San Antonio Museum of Art
2019–2020 Annual Report

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Liz Trosper, toothy zip (neon:ochre), 2019, UV inkjet print on canvas, 102 × 74 in. (259.1 × 188 cm), Gift of the artist and Barry Whistler Gallery, 2020. © Liz Trosper

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The mission of the San Antonio Museum of Art is to collect, preserve, exhibit, and interpret significant works of art, representing a broad range of history and world cultures to strengthen our shared understanding of humanity.

**Values**

**PASSION**
We believe in the power of art.

**EXCELLENCE**
We strive to excel in all that we do.

**INSPIRATION**
We are a place of joyful learning.

**COMMUNITY**
We are committed to growing and diversifying our audiences.

**COLLABORATION**
We collaborate with other organizations and museums, sharing knowledge and art.
The Year in Numbers

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
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<tbody>
<tr>
<td>On-Site Visitors</td>
<td>63,776</td>
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<tr>
<td>Student Visitors</td>
<td>11,758</td>
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<td>Special Exhibitions</td>
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<tr>
<td>Public Programs</td>
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<td>Student Programs</td>
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<td>Artworks Added to the Collection</td>
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<td>Art Kits Delivered to Families and Schools</td>
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<td>Twitter Followers</td>
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<td>Memberships Donated to Educators</td>
<td>512</td>
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<td>Number of Weeks Closed During Spring 2020</td>
<td>10</td>
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The vision and scholarship of our curators drive SAMA’s exhibition schedule. While the pandemic caused postponements and interrupted operations in the middle of the fiscal year, the Museum staff persevered with the support of members, donors, and volunteers. Visitors—both digital and in-person—experienced three exhibitions and celebrated the re-opening of the Latin American Popular Art Gallery.

Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement
OCTOBER 11, 2019–JANUARY 05, 2020
Cowden Gallery
Presenting Curator: William Keyse Rudolph, PhD

The last half of the nineteenth century was a dynamic period for British art. Three generations of young artists and designers revolutionized the visual arts in Britain and beyond by challenging the new industrial world. Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement explored the ideas that preoccupied artists at the time—the relationship between art and nature, questions of class and gender, the value of handmade versus machine-made, and the search for beauty in an industrial age.

Drawn from the outstanding collection of the City of Birmingham, United Kingdom, the exhibition illuminated this period with paintings, sculpture, silver, glass, and jewelry. It featured pioneering artists such as Ford Madox Brown, Edward Burne-Jones, William Holman Hunt, William Morris, and Dante Gabriel Rossetti. Many of the works had never been seen outside the UK.

The exhibition was organized by the American Federation of Arts and Birmingham Museums Trust and was supported by a grant from the National Endowment for the Arts with additional funding from Clare McKeon and the Dr. Lee MacCormick Edwards Charitable Foundation.

In San Antonio, Victorian Radicals was generously funded by The Brown Foundation, Inc. and The Elizabeth Huth Coates Charitable Foundation of 1992, Marie Halff, Dana McGinnis, and Barbie and Toby O’Connor with support from the City of San Antonio’s Department of Arts & Culture.
Texas has been well known for its representational and figurative art—think Julian Onderdonk bluebonnets—since at least the nineteenth century. But by the mid-twentieth, several artists began a rigorous exploration of abstraction and non-objectivity, and women artists made significant contributions to the development of abstraction in America.

*Texas Women: A New History of Abstract Art* explored this untold story. The first major survey to focus on Texas women working primarily in the mode of abstraction, the exhibition included painting, sculpture, installation, and works on paper by seventeen artists from different generations, among them Dorothy Antoinette “Toni” LaSelle (1901–2002), Dorothy Hood (1919–2000), Susie Rosmarin (born 1950), Terrell James (born 1955), Margo Sawyer (born 1958), Sara Cardona (born 1971, Mexico City), and Liz Trosper (born 1983). No matter the media, materials, or processes, each artist illustrates inventiveness, risk-taking, and experimentation.


