romane* (*Roman Antiquities*), volume II, plate 18, 1756
Etching
h. 22 in. (56 cm); w. 23 3/4 in. (60.5 cm)
Bequest of Robert D. Harper, 2013.8
Photograph by Peggy Tenison

Latin American Art

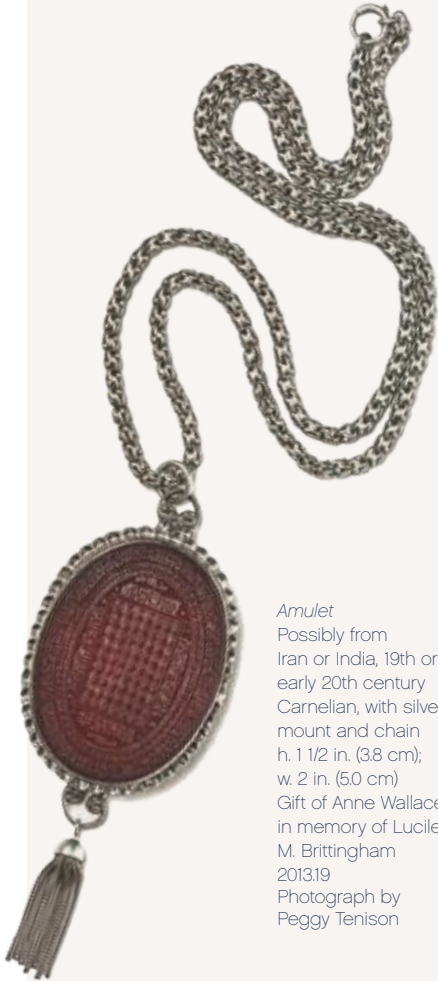
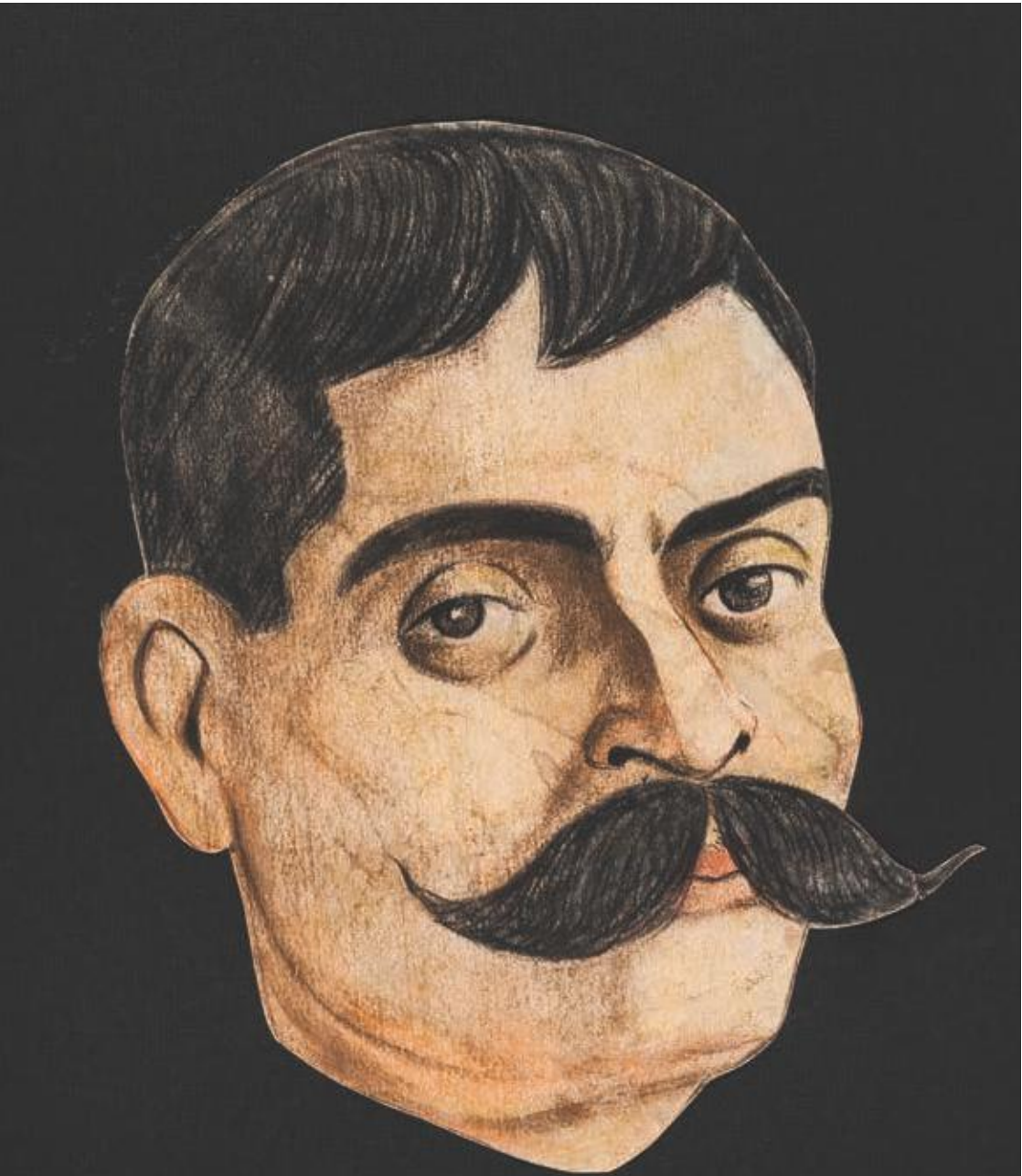
THE CURATOR EXPLAINS

MARION OETTINGER,
CURATOR OF LATIN AMERICAN ART

Throughout most of the twentieth century in Mexico City, itinerant artists (*artistas ambulantes*) would set up in the old center on weekends and holidays to ply their special skills. Among pup-

Aquiles Cáceres (Mexican, n.d.)
Emiliano Zapata, ca. 1940–50
Mexico City, D.F.
Pastel on heavy paper cutout
h. 21 1/4 in. (53.9 cm); w. 20 in. (50.8 cm)
Field purchase with funds from Friends of Latin American Art
2013.28.3
Photography by Peggy Tenison

peteers, photographers and street musicians were caricaturists, who arrived mid-morning with a pushcart full of supplies and a portfolio of examples of their work—famous historical figures, pop stars and politicians. This striking portrait of Emiliano Zapata, one of the great heroic martyrs of Mexico's revolution of 1910–1920, was part of the set-up used by Aquiles Cáceres, an itinerant caricaturist who worked in and around Alameda Park in the 1930s–50s. Little is known about Cáceres, beyond the scant memories of older present-day artists who still work the same area.



Amulet
Possibly from Iran or India, 19th or early 20th century
Carnelian, with silver mount and chain
h. 1 1/2 in. (3.8 cm); w. 2 in. (5.0 cm)
Gift of Anne Wallace in memory of Lucile M. Brittingham
2013.19
Photograph by Peggy Tenison

Islamic Art

THE CURATOR EXPLAINS

JESSICA POWERS, THE GILBERT M. DENMAN, JR. CURATOR OF ART OF THE ANCIENT MEDITERRANEAN WORLD

For centuries devout Muslims have worn intricately inscribed amulets to invoke divine protection and ward off harm. This extraordinary example, carved from carnelian, is the only amulet of its kind in the Museum's collection. Three sets of Arabic inscriptions cover the amulet's surface. In small compartments within the central rectangle are listed sixty-three of the ninety-nine Names of God, believed to have magical properties. These are surrounded by a prayer invoking divine help in adversity. Floral motifs separate these inscriptions from the longer Qur'an verse that encircles the amulet's perimeter. This text, known as the Throne Verse, praises the omnipotence of God and was frequently inscribed on amulets because of its power.