A Host Committee of Texas women business owners and leaders generously supported this exhibition: Jane Macon and Rosemary Kowalski, Honorary Chairs; Jane Macon—The Muriel F. Siebert Foundation; Rose Mary Slagle—PlainsCapital Bank; Paula Gold-Williams—CPS Energy; Stephanie O’Rourke—Cokinos Young; Mary Parker—Parker Foundation; Fran Yanity—Noisy Trumpet/The PM Group; Phyllis Browning—Phyllis Browning Company; Helen Kleberg Groves—Robert J. Kleberg Jr. and Helen C. Kleberg Foundation; Kay Harig—Office Source, LTD; Cecilia Herrera—Retired Consul General, U.S. Department of State; Marilou Moursund—Crossvault Capital Management; Atlee Phillips—Heritage Auctions.
This exhibition celebrated the unveiling of a twelve-foot tall Taihu rock, a gift of Chinese Sister City, Wuxi, honoring San Antonio's tricentennial anniversary. The rock is displayed on the Museum grounds, facing San Antonio's River Walk, for the enjoyment of passersby and Museum visitors. *Elegant Pursuits* explored the socio-economic and cultural backgrounds of the literati of late Imperial China, giving viewers access to the hidden, but rich philosophical meanings associated with the Taihu rock and allowing them to fully enjoy the rock.

The exhibition illustrated the taste and artistic creativity inspired by rocks. It showcased twenty-six rare works from the collection of the Wuxi Museum, including objects of gold and silver, jade carvings, paintings and calligraphy, ceramics, and implements for the scholar's desk.

*Elegant Pursuits* and the presentation of the Taihu rock were made possible by generous support from A1 Engineering, the E. Rhodes and Lenora B. Carpenter Foundation, Ruth Chang, Henry Cornell, Thomas Edson, Guido Companies, Rose Marie and John Hendry, May and Victor Lam, Overland Partners, the Williams-Chadwick Family Charitable Fund, the Wuxi Museum, and the Municipal People's Government of Wuxi. This exhibition was supported by the City of San Antonio's Department of Arts & Culture.
In the spring of 2017, a flood in the Latin American Folk Art gallery required a complete deinstallation to repair the space. After a three-year closure, the gallery reopened in September 2020 with a new interpretation of this internationally recognized collection.

The gallery is now known as the Latin American Popular Art Gallery, which is a more faithful translation of the original Spanish term for this genre (arte popular). The term “popular art” in this context also encompasses a broader range of Latin American and Spanish material culture, taking into consideration the remarkable size and diversity of SAMA’s Latin American art collection.

Since the initial donation of two major collections in the 1980s, the Nelson A. Rockefeller Mexican Folk Art Collection and the Robert K. Winn Folk Art Collection, the Popular Art collection has grown exponentially to approximately 8,000 objects due largely to the efforts of Marion Oettinger Jr., Curator Emeritus of Latin American Art.

The new gallery incorporates interpretive strategies that reflect contemporary discussions about Latin American folk art using flexible themes such as “Life, Death, and Faith” and “Legacies of Craftsmanship” rather than more traditional themes (utility, decoration, ceremony, and recreation). The reinstallation also presents the history of the Latin American folk art collection, framing it within the twentieth century movement to promote and collect this genre.

This installation was generously funded by the Gloria Galt Latin American Art Fund.
Learning & Interpreting

Margo Sawyer, American, born 1958, Reflect, 2020, Site specific, mixed media installation 24 × 144 × 254 ⅞ in. Courtesy of the artist and Holly Johnson Gallery, Dallas, © Margo Sawyer
The Museum’s public programs engage learners of all ages in world cultures.

With SAMA’s sudden closure in March 2020 due to the pandemic, the education team quickly shifted online with new stay-at-home resources for educators, students, and families. This included storytime videos in English and Spanish, art activities using readily available materials, and poetry writing prompts.

At the same time, SAMA began online versions of popular programs such as Art To Lunch, Happy Hour Tours, Artist Conversations and Art Bites. The Playdates program for toddlers and caregivers moved to an interactive, online Zoom platform as well. After re-opening, and beginning in July 2020, SAMA initiated touch-free Family Days with art kits and self-guided digital tours in English and Spanish featuring QR-accessed videos. Art Crawl for infants and caregivers also became self-guided with bilingual packets of multi-sensory materials available at designated times for use in the galleries. This new self-guided format allowed for an additional evening time, increasing access for working parents and caregivers.

In summer 2020, The Museum offered its first online Summer Teacher Institute: The Importance of Art: Creating Classroom Culture and Community During COVID-19. This four-day program provided resources and support for PreK-12 art educators as they addressed unprecedented changes to teaching and learning. Workshops included virtual classroom landing pages, step-by-step art demo videos, and course content for online and hybrid learning environments using SAMA’s digital resources.

This year, the START School Partnership Program targeted four Title 1 schools. Now in its eighth year, START builds long-term relationships at every level with partner schools. Museum staff engage administrators, educators, students, and families and strengthen the Museum’s reputation as a place for exploration, learning, and creativity. During this shortened school year, the program reached 1,662 students and 250 adults through museum and classroom visits, hands-on artmaking, and family nights.

SAMA was also able to continue its customized School Programs through most of the school year, offering a museum experience that included a special tour and artmaking activities. This program served sixth-graders in the San Antonio Independent School District, Communities in Schools, the Region 20 Gifted and Talented Summit, and the gifted and talented program in the Harlandale Independent School District.

TOTAL STUDENT PROGRAMS: 123
TOTAL STUDENTS SERVED: 5,275
TOTAL MUSEUM PROGRAMS: 596
TOTAL VISITORS SERVED (Virtual & In-Person): 20,728
Collecting
The collection of the San Antonio Museum of Art continues to grow in depth, reach, and quality thanks to the generosity of private donors, income from endowed funds, and the vision of our curators. This fiscal year, the Museum added more than 250 works of art.

**ART OF THE ANCIENT MEDITERRANEAN WORLD**

- **Single-handed cup**
  - Minoan, ca. 1500–1400 B.C.
  - Fired clay
  - 2 ¼ × 4 ⅞ × 3 ⅛ in. (6 × 11.2 × 9.2 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.1

- **Socketed axe**
  - European, 11th–9th century B.C.
  - Bronze
  - 1 ⅞ × 4 ¼ × 1 ¼ in. (4.7 × 10.8 × 3.8 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.2

- **Oil bottle (aryballos)**
  - Etruscan, 7th century B.C.
  - Fired clay
  - 3 ⅝ × 1 ⅞ in. (8.3 × 5 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.3

- **Drinking cup (kantharos)**
  - Etruscan, late 7th–early 6th century B.C.
  - Fired clay (bucchero)
  - 4 ⅞ × 7 × 4 ⅜ in. (10.9 × 17.8 × 11.3 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.4

- **Drinking cup (kantharos)**
  - Etruscan, late 5th century B.C.
  - Fired clay
  - 4 ⅞ × 6 × 4 ⅛ in. (10.7 × 15.2 × 10.8 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.5

- **Drinking cup (stemless kylix or cup-skyphos)**
  - Greek, 5th century B.C.
  - Fired clay (black gloss)
  - 1 ⅝ × 4 ⅞ × 3 ⅛ in. (3.5 × 11.8 × 8 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.6

- **Oil bottle (leykothos) with lozenge pattern**
  - Greek, early 5th century B.C.
  - Fired clay (white-ground technique)
  - 5 ⅝ × 1 ⅞ in. (12.8 × 5 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.7

- **Oil bottle (aryballos)**
  - Etruscan, 7th century B.C.
  - Fired clay
  - 3 ⅞ × 1 ⅞ in. (8.3 × 5 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.8

- **Drinking cup (stemless kylix) with laurel wreath and swan**
  - South Italian, mid-4th century B.C.
  - Fired clay
  - 2 ⅞ × 8 × 5 ⅛ in. (5.5 × 20.3 × 14.2 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.9

- **Drinking cup (kylix or cup-skyphos)**
  - South Italian, 4th century B.C.
  - Fired clay (Gnathia ware)
  - 2 ⅞ × 4 ⅛ × 3 ¼ in. (7.4 × 12.2 × 7.9 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.10

- **Oil bottle (squat lekythos)**
  - South Italian, 4th century B.C.
  - Fired clay (black gloss)
  - 2 ⅞ × 2 ⅞ × 1 ¼ in. (7.5 × 5.5 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.11