Asian Art

THE CURATOR EXPLAINS

JOHN JOHNSTON,
COATES-COWDEN-BROWN CURATOR OF ASIAN ART

The Museum acquired five excellent Korean ceramic objects spanning fifteen centuries of artistic production thanks to the generous support of Lenora and Walter F. Brown. Among the pieces is a buncheong ware bowl dated to the fifteenth century. Buncheong ware is among the most prized types of ceramics made in Korea, and was hitherto unrepresented in the Museum's collection. This stoneware is covered in a

neutral colored glaze, usually tan, ivory or light green, with varied surface decoration. In this example, a circular chrysanthemum pattern was stamped into the moist clay before firing. The exterior of the bowl is decorated with incised lines which were then filled with a white clay slip, thus creating an inlaid effect. Look for these ceramics in the newly installed Korean Art Gallery.



Buncheong Ware Bowl
Korea
Joseon dynasty, mid-15th century
Stoneware with glaze
h. 3 3/8 in. (8.6 cm); w. 7 1/2 in. (19 cm)
Purchased with funds provided by Lenora
and Walter F. Brown
2013.204
Image courtesy Kang Collection
Korean Art, New York

CALENDAR

January | February 2014

San Antonio Museum of Art





San Antonio Museum of Art

CALENDAR

January | February 2014

For an up-to-date calendar, visit: www.samuseum.org

Free
to all

FOR FAMILIES

First Sundays for Families

Great Hall
Free for children 12 and under

All Roads Lead to Rome

Sunday, January 5 | 12:00–4:00 p.m.

Embark on a Roman holiday and make a mosaic, create a portrait coin and take a photo as a Roman gladiator.

Black History Month

Sunday, February 2 | 12:00–4:00 p.m.

Learn about the Harlem Renaissance, create your own Kara Walker silhouette portrait, and strike a pose for a Kahinde Wiley-inspired photograph.

First Sundays for Families has been generously underwritten by the Bank of America Charitable Foundation, Fay L. and William L. Cowden Charitable Foundation, the Dan and Gloria Oppenheimer Fund and the Frances Margaret Seaver Fund of the San Antonio Area Foundation and the San Antonio Museum of Art Docents.

Art Crawl

Gallery Tours for Caregivers and Babies 0-18 months

Second Thursdays | 10:00–10:45 a.m.
Free with admission

Moms, dads and caregivers, put your babies in their slings and take a walk through the galleries. Talks are geared towards adults while the art selections engage both you and your infant. Includes playtime and refreshments. Strollers welcome.

Check Museum website for dates and themes.

Playdates

Wednesdays | 10:00–11:00 a.m.

Great Hall | Free with admission
Playdates cultivate, nurture and inspire creativity while developing an appreciation of art and world cultures. Toddlers experience stories, gallery activities, hands-on art, movement and music.

Check Museum website for dates and themes.

Family Flicks

Second Saturdays | Sundown
West Courtyard | Free

Special performances and art activities begin one hour prior to screening; films begin promptly at sundown. Bring your lawn chairs, blankets and picnics. During inclement weather, Family Flicks is held in the auditorium.

Coraline

(United States, 2009) 100 minutes
Saturday, January 11

Oliver Twist

(United Kingdom, 1948) 116 minutes
Saturday, February 8

Family Flicks is an outdoor film series in collaboration with Slab Cinema.

EVERY WEEK

Gallery Talk: Museum Highlights

Tuesdays | 6:00–8:00 p.m.
Meet at the Front Desk | Free

Sundays | 11:00 a.m.–12:00 p.m.

Meet at the Front Desk
Free with admission

Sketching in the Galleries

Tuesdays | 6:00–8:00 p.m.
Meet in the Great Hall | Free

Enjoy an evening of casual instruction based on the works of art found in the Museum's collections.

Sketching in the Galleries is made possible by generous support from the M.E. Hart Foundation.

Meditation in the Japanese Gallery

Saturdays | 10:15–11:00 a.m.

Free with admission
Cushions and stools are provided.

FILMS

DreamWeek Created Equal Film:

The Loving Story

(USA, 2011) 77 minutes

Tuesday, January 14 | 6:30–8:00 p.m.
Auditorium | Free

When Mildred and Richard Loving were arrested in July 1958 in Virginia for violating a state law that banned marriage between people of different races, such laws had been on the books in most states since the seventeenth century. The documentary brings to life the Lovings' marriage and the legal battle that followed.

In collaboration with CreatedEqual and DreamWeek

Mrs. Brown

(UK, 1997) 103 minutes

Sunday, February 16 | 3:00–5:00 p.m.
Auditorium | Free with admission

Queen Victoria is deeply depressed after the death of her husband and disappears from public view. Her servant John Brown, through care and adoration, brings her back to life, but that relationship creates scandalous crisis. *Steven Kellman introduction and post-film discussion.*

Global Lens 2004: Angel on the Right

(Tajikistan, 2002) 90 minutes

Friday, February 28 | 7:00–9:00 p.m.
Auditorium | Free with admission

In this dark comedy, Hamro, an unrepentant prodigal son straight out of a Russian jail, returns to his hometown to help his mother die with dignity. But his debts are many and long overdue. *Steven Kellman introduction and post-film discussion.*

Angel on the Right is co-presented by the Global Film Initiative as part of the Global Lens series. For more information, visit www.globalfilm.org.

Editor's
Pick

CONCERTS

14th Annual Music at the Museum

Monday, January 27 | 5:30–9:00 p.m.

Great Hall | \$50
Registration required: (210) 978-8121

The San Antonio Museum of Art Docents and the San Antonio Symphony League present Music at the Museum in partnership with the Dvořák Festival. Enjoy a concert featuring the music of Antonin Dvořák, a pre-concert reception, silent art auction, wine pull and desserts. *Proceeds from the evening benefit arts and music education for public school children in Bexar County.*

Dvořák in America

Monday, February 3

6:00 & 8:00 p.m. (two performances)
\$10 for members \$20 for non-members
Registration required: (210) 978-8121

The concert explores works Dvořák composed during his years in America, as well as compositions by American composers he influenced.

In partnership with Musical Offerings and the San Antonio Symphony's Dvořák Festival

LECTURES

Art History 101...

Without the Exams!

Auditorium | Free with admission

Sant Climent de Taüll—Romanesque Art*

Friday, January 17 | 5:00–7:00 p.m.

Sainte-Chapelle, Paris—Gothic Art

Friday, February 21 | 6:00–7:30 p.m.

Dr. Annie Labatt, Professor of Art History and Criticism at UTSA, focuses on a seminal work of art each month in this 8-part lecture series. Doors open at 5:30 p.m., lecture at 6 p.m. followed by discussion and reception. Auditorium is first come, first seated. Ample overflow seating. **Note that this lecture will begin earlier than other Art History 101 lectures.*

This lecture is generously sponsored by H.E.B.

Seeking a New America: Abolitionists and their Vision

Tuesday, January 7 | 6:30–7:30 p.m.

Auditorium | Free

Dr. Carey H. Latimore IV, Associate Professor of History, Trinity University, will discuss the Abolitionist movement in 19th-century America. For background and to complement the lecture, view the Created Equal Series film *The Abolitionists* (USA, 2013, 180 minutes), available in its entirety at <http://createdequal.neh.gov/films/abolitionists>.

In collaboration with Created Equal and DreamWeek

First Faces: American Portraiture before Thomas Sully

Tuesday, February 4 | 6:30–7:30 p.m.

Auditorium | Free

In preparation for *Thomas Sully: Painted Performance*, join the Museum's new Curator of American Art, Dr. William Keyse Rudolph, to learn about the development of American portraiture in 17th- and 18th-century America.

Thomas Sully's Painted Performances

Friday, February 7 | 6:30–7:30 p.m.

Auditorium | Free with admission

This lecture, by exhibition co-curator Dr. Carol Eaton Soltis of the Philadelphia Museum of Art, will explore how Thomas Sully's portraits, with their ability to engage the imaginations and emotions of viewers, are markedly different from those of his American peers.

Louis A. and Frances B. Wagner Lecture Series: 18th-Century Peru: The Extraordinary Watercolors of Bishop Martínez Compañón

Sunday, February 9 | 3:00–4:00 p.m.

Auditorium | Free with admission

Dr. Marion Oettinger, Curator of Latin American Art, will provide an illustrated overview of this collection and how it relates to other Spanish colonial projects, especially during the Enlightenment of the later 18th century. Reception to follow.

This lecture is made possible by generous support from Louis A. and Frances B. Wagner.

CLASSES

Great Books Seminar Series

5:00–7:00 p.m. | Meet in the Great Hall

\$15 for members | \$25 for non-members
Register: (210) 978-8121

Martin Luther King, Jr.'s Letter from

Birmingham Jail and Slavery by Another Name

(USA, 2012) 90 minutes

Saturday, January 11

Shakespeare's Measure for Measure and Samuel Johnson's Preface to Shakespeare
Saturday, February 8

Hosted by the Symposium Great Books Institute, a San Antonio non-profit offering lively Socratic discussion seminars. Co-founder David Saussy leads this series in one of the galleries. Hors d'oeuvres at 5 p.m. Gallery talk at 5:30 p.m.

Seminar from 6 to 7 p.m.
The January seminar is in conjunction with Created Equal and DreamWeek.

Printmaking Workshop:

Celebrating Eldzier Cortor

Tuesday, February 18 | 4:00–7:00 p.m.

Tuesday, February 25 | 4:00–7:00 p.m.

Stables Art Studio | Free | Space is limited
R.S.V.P. (210) 978-8121

Join printmaker Miguel Cortinas for a drop-in workshop to learn techniques in monotype printmaking inspired by *Eldzier Cortor: Master Printmaker*. Thirty-minute, time-ticketed slots will be available on arrival. First come, first served.

EDUCATOR WORKSHOPS

Dream Week Through the Eyes of Artists

Saturday, January 11 | 10:00 am–4:00 pm

Stables Art Studio/Auditorium
\$15 members, \$25 non-members
Offers 6 CPE/GT | Lunch included
Register: (210) 978-8129 or lindsey.smith@samuseum.org

In this full-day workshop, discuss the artist's role as an agent of social change and examine issues of representation and civil rights in art throughout the 20th century. View the exhibition *Eldzier Cortor: Master Printmaker* and experiment with classroom-friendly printmaking techniques.

Portraits of America

Saturday, February 8 | 10:00 am–3:00 pm

Stables/Auditorium.
\$15 members, \$25 non-members.
Offers 5 CPE/GT. Lunch included.
Register: (210) 978-8129 or lindsey.smith@samuseum.org

Study American portraiture from the 18th century to today. This hands-on workshop provides cross-curricular lessons about creating portraits and establishing narrative through drawing, mixed media and writing.

Educator Workshops are generously funded by USAA and JP Morgan Chase.

GALLERY TALKS

CURATOR'S CHOICE

Tuesday talks are free | Meet at the Front Desk.

J.G. Brown's Street Gallantry

Tuesday, January 7 | 6:00–6:25 p.m.

Dr. William Rudolph, Curator of American Art, discusses the story behind one of the Museum's most beloved American paintings.

African-American Artists Confront

Negative Stereotypes

Tuesday, February 4 | 6:00–6:25 p.m.

David S. Rubin, Curator of Contemporary Art, will discuss contemporary works of art by nationally renowned African American artists.

SPECIAL EXHIBITION

Director's Choice:

Eldzier Cortor: Master Printmaker

Tuesday, February 11 | 6:00–6:25 p.m.

Katie Luber, Director, will discuss the life and art of Eldzier Cortor, one of the few living African-American artists active during the Works Progress Administration (WPA).

Theatrical Portraiture in Thomas Sully's Painted Performance

Tuesday, February 18 | 6:00–6:25 p.m.

In this first in a four-part series, Dr. William Keyse Rudolph, American Art Curator, will discuss one of the themes of the exhibition.

Bite, Scrape, Gouge, Burnish:

Eldzier Cortor's Prints

Tuesday, February 25 | 7:00–7:25 p.m.

Karen Zelanka Baker, Museum Registrar, discusses a selection of Eldzier Cortor's masterful intaglio and woodblock prints and the preservation techniques.

Art Party Gallery Talk

Second Fridays

January 10 | 5:30–6:00 p.m.

February 14 | 5:30–6:00 p.m.

Enjoy a guided gallery talk on the month's Art Party theme.

New!

For an up-to-date calendar, visit
www.samuseum.org

MEMBERS-ONLY EVENTS

Docent-Led Tour: Lethal Beauty: Samurai Weapons and Armor
Saturday, January 4 | 10:00-11:30 a.m.
Meet on the café terrace | Free for members

Enjoy light refreshments from 10 to 11 a.m. followed by a private, docent-led tour.

Young Friends: Wine with William
Thursday, January 23 | 6:00-7:30 p.m.
American Art Galleries | Free for Young Friends

Join our new curator, Dr. William Keyse Rudolph, The Marie and Hugh Halff Curator of American Art/Mellon Chief Curator, for wine, light bites and a gallery talk during this after-hours event.

Docent-Led Tour: Modern and Contemporary Latin American Gallery
Saturday, February 1 | 5:00-6:30 p.m.
Meet on the café terrace | Free for members

Enjoy light refreshments from 5 to 6 p.m. followed by a private, docent-led tour.

Members Opening Reception:
Thomas Sully: Painted Performance
Thursday, February 6 | 5:30-8:30 p.m.
Great Hall | \$25 per member
RSVP to (210) 978-8123 or purchase tickets at samuseum.org.

Preview and celebrate the exhibition's opening with American-inspired cocktails and hors d'oeuvres. Cocktail attire.

Members Preview Day:
Thomas Sully: Painted Performance
Friday, February 7 | 10:00 a.m.-9:00 p.m.
Cowden Gallery | Free for members

Docent-led tours at 4:30 and 5:30 p.m.
No reservations needed.

Private Tour of Father Margil and Walking Tour of Mission San José
Saturday, February 8 | 10:00 a.m.-1:30 p.m.
Meet at the Museum
\$10 for Friends of Latin American Art
\$15 for members | Includes lunch | Transportation *not* provided | R.S.V.P. Required: (210) 978-8133

Join the Museum and the National Park Service for a tour of the exhibition led by Dr. Marion Oettinger, Curator of Latin American Art, followed by a tour of Mission San José. Boxed lunches provided.