- **Attributed to the Red Swan Group**
  - **Drinking cup (stemless kylix)**
  - South Italian, mid-4th century B.C.
  - Fired clay
  - 2 ⅞ × 8 × 5 ⅛ in. (5.5 × 20.3 × 14.2 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.12

- **Scented oil or perfume bottle (unguentarium)**
  - Roman, 2nd–3rd century A.D.
  - Glass
  - 6 ¾ × 2 ½ in. (16.5 × 6 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.13

- **Scented oil or perfume bottle (unguentarium)**
  - Roman, 2nd–3rd century A.D.
  - Glass
  - 7 13/16 × 3 11/16 in. (19.8 × 9.4 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.14

**ISLAMIC ART**

- **Bottle**
  - Islamic, 7th–8th century A.D.
  - Glass
  - 2 ⅞ × 2 ¼ in. (7.3 × 5.7 cm)
  - Gift of the Estate of Dr. Milton Jacobs, 2019.8.15
**Beads with floral patterns**
Mycenaean, ca. 1400–1300 B.C.
Blue glass
Each (approx.): \(\frac{3}{4} \times \frac{1}{2}\) in.
(1.9 × 1.3 cm)
Gift of Paul and Peggy Pace,
2020.1.1-32

**ASIAN ART**

**Yoshikawa Masamichi**
**Kayō: Gorgeous Effigy**, 2015
Stoneware, glazed
h. 10 ¼ in. (26 cm);
w. 20 ⅝ in. (52.1 cm);
d. 6 ⅝ in. (16 cm)
Gift of Carol & Jeffrey Horvitz, 2019.22.1
© Yoshikawa Masamichi

**Hori Ichirō**
**Untitled**, 2014
Seto glazed teabowl
h. 3 ¾ in. (9 cm);
w. 5 ⅝ in. (13.2 cm)
Gift of Carol & Jeffrey Horvitz, 2019.22.2

**Takegoshi Jun**
**Kawasemi migiwa no fukei kaku tsubo**, 2015
Porcelain, glazed
h. 14 ¾ in. (38 cm);
w. 5 ½ in. (14 cm);
d. 5 ¾ in. (14.8 cm)
Gift of Carol & Jeffrey Horvitz, 2019.22.3

**Ohira Kazumasa**
**Kaze Kangen/Kyutai 17**, 2007
Stoneware
14 ¼ x 14 ¼ x 14 ¼ in.
Gift of Carol & Jeffrey Horvitz, 2019.22.4

**Katō Ichirō**
**Untitled**, 2014
Stoneware
7 ¾ x 13 x 13 in.
Gift of Carol & Jeffrey Horvitz, 2019.22.5

**Tokusawa Mitsunori**
**Untitled**, 2017
Stoneware
4 ½ x 4 ⅜ x 4 ⅜ in.
(10.4 × 12.2 × 12.2 cm)
Gift Carol & Jeffrey Horvitz, 2019.22.6
CONTEMPORARY ART

Analia Saban
Copper Tapestry (Dallas Semiconductor, DS1000Z, 1999), 2019
Woven copper wire and linen thread
86 ¾ × 65 ½ × ½ in. (220.3 × 166.4 × 0.2 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2019.20

Kay Whitney
colorless green ideas sleep furiously, 2017
Felt, grommets, steel, aircraft cable
9 × 9 × 2 ft. (274.4 × 274.4 × 61 cm)
Purchased with funds provided by Catherine Lee, Wimberley, Texas, 2019.21

Sinead Breslin
Luda in Mexico, 2018
Oil on canvas
67 × 59 in. (170.2 × 149.9 cm)
Gift of the Alex Katz Foundation, 2019.23.1

Gaby Collins-Fernandez
Red Velvet 2IN1 BODY, 2014
Oil and acrylic paint on fabric
21 × 16 in. (53.3 × 40.6 cm)
Gift of the Alex Katz Foundation, 2019.23.2

Leah Durner
redgoldvioletdarkviolet pour, 2017
Poured latex enamel on birch board
20 × 16 in. (50.8 × 40.6 cm)
Gift of the Alex Katz Foundation, 2019.23.3