Circle Nights at the Museum: Thomas Sully: Painted Performance
Monday, February 10 | 5:00-7:00 p.m.
Cowden Gallery | Free for Circle Members
RSVP: membership@samuseum.org or (210) 978-8185

Circle Members are invited to view the exhibition privately, after-hours. Complimentary refreshments.

Last
Samurai

SPECIAL EVENTS

Samurai Saturday
Saturday, January 4 | 3:00 p.m.-Midnight
Great Hall | Free with admission

Visit *Lethal Beauty* on its last weekend. Tour the exhibition, make anime trading cards, take a photo wearing samurai armor, enjoy a haiku hike, Japanese films and discounts in the Special Exhibition Museum Shop.

DreamWeek and Created Equal Film + Panel Discussion: Freedom Riders
(USA, 2011) 120 minutes
Saturday, January 18 | 3:00-7:00 p.m.
Auditorium and Great Hall | Space is limited
Free with Museum admission
First come, first seated

Join the Museum, San Antonio Public Library Foundation and The Mighty Group for a screening of *Freedom Riders*, a panel discussion with four of the Freedom Riders and reception.

In conjunction with Created Equal and DreamWeek and in partnership with the San Antonio Public Library, the San Antonio Public Library Foundation, and the Dr. Bowie Foundation

Museum Expedition to Houston with Curator Jessica Powers
Saturday, January 25 | 7:00 a.m.-7:30 p.m.
\$75 | Limited space
Register: (210) 978-8120 or allyson.walsh@samuseum.org

Join Curator of Art of the Ancient Mediterranean World, Jessica Powers, for a trip to the newly opened Hall of Ancient Egypt at the Houston Museum of Natural Science and two special exhibitions at the Museum of Fine Arts. Depart from the Museum parking lot at 7:15 a.m. and return around 7:30 p.m. Includes transportation and admission to the exhibitions.
This trip is hosted by the Friends of Ancient Art.

Site Visit to UTSA: For All the World to See: Visual Culture and the Struggle for Civil Rights + Selections from the Collection of Paula and Edwin Miles
Thursday, January 30 | 6:30-7:30 p.m.
Thursday, February 13 | 6:30-7:30 p.m.

Art Gallery at UTSA Main Campus | Free
RSVP Required: (210) 978-8121
Space is limited

Meet at UTSA to view their exhibition in conjunction with the Created Equal series. Tour will be led by Scott A. Sherer, Ph.D., Director of the UTSA Art Gallery and Satellite Space, and Associate Professor of Art History. Paula and Edwin Miles will also speak on their collection.

Cover image: Eldzier Cortor, American, born 191, *L'Abbatoire*, n.d., woodblock print, h. 14 7/8 in. (37.8 cm); w. 20 3/16 in. (51.3 cm). Gift of the Eldzier Cortor Trust in memory of Sophia Cortor, 2012.24.23

Mays Symposium: Beyond the Looking Glass—The Many Faces of Portraiture
Saturday, February 1 | 9:00 a.m.-4:00 p.m.
Auditorium/Great Hall
Registration: \$40 members
\$60 non-members, \$20 students
Lunch included
Register: (210) 978-8185 | Space is limited

Join our distinguished speakers as they explore the significance of portraiture in art and society from the Renaissance into the 21st century.
This is the seventeenth in a series of fine and decorative art symposia underwritten by the Mays Family Foundation.

Be My Valentine 5k
Saturday, February 15 | 9:30 a.m.
West Courtyard | \$40
Registration required: www.samuseum.org
Space is limited

Join us for our 2nd Annual Be My Valentine 5K Run/Walk. The 5K will start and finish at the Museum and the course will be on the Museum Reach of the River Walk. Cupid dress-up costume contest, music and surprises!
In partnership with Huarache Turbo Running Group and Run Wild Sports

Art Party
Second Fridays | 6:00-8:00 p.m.
Gallery Talk | 5:30-6:00 p.m.
Free with admission | Cash bar

Cocktails and Music Inspired by:
January 10
Eldzier Cortor: Master Printmaker
Music: 4th Quarter Band

February 14
Love Art: Cupid and Psyche
Music: Johnny P. and the Wiseguys

Bring your friends and enjoy art, music, a gallery talk and cocktails by the Esquire Tavern.
Art Party is a collaboration of SAMA and KRTU Jazz 91.7.

Run with SAMA
Second Tuesdays

January 14 6:00-7:00 p.m.
February 11 6:30-7:30 p.m.
Meet in the Great Hall | Free

Runners of all levels are welcome. Enjoy a brief gallery talk on fitness in the Museum's collection, and run or walk with professional coaches from Run Wild Sports. Participants enjoy free admission and 10% off in the Museum's Shop.
Run with SAMA is endorsed by the Mayor's Fitness Council.

On the cover:

Eldzier Cortor
MASTER PRINTMAKER
December 14, 2013-March 2, 2014

JAN
2014

San Antonio Museum of Art
CALENDAR

1 | Wednesday
Museum Closed for New Year's Day

4 | Saturday
Samurai Saturday
3:00 p.m.-Midnight

Members-Only, Docent-Led Tour
Lethal Beauty
10:00-11:30 a.m.

5 | Sunday
Gallery Talk: Museum Highlights
11:00 a.m.-12:00 p.m.

First Sundays for Families:
All Roads Lead to Rome
12:00-4:00 p.m.

7 | Tuesday
Gallery Talk: Museum Highlights
4:30-5:30 p.m.

Gallery Talk: Curator's Choice:
J.G. Brown's Street Gallantry
by Curator William Keyse Rudolph
6:00-6:25 p.m.

Sketching in the Galleries
6:00-8:00 p.m.

Lecture: Seeking a New America:
Abolitionists and their Vision by
Dr. Carey H. Latimore IV, Trinity University
6:30-7:30 p.m.

8 | Wednesday
Playdate: The Giving Tree
10:00-11:00 a.m.

9 | Thursday
Art Crawl
10:00-10:45 a.m.

10 | Friday
Art Party:
Eldzier Cortor: Master Printmaker
Gallery Talk: 5:30-6:00 p.m.
Party: 6:00-8:00 p.m.

11 | Saturday
Educator Workshop:
DreamWeek Through the Eyes of Artists
10:00 a.m.-4:00 p.m.
\$15 for members, \$25 for non-members
Registration required: (210) 978-8129

Meditation in the Japanese Gallery
10:15-11:00 a.m.

Family Flicks: Coraline
(United States, 2009) 100 minutes
Sundown

Great Books Seminar:
Martin Luther King, Jr.'s Letter from Birmingham Jail + Slavery by Another Name
(USA, 2012) 90 minutes
5:00-7:00 p.m.
\$15 for members, \$25 for non-members
Registration required: (210) 978-8121

12 | Sunday
Gallery Talk: Museum Highlights
11:00 a.m.-12:00 p.m.

14 | Tuesday
Gallery Talk: Museum Highlights
4:30-5:30 p.m.

Sketching in the Galleries
6:00-8:00 p.m.

Run with SAMA
6:00-7:00 p.m.

DreamWeek/Created Equal Film:
The Loving Story
(USA, 2011) 77 minutes
6:30-8:00 p.m.

15 | Wednesday
Playdate: Animals in the Ancient World
10:00-11:00 a.m.

17 | Friday
Lecture: Art History 101...
Without the Exams: Sant Climent de Taüll—Romanesque Art
5:00 p.m. lecture | 5:45 p.m. reception

18 | Saturday
Meditation in the Japanese Gallery
10:15-11:00 a.m.

DreamWeek/Created Equal Film & Panel Discussion: Freedom Riders
(USA, 2011) 120 minutes
3:00-7:00 p.m.

19 | Sunday
Gallery Talk: Museum Highlights
11:00 a.m.-12:00 p.m.

21 | Tuesday
Gallery Talk: Museum Highlights
4:30-5:30 p.m.

Sketching in the Galleries
6:00-8:00 p.m.

22 | Wednesday
Playdate:
Pig Boy—A Trickster Tale from Hawaii
10:00-11:00 a.m.

23 | Thursday
Young Friends: Wine with William
6:00-7:30 p.m.

25 | Saturday
Museum Expedition to Houston with Curator Jessica Powers
7:00 a.m.-7:30 p.m.
\$75 | Register: (210) 978-8120 or allyson.walsh@samuseum.org

Meditation in the Japanese Gallery
10:15-11:00 a.m.

26 | Sunday
Gallery Talk: Museum Highlights
11:00 a.m.-12:00 p.m.

27 | Monday
14th Annual Music at the Museum
5:30-9:00 p.m.
\$50 | Registration required: (210) 978-8121

28 | Tuesday
Gallery Talk: Museum Highlights
4:30-5:30 p.m.

Sketching in the Galleries
6:00-8:00 p.m.

29 | Wednesday
Playdate: Funny Faces and Places
10:00-11:00 a.m.

30 | Thursday
Site Visit to UTSA: For All the World to See: Visual Culture and the Struggle for Civil Rights
6:30-7:30 p.m.
RSVP Required: (210) 978-8121
Space is limited

EXHIBITIONS 2014

Members see it first + for free

Fray Antonio Margil de Jesús: "Patron Saint" of Texas
October 12, 2013-March 23, 2014

Eldzier Cortor: Master Printmaker
December 14, 2013-March 2, 2014

Andy Warhol: The Athletes
January 31-April 27, 2014

Thomas Sully: Painted Performance
February 8-May 9, 2014

Bob Kuhn: Drawing on Instinct
March 15-June 8, 2014

Four Seasons of Contemporary Japanese Ceramics
Spring 2014 to Spring 2015

Matisse: Life in Color Masterworks from the Baltimore Museum of Art
June 14-September 7, 2014

The Art Books of Matisse
June 21-September 7, 2014

Sylvie Blocher: The Color of Confusion
September 20-December 28, 2014

Playdates recommended for ages 2-4. | Art Crawl recommended for 0-18 months.

Unless otherwise noted, programs are free to members and free to the general public with the price of Museum admission. The Museum and its programs are free to all Tuesday 4 p.m. to 9 p.m. and Sunday 10 a.m. to noon. Children 12 and under are always free. Please check samuseum.org for updates to calendar of events.

1 | Saturday

Mays Symposium: Beyond the Looking Glass: The Many Faces of Portraiture
9:00 a.m.–4:00 p.m.
\$40 for members, \$60 for non-members and \$20 for students | Lunch included
Register: (210) 978-8185

Meditation in the Japanese Gallery
10:15–11:00 a.m.

Members-Only, Docent-Led Tour: Modern and Contemporary Latin American Gallery
5:00 – 6:30 p.m.

2 | Sunday

Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

First Sundays for Families: Black History Month
12:00–4:00 p.m.

3 | Monday

Dvořák in America
6:00 & 8:00 p.m. (two performances)
\$10 for members, \$20 for non-members
Registration required: (210) 978-8121

4 | Tuesday

Gallery Talk: Museum Highlights
4:30–5:30 p.m.

Gallery Talk: Curator’s Choice: African American Artists Confront Negative Stereotypes by Curator David Rubin
6:00–6:25 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

Lecture: First Faces: American Portraiture before Thomas Sully by Curator William Keyse Rudolph
6:30–7:30 p.m.

5 | Wednesday

Playdate: Mummy Masks and Canopic Jars
10:00–11:00 a.m.

6 | Thursday

Members Reception: Thomas Sully
5:30–8:30 p.m.
\$25 per member | RSVP: (210) 978-8123 or samuseum.org

7 | Friday

Members Preview Day: Thomas Sully
10:00 a.m.–9:00 p.m.

Thomas Sully: Painted Performances by Carol Eaton Soltis
6:30–7:30 p.m.

8 | Saturday

Member Tour of Father Margil and Walking Tour of Mission San José
10:00 a.m.–1:30 p.m.
\$10 for Friends of Latin American Art
\$15 for members | Register: (210) 978-8133

Educator Workshop: Portraits of America
10:00 a.m.–3:00 p.m.
\$15 for members, \$25 for non-members
Register: (210) 978-8129

Meditation in the Japanese Gallery
10:15–11:00 a.m.

Family Flicks: Oliver Twist
(U.K., 1948) 116 minutes
Sundown

Great Books Seminar: Measure for Measure + Preface to Shakespeare
5:00–7:00 p.m.
\$15 for members, \$25 for non-members
Registration required: (210) 978-8121

9 | Sunday

Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

Lecture: 18th-Century Peru: The Extraordinary Watercolors of Bishop Martínez Compañón by Curator Marion Oettinger
3:00–4:00 p.m.

10 | Monday

Circle Nights: Thomas Sully
5:00–7:00 p.m.
Free for Circle Members
RSVP: membership@samuseum.org or (210) 978-8185

11 | Tuesday

Gallery Talk: Museum Highlights
4:30–5:30 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

Gallery Talk: Eldzier Cortor by Director Katie Lubert
6:00–6:25 p.m.

Run with SAMA
6:30–7:30 p.m.

12 | Wednesday

Playdate: The Dragon’s Pearl
10:00–11:00 a.m.

13 | Thursday

Art Crawl
10:00–10:45 a.m.

Site Visit to UTSA: For All the World to See: Visual Culture and the Struggle for Civil Rights
6:30–7:30 p.m.
RSVP required: (210) 978-8121
Space is limited

14 | Friday

Art Party: Love Art: Cupid and Psyche
Gallery Talk: 5:30–6:00 p.m.
Party: 6:00–8:00 p.m.

15 | Saturday

Be My Valentine 5k
9:30 a.m. | \$40
Registration required: www.samuseum.org

Meditation in the Japanese Gallery
10:15–11:00 a.m.

16 | Sunday

Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

Film: Mrs. Brown
(UK, 1997) 103 minutes
3:00–5:00 p.m.

18 | Tuesday

Printmaking Workshop: Celebrating Eldzier Cortor
4:00–7:00 p.m.

Gallery Talk: Museum Highlights
4:30–5:30 p.m.

Gallery Talk: Theatrical Portraiture in Thomas Sully: Painted Performance: by Curator William Keyse Rudolph
6:00–6:25 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

19 | Wednesday

Playdate: How The Tiger Got Its Stripes
10:00–11:00 a.m.

21 | Friday

Lecture: Art History 101...Without the Exams: Sainte-Chapelle, Paris—Gothic Art
6:00 p.m. lecture | 6:45 p.m. reception

22 | Saturday

Meditation in the Japanese Gallery
10:15–11:00 a.m.

23 | Sunday

Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

25 | Tuesday

Printmaking Workshop: Celebrating Eldzier Cortor
4:00–7:00 p.m.