Keltie Ferris
Ghost Trees, 2018
Oil on acrylic on canvas laid on board
72 × 60 in. (182.9 × 152.4 cm)
Gift of the Alex Katz Foundation, 2019.23.4 © Keltie Ferris

Rob Pruitt
American Quilts 2018: The Have Nots and the Haves, 2018
Wool felt, 24-karat gold on linen
84 × 64 in. (213.4 × 162.6 cm)
Gift of the Alex Katz Foundation, 2019.23.1.5

Richie Budd
The End (1 of 5), 2018
Salt rock lamp, essential oil diffuser, convex mirrors, tennis balls, amplifier and speakers
Gift of The Sheerin Family in Honor of the Artist, 2019.24.1

Bill Davenport
Animals That Live in Trees, 2002
Acrylic on canvas
30 × 24 in. (76.2 × 61 cm)
Gift of The Sheerin Family in Honor of the Artist, 2019.24.2

Jeremy DePrez
Untitled (Blue/Red), 2013
Acrylic on canvas
72 × 100 in. (182.9 × 254 cm)
Gift of The Sheerin Family in Honor of the Artist, 2019.24.3

Celia Eberle
Moss Grotto, 2016
Glazed ceramic, steel, nail polish, bone, copper, and recording of a mourning dove
84 × 72 × 24 in. (213.4 × 182.9 × 61 cm)
Gift of The Sheerin Family in Honor of the Artist, 2019.24.4 © Celia Eberle

Mark Flood
The Things, 2011
Acrylic on canvas
84 × 86 in. (213.4 × 218.4 cm)
Gift of The Sheerin Family in Honor of the Artist, 2019.24.5
Sedrick Huckaby
Another Day with Big Momma III, 2007
Graphite on paper
Sheet: 12 × 9 in.
(30.5 × 22.9 cm)
Framed: 21 ½ × 17 ½ in.
(54.6 × 44.5 cm)
Gift of The Sheerin Family in Honor of the Artist, 2019.24.6

El Franco Lee II
Tookie Williams Redemption, 2010
Acrylic on canvas
67 × 52 in.
(170.2 × 132.1 cm)
Gift of the Sheerin Family in Honor of the Artist, 2019.24.7
© El Franco Lee II

Susie Rosmarin
Blue Gingham #3, 1999
Acrylic on canvas
60 × 50 in. (152.4 × 127 cm)
Gift of The Sheerin Family in Honor of the Artist, 2019.24.8

Ludwig Schwarz
Chronologic (Hindsight is 40/15, shuck ‘n’ jive), 2004
10 paintings, Lucite, acrylic each: 20 × 16 in.
(50.8 × 40.6 cm)
Gift of The Sheerin Family in Honor of the Artist, 2019.24.9.1-10

Marjorie Norman Schwarz
Untitled (lotusland), 2019
Water soluble oil on canvas
36 × 30 in. (91.4 × 76.2 cm)
Gift of The Sheerin Family in Honor of the Artist, 2019.24.10

Leonard Freed
Dog doing his business on sidewalk, Paris, France, 1987
Vintage gelatin silver print
10 × 8 in. (25.4 × 20.3 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.1
Leonard Freed
Mounted police officers revive a man found unconscious in the street, 1976
Vintage gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.2

Leonard Freed
Stop sign in residential neighborhood, Beacon, NY, USA, 2005
Vintage gelatin silver print
10 × 8 in. (25.4 × 20.3 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.3

Danny Lyon
Rosebud Reservation, Parmelee, South Dakota, 2000 (printed 2014)
Later gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.4
© Danny Lyon/Magnum Photos

William Witt
Faceless Woman, India, 1943
Later gelatin silver print
14 × 11 in. (35.6 × 27.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.5

William Witt
Place of Sorrow, India, 1943–1944
Later gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.6

William Witt
Hindu Girl, India, 1943–1944
Vintage gelatin silver print
14 × 11 in. (35.6 × 27.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.7

William Witt
Seven Little Black Heads, India, 1943
Vintage gelatin silver print
9 ⅛ × 7 ⅞ in. (23.5 × 19.1 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.8