Gallery Talk: Museum Highlights
4:30–5:30 p.m.

Sketching in the Galleries
6:00–8:00 p.m.

Gallery Talk: Bite, Scrape, Gouge, Burnish by Registrar Karen Z. Baker
7:00–7:25 p.m.

26 | Wednesday

Playdate: Jabuti the Tortoise
10:00–11:00 a.m.

28 | Friday

Global Lens 2004: Angel on the Right
(Tajikistan, 2002) 90 minutes
7:00–9:00 p.m.

News & Notes

The bus is leaving for Houston on January 25 and Jessica Powers, Curator of Art of the Ancient Mediterranean World, will be on it. If you’re lucky you will be, too, as she tours you through the new **Hall of Ancient Egypt** at the **Houston Museum of Natural Science** (one of the largest displays of Egyptian art in the southwest) and the **Museum of Fine Arts, Houston** to see two noteworthy exhibitions, *Arts of Islamic Lands: Selections from the al-Sabah Collection, Kuwait*, and *Roads of Arabia: Archaeology and History of the Kingdom of Saudi Arabia*. \$75. Reserve now: (210) 978-8120 or allyson.walsh@samuseum.org.

Painted and plastered linen mummy case of a woman called Bakenrenes. Third Intermediate Period, about 650 BC. Image courtesy the Houston Museum of Natural Science.



Curator David Rubin

recently served as juror for the **Northeastern Biennial** in Scranton, Pennsylvania. “Once it leaves the studio, the best art is art that grips its audience.... I am pleased to conclude that such art is definitely alive and thriving in the studios in and around Scranton, Pennsylvania,” said Rubin in *The Scranton Times-Tribune*.

Diego Rivera in San Antonio

Diego Rivera’s *El Albañil (The Bricklayer)*, painted when the artist was 18, was long considered by authorities in Mexico City to be lost. In 1996, Honorary Trustee H. Rugeley Ferguson, Sr., brought curator Marion Oettinger a damaged painting with an irregular Diego Rivera signature. It had been in the family for decades, but he’d been told by an expert that it was not a Rivera. By coincidence, Oettinger recognized a similar signature in a book on early Rivera, and informed Ferguson he might have one of the earliest Riveras in America. Once authenticated and carefully restored, it was loaned by the owners for the 1998 opening of

the Latin American Wing. Thanks to the generosity of Pagent and Henry Rugeley Ferguson, Jr., it is once again on loan and now displayed in the Modern and Contemporary Latin American Gallery with eight other works that span much of Rivera’s artistic life.

Internationally recognized French artist **Sylvie Blocher** will be here in January to produce a new video on the subject of the Battle of the Alamo for her fall 2014 exhibition at the Museum. The video installation will incorporate alternative Alamo narratives contributed by local citizens and will address issues of identity, skin color, racism and pride.

Neiman Marcus recently chose the Museum’s **School Partnership Program** as the beneficiary of their HeART of Neiman Marcus initiative, a national umbrella program that supports arts experiences for youth. The retailer donated ten percent of holiday sales of the Ken Downing Gift Collection at their La Cantera store. “It is very gratifying to have Nieman Marcus support the important work we are doing with San Antonio school children,” said Director Katie Lubert.

Docent Jim Letchworth has been elected to the **National Docent Symposium Council**. He shares the four-year position of Director, Mountain-Plains Region, with a colleague from the **Philbrook Museum** in Tulsa. Letchworth and Rosario Laird gave a talk to the Symposium on the successful **Music at the Museum** program (see the Calendar for details of this year’s event, January 27).

Attention collectors: The

Museum Shop is offering a selection of original **Eldzier Cortor** prints for sale in conjunction with the exhibition of his work, on view through March 2.

Inspired by *Lethal Beauty*, visitors sent us haiku by email, snail mail, Facebook and even wrote on our sidewalk in chalk (see page 23) on “Samurai Sunday.” Some favorites:

Gosuko armor
Helmet covered in boar fur
He goes to battle
—*Team Gamer Bros*

Leather wings beating
Dancing summer nights away
Bats sing to the moon
—*Peter Holland*

Darkness pierced in mind
Raging flame in bodies’ hand
Sword made of man’s soul
—*Micah Friedman*

THE SHOP

AT THE SAN ANTONIO MUSEUM OF ART
SINCE 1981

*William Spratling, Twists and Curls
solid sterling silver necklace \$1,738
Earrings from \$110*

210. 978. 8140 | SAMUSEUM.ORG



Museum in a Box

STUDENTS BECOME CURATORS FOR A DAY

How do you keep sixty-six boisterous fifth graders thoroughly engrossed in a museum for four hours? Let them create and model their own exhibitions.

We followed a fifth-grade class from Bowden Elementary, in the nearby Dignowity Hill neighborhood, to see “Museum in a Box” in action.

“This room makes me feel like I lived in ancient times.

— Moises Galindo



The day before the students arrived at the Museum, education staff paid a visit to Bowden Elementary to outline some basics: how different museum jobs work and how to categorize art objects.

Once at the Museum, the students were divided into groups and followed a Museum staffer or docent to two different galleries—for example, Japanese and Pre-Columbian, Latin American and Egyptian, or Roman and Oceanic. Each student carried a clip board with a planning document—an outline of questions and plenty of space for note-taking during gallery discussions—which was a specific request from the teachers to help instill good research habits.

In the galleries, their guides asked: How do you know what art work is most important in this arrangement? What can you tell from the way pieces are lit? What elements in the art are echoed in the gallery architecture? What's the

“emotional experience” of the gallery? The students scribbled away as they discussed their answers.

As the gallery tours concluded, each group decided on a topic for its own exhibition and chose and sketched six art works to feature in the plain cardboard box that would become their exhibition model. The students organized and divided labor with surprisingly little friction, referred to their planning notes and walked briskly through the galleries to consult their chosen works of art.

After a lunchbox break, the students sat down with construction paper, markers, scissors and glue and built their exhibition boxes. “We really give them ownership of the experience. They know the schedule of what they'll see and produce and the time constraints involved,” said Lindsey Smith, Teacher and School Programs Manager. “Their exhibits in a box are as varied as their imaginations.”

“

“Sketching this samurai armor is kind of hard. I tried, I tried!

— D'Mon Walker



“Miss, Miss, what time is it? I can't believe four hours have gone by! —Mary Jo Armas

As they bent over the table, cutting, folding, pasting, coloring and fashioning display vitrine “glass” from plastic baggies and sculptural elements from modeling clay, a quiet of intense concentration descended, punctuated by the occasional question, exclamation or suggestion. Some students gravitated towards organizing the effort and checking the group's plan, others produced with great focus. “Some of the children who are very quiet in the gallery tour and during construction end up contributing remarkable elements. They don't just reproduce what they've seen; they elaborate inventively,” said Jessica Nelson, Tour Scheduler and Museum Educator for Teacher and School Programs.

In addition to the practicalities of lights, signage, vitrines, wall cards and security cameras, many of the ideas that students integrate in the boxes reveal creative organizing principles in art placement, spatial relationships and attention to the visitor experience. Curators take note: In an exhibition box titled “Japan's Animals” the kids added sofas and cushions at the center of the room to allow viewers to relax and spend more time amid the art, with art-reproduction puzzles available on coffee tables and iPads “for when visitors want to look up more about the art and get



ideas.” They also added a niche for the display and storage of supplies, such as pencils, paper and clipboards for visitor sketching and note-taking.