William Witt
Indian Artist, India, 1943–1944
Later gelatin silver print
8 ½ × 6 ¼ in. (21.6 × 15.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.13

William Witt
Village Boy in Front of Straw House, India, 1943–1944
Later gelatin silver print
10 × 8 in. (25.4 × 20.3 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.14

William Witt
Kata Kala (Men) Dancers in Traditional Makeup, Delhi, India, 1943
Later gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.15

William Witt
Doris with Black Hat and Gloves (View #1), 1948
Later gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.16

William Witt
Seven Little Black Heads, India, 1943
Vintage gelatin silver print
13 × 9 ½ in. (33 × 24.1 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.10

William Witt
Anil Roy Choudhury, Traditional Style Indian (Hindu) Artist in His Studio, New Delhi, India, 1943–1944
Later gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.11

William Witt
Power Cord, Mission Bay, 2001
Gelatin silver print on vellum (Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.17

William Witt
Cigarette Break, at the Well, India, 1944
Later gelatin silver print
14 × 11 in. (35.6 × 27.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.12

William Witt
Decayed Platform, Petaluma Marsh, 2007
Gelatin silver print on vellum (Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.19

Mark Citret
Cole’s Redwood, Big Basin, 1996
Gelatin silver print on vellum (Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.18

Mark Citret
Window Rock, Davenport, 1997
Gelatin silver print on vellum (Kodak Polyfiber A)
11 × 8 ½ in. (27.9 × 21.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.19

Mark Citret
Between Fairways, Lincoln Park, 1996
Gelatin silver print on vellum (Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.20

Mark Citret
Scaffolding, State Office Building, 1998
Gelatin silver print on vellum (Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.21

Mark Citret
Wolverine Loop Road, Boulder, Utah, 2006
Gelatin silver print on vellum (Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.22
Mark Citret
Elevator Lobby, Verona, 1998
Gelatin silver print on vellum
(Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.23

Mark Citret
Descending cloud, Anvil Rock, Arizona, 1997
Gelatin silver print on vellum
(Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.24

Mark Citret
Merced Riverbank, Dusk, 1997
Gelatin silver print on vellum
(Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.25

Mark Citret
Paddock #3, Panguitch, Utah, 2004
Gelatin silver print on vellum
(Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.26

Mark Citret
Wet Path, Mt. Diablo, 2004
Gelatin silver print on vellum
(Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.27

Bill Owens
In the past few years, the spirit of true fraternalism has been adversely affected by our progressive enslavement to television and other mechanical forms of entertainment. The Foresters of America is one of the oldest fraternal orders in the United States. Our objectives are the furtherance of brotherhood, friendship and sociability amongst our members, without interfering with their personal beliefs or ideals. Many people are confused about our organization. To set the record straight, we are not an insurance group. (Past G.C.R.) Tri-Valley Area, Northern California, 1971
From the Our Kind of People series
Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Marie Brenner and Ernest Pomerantz
2019.25.33

Bill Owens
New Members Tea, Livermore Juniors. The Juniors have six new prospective members teas each year. It is a chance for them to learn about Juniors and for us to get to know them. Membership drives are one of our biggest activities. Livermore, California, c. 1970
From the Our Kind of People series
Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Marie Brenner and Ernest Pomerantz
2019.25.29

Bill Owens
Dog Walker, Ocean Beach, 2004
Gelatin silver print on vellum
(Kodak Polyfiber A)
5 ½ × 8 ½ in. (14 × 21.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.34

Bill Owens
Dead Branch on Sandstone, Canyonlands, 2000
Gelatin silver print on vellum
(Kodak Polyfiber A)
5 ½ × 8 ½ in. (14 × 21.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.35

Bill Owens
Welders, Oakland Fence Co., Oakland, California, 1974–1976
From the Working series
Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Marie Brenner and Ernest Pomerantz
2019.25.40

Bill Owens
Shopping mall, Kansas City, Missouri, 1969–1975
From the Working series
Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Marie Brenner and Ernest Pomerantz
2019.25.38

Bill Owens
Pleasanton Art League, Pleasanton, California, 1969–1975
From the Our Kind of People series
Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Marie Brenner and Ernest Pomerantz
2019.25.37