At the end of the project, team members gathered in the Great Hall to show off their boxes to other groups before boarding the bus back to school. Some clamored to take possession of the finished projects and even proposed a time-sharing system to allow everyone to bring the exhibition box home from school. “I really want to show this to my mom,” said one budding curator, Danielle Brown. “You know, I'm still a kid in some ways.”



“Museum in a Box” teaches students how a museum works, along with critical thinking, collaboration and project management. This innovative program is part of a new **School Partnership Program** the Museum is undertaking with seven local schools. Museum educators collaborate with the teachers to design programs that fit their curricular and developmental milestones. As the program rolls out, every student in each partner school will have attended a different program each year—six in all, including “Math and Art: Applied Geometry” and “Art Opinions and Descriptive Writing”—over their elementary school careers. And by the end of this school year, 3,500 students will have participated.

The Museum is a classroom

All Pre-K to 12 Programs Are:

- Free
- Available in Spanish
- Offer bus transportation cost reimbursement
- Fulfill curriculum requirements for subjects including social studies, math, science, history, economics, fine arts and linguistics

Docent-Led Tours

- A Walk through Ancient Egypt
- Greece and Rome
- America the Beautiful
- Science and Art Converge
- Travel the Trade Routes...

Student Workshops

Guided tours + hands-on art projects

- Asian Cultures
- Contemporary Expressions
- Discovering Ancient Egypt
- Exploring Latin America: Past and Present
- Historic America Through Art
- Life in Ancient Greece and Rome
- Influences of World Religions on Art

Traveling Trunks

Costumes, art reproductions, music and lesson plans that schools check out for up to six weeks

Eleven world destinations to choose from, including Japan, China, Egypt, India and Latin America.

SAMA on the Go!

Interactive presentations brought to elementary and middle schools by Museum docents

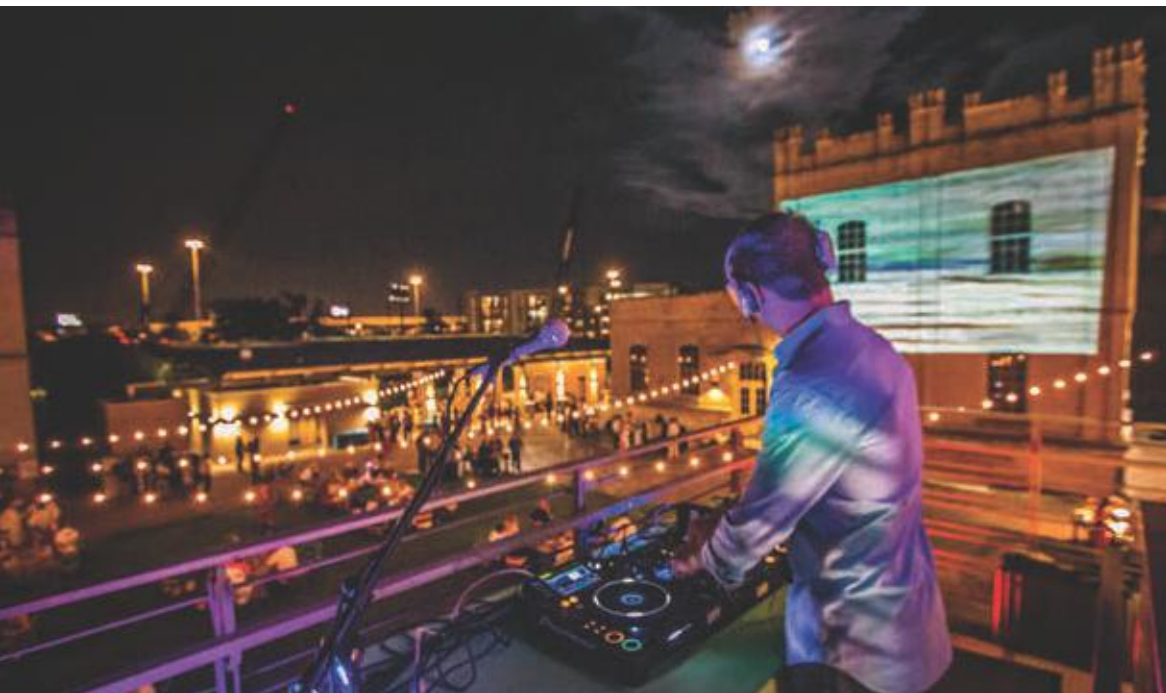
- Animals in Art
- Stories in Art
- Mythology in Ancient Greece and Rome



Art Party, our Second Friday happy hour now in its third year, celebrated the exhibition *Danny Lyon: The Bikeriders*.



At First Sundays for Families: Samurai Sunday, children learned how to become skilled Japanese Samurai with martial arts lessons and writing haiku in chalk.



Destination Mexico co-chair Lisa Newburn and LA's hottest DJ, DJ Nahchey.



Destination Mexico co-chair Cari Hill and Director Katie Luber.

The holiday season kick-off of the Neiman Marcus Ken Downing Gift Collection. Ten percent of the proceeds went to the Museum's School Partnership Program.



Kimberly Britton, Director of Development, and Thomas P. Wensinger, Neiman Marcus of San Antonio VP, GM.



Young Friends, the Museums newest support group, tours local artist Waddy Armstrong's studio.

Destination Mexico festivities showcased the best of contemporary Mexico while raising operational funds.



Director, Katie Luber, Mayor Julián Castro and Waheeda Kara at the Eid Festival opening ceremony.

Eid Festival and the celebration of the closing of the *Jameel Prize*.

Eid Festival.



The Fray Antonio Margil de Jesús: "Patron Saint" of Texas opening reception with Latin American Art Curator, Marion Oettinger.



Lethal Beauty opening.

Dr. Nichols Grimes was the samurai in residence for the evening.



Curator Dr. Andreas Marks from the Minneapolis Museum of Art, Director Katie Luber, Japanese art dealer Sebastian Izzard, and our Curator of Asian Art, John Johnston, at the *Lethal Beauty* opening reception.



John Eadie, Board President; Katie Luber, Director; Francisco González-Scarano, MD, Dean of the School of Medicine and Vice President for Medical Affairs at the UT Health Science Center San Antonio; and Carlos A. Rosende, MD, Dean for Clinical Affairs and Executive Director of UT Medicine.

A reception celebrated the installation of contemporary art from the Museum's collection at the UT Health Science Center San Antonio.

Keeping Up with Jones Avenue

NOVELTIES, FINDS AND CURIOSITIES WITHIN WALKING OR BIKING DISTANCE OF THE MUSEUM • BY BETSY BECKMANN

The Grayson Street Eatery

Should the gods of City Permits permit, a new restaurant will open in January 2014 in the refitted old bunk-house—said to have once been part of Fort Sam Houston—just a skip away from the celebrated Bakery Lorraine. The Grayson Street Eatery is a partnership between chefs Chris Brooks, formerly Executive Chef at Ruth’s Chris Steak House, and Johnny Moreno with gallery owner Oscar Montiel, formerly of L.A.’s Ivey Montiel Art Gallery. The owners will offer fresh, locally sourced seasonal food, indoor and backyard-herb-garden dining and new exhibitions of the work of local artists. The opening exhibition is dedicated to the work of artist David Anaya, who painted the murals at Rainbow Spirits at 2811 N. St. Marys. **521 Grayson St. (210) 444-1225**



Open soon:
The Grayson Street Eatery

The Tiny Finch

The Pearl now has a home store worthy of Brooklyn, filled with lovely curated—and coveted—items from around the world. Owner Courtney Beauchamp, who formerly owned Penny Lane on Broadway, has a keen eye for objects of desire, carefully editing a collection of home decor, books, textiles, apothecary products, clothing and jewelry that apply evocative materials to good design. We challenge

you to exit The Tiny Finch without having entered into serious infatuation with a perfect chair, pillow, dog leash, Turkish towel or tumbler. Beauchamp will soon inaugurate “The Mary Series” (named for a friend): informal evening talks in the store by guest speakers on strategies of living well—a friendly way of merging personal aesthetics and philosophies. Each talk is limited to twenty attendees, first come, first served. **302 Pearl Parkway, Ste.116, (210) 253-9570, facebook.com/thetinyfinch**

Tuk Tuk Tap Room

“Phở-mentation” is the concept behind this inspired merger of craft-beer garden and shareable Asian street food. James Beard Foundation nominee chef David Gilbert provides the phở (pronounced “fuh”—a delicate Vietnamese broth with meat, noodles and fresh herbs); crisp, spicy green papaya salad; and tender yam and shrimp fritters

wrapped in lettuce and herbs. Craft-beer guru Steve “Beard” Newman of Southtown’s Friendly Spot brings the ferment: 60 beers on tap and 50 in bottles, not to mention Kombucha, coffee and wine. Most every dish is under \$15 (dinner only, for now). Tuk Tuk is open till 2 a.m. on Fridays and Saturdays and your dog can sit with you in the relaxed backyard beer garden. Biking or walking is encour-

aged, since there’s no dedicated parking to speak of—if driving, park across Broadway at the Pearl or behind the restaurant on North Alamo.

1702 Broadway, (210) 222-TAPS, tuktuktaproom.com



Shenzhen lamb dumplings
in duck broth

1100 Broadway

You know the three-floor brick building on Broadway and Jones with antiques in its mysterious ground-floor windows? The former Southern Music Company building is replete with creative DNA. In fact, many of us may have struck a pose at a recent Art Party for one of the young artists who now make the lofts above Don Yarton’s antiques business their energetic, funky own. Southern Music Company was a leading music publishing and instrument company in the early to mid-twentieth century—if you have beloved old piano sheet music, it may have come

from here. Among the talented tenants to check out are photographers Kat Carey, Josh Huskin, Daniela ZaaZaa Riojas, Jeffrey Truitt and Jackie Willome at darkroomfoto.com, joshhuskin.com, danielariojas.com, jeffreytruitt.com and jackiewillome.com, respectively. Artists Waddy Armstrong (see page 23), Roberta Buckles and Steven DaLuz are at waddyarmstrong.com, robertabuckles.com and stevendaluz.com. Explore their work online, or visit studios by appointment.



Elliptical chairs
from The Tiny Finch

Wyndham Garden River Walk Museum Reach

What could be a better location for art-loving out-of-towners? This new hotel, a mere 636 steps along the River Walk from the Museum’s front door—we counted—is currently accepting reservations for January 2014 forward (\$149–\$280). It features a lobby chandelier specially

made by local glass artist Jeanie Garcia, an outdoor heated pool and hot tub, a lovely big patio, balconies and the Bourbon Street Seafood Restaurant with terrace seating, all overlooking the San Antonio River. **103 W. Ninth St., (210) 515-4555, wyndham.com**

Have a new 78215 discovery, old favorite or local mystery that we should check out? Write editor@samuseum.org.



How’s Your ART VOCABULARY?

AMULET

Small object used to protect the owner from harm and attract good fortune (see page 11).

BAILEE AND BAILOR

A museum that receives a temporary loan of an object is the bailee, entrusted with its care by the bailor, the institution or individual that lends it. The San Antonio Museum of Art is the bailee of an early Diego Rivera painting once thought lost (see page 19).

DECORATIVE ARTS

Decorative arts are visual and often ornamental, but also serve a functional purpose, such as furniture, textiles, tableware, etc. See what Curator Merribell Parsons has to say on page 6.

DETOURNEMENT

“Turning around” in French. Refers to taking an image or conceit from its traditional context to give it a new meaning. Kehinde Wiley’s *David Lyon*, in the Contemporary Galleries, uses *détournements* of a Thomas Lawrence portrait pose and William Morris design. East Tower, 2nd Floor.

EWER

A pouring vessel, such as a pitcher, often decorated. See an elegant thirteenth-century ewer in the auspicious double-gourd shape on display in the Korean Art Gallery. West Tower, 2nd Floor.

EXHIBIT VS. EXHIBITION

A science museum has an exhibit on solar technology; an art museum mounts an exhibition of paintings.

FIBULA

Gorgeous great-grandparent of the safety pin, this decorative brooch was used to fasten ancient clothing, as in, “Do you have a fibula? My toga is slipping.” You’ll find an Etruscan leech fibula (a kind worn by women) in the Roman Gallery. West Tower, 1st Floor.

HERMENEUTIC

From the Greek word for “interpret,” originally used as an adjective concerning interpretation of the Bible. As a noun, it means a theory or method of interpretation. Not to be confused with *hermetic*, though a hermeneutic can certainly be hermetic.

OPTICAL MIXING

The physical process by which the eye blends bits of color placed side by side, as in pointillist and impressionist painting. In Ernest Lawson’s *High Bridge, Harlem River*, in the American Gallery, optical mixing of daubs of adjacent colors produces more luminous hues than would mixed pigment. East Tower, 1st Floor.

STENDHAL SYNDROME

A short-circuit of the sensibilities due to viewing too much great art all at once. Florentine psychiatrist Graziela Magherini described this syndrome upon treating disoriented art tourists in the 1970s. She named it in honor of the French writer Stendhal’s 1817 reaction to Giotto’s frescoes in Santa Croce: “Absorbed in the contemplation of sublime beauty... I had palpitations of the heart.... Life was drained from me. I walked with fear of falling.”

THANGKA

A Tibetan Buddhist devotional scroll painting. *Amithabha in Sukhavati Paradise* is an outstanding large thangka on display in the Tibetan Art Gallery. West Tower, 2nd Floor.



VANITAS

A type of ominous-luxe painting popular in the Netherlands beginning in the seventeenth century. A vanitas still life of beautiful objects contains subtle or direct reminders of impermanence, such as a skull, burning candles, or decaying tulips (see page 10).

VERNISSAGE

A private viewing of paintings before public exhibition. From the French for “varnishing,” it was historically the day before an opening on which artists could retouch and varnish their work. The modern *vernissage*, like the members reception for *Thomas Sully: Painted Performance* (see page 4), promises more wet *vino* than varnish.



Fibula
Etruscan, late 8th-7th century B.C.
Bronze
h. 2 1/2 in. (6.4 cm); w. 1 in. (2.5 cm)
Gift of Mrs. Scott M. Smith, 68.192.8



Welcome new and returning members

The following gifts were received June 1–September 30, 2013.

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We are grateful for SAMA's Circle Members and Corporate Circle Members, whose contributions provide important annual operating support and assist the Museum in presenting special exhibitions and dynamic educational programs for the community.

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As of September 30, 2013

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The following gifts of \$1,000 and above were received June 1–September 30, 2013.

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*deceased