Bill Owens
Craft time at Day Camp, Tri-Valley Area, Northern California, ca. 1972
From the Our Kind of People series
Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Marie Brenner and Ernest Pomerantz
2019.25.43

Bill Owens
Thirty years ago the Rebecca Women’s Club would have a turkey whist card party. It would bring out 250 players. Today we’re lucky to get 50. That’s with prizes, too. Maybe a turkey isn’t worth as much as it used to be. Grange Hall, Livermore, California, 1973
From the Leisure series
Gelatin silver print, printed 2000
11 × 14 in. (27.9 × 35.6 cm) Gift of Marie Brenner and
Ernest Pomerantz
2019.25.44
Bill Owens
*Aerial view of Suburbia,*
*Tri-Valley Area, Northern California,* ca. 1970
*From the Suburbia series*
*Gelatin silver print, printed 2000*
*11 × 14 in. (27.9 × 35.6 cm)*
*Gift of Marie Brenner and Ernest Pomerantz*
2019.25.46  © Bill Owens

Bill Owens
*San Leandro Motorcycle Cop,*
*San Leandro, California,* ca. 1975
*From the Working series*
*Gelatin silver print, printed 2006*
*10 × 8 in. (25.4 × 20.3 cm)*
*Gift of Marie Brenner and Ernest Pomerantz*
2019.25.46

Louis Clyde Stoumen
*Overlooking Street,*
*India,* 1945
*Later gelatin silver print*
*10 × 8 in. (25.4 × 20.3 cm)*
*Gift of Marie Brenner and Ernest Pomerantz*
2019.25.46

Louis Clyde Stoumen
*Hindu Temple Calcutta,*
*India,* 1944
*Gelatin silver print*
*16 × 20 in. (40.6 × 50.8 cm)*
*Gift of Marie Brenner and Ernest Pomerantz*
2019.25.46

Bill Owens
*Hell No We Won’t Go,*
*Vietnam War Protest,*
*San Francisco, California,* 1968
*Gelatin silver print, printed 2008*
*10 × 8 in. (25.4 × 20.3 cm)*
*Gift of Marie Brenner and Ernest Pomerantz*
2019.25.49

Louis Clyde Stoumen
*Woman in Her Kitchen,*
*Calcutta, India,* 1944
*Later gelatin silver print*
*20 × 16 in. (50.8 × 40.6 cm)*
*Gift of Marie Brenner and Ernest Pomerantz*
2019.25.54

Louis Clyde Stoumen
*Tattoo Artist at Work,*
*India,* 1944
*Vintage ferrotyped gelatin silver print*
*9 1/4 × 8 1/2 in. (23.5 × 21.6 cm)*
*Gift of Marie Brenner and Ernest Pomerantz*
2019.25.55

Louis Clyde Stoumen
*Elephantiasis, Calcutta,*
*India,* 1944
*Later gelatin silver print*
*8 × 10 in. (20.3 × 25.4 cm)*
*Gift of Marie Brenner and Ernest Pomerantz*
2019.25.56

Louis Clyde Stoumen
*The Taj Mahal from the Air,*
*Agra, India,* 1944
*Gelatin silver print*
*20 × 16 in. (50.8 × 40.6 cm)*
*Gift of Marie Brenner and Ernest Pomerantz*
2019.25.57

Louis Clyde Stoumen
*Nehrudeen,*
*Calcutta, India,* 1944–1946
*Vintage ferrotyped gelatin silver print*
*10 × 8 in. (25.4 × 20.3 cm)*
*Gift of Marie Brenner and Ernest Pomerantz*
2019.25.59
Louis Clyde Stoumen  
*Peace, Calcutta, India*, 1944–1970  
Gelatin silver print  
15 ½ × 20 in.  
(39.4 × 50.8 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.60

Carlo Amorati  
*Man carrying sculpture of Christ on the cross*, ca. 1960  
Vintage gelatin silver print  
11 ¼ × 15 ½ in.  
(29.8 × 39.4 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.61

Guglielmo Barberio  
*Il Manichino (Dummy)*, 1963  
Vintage ferrotyped gelatin silver print  
14 ¼ × 9 ½ in.  
(36.2 × 24.1 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.62

Ulisse Bezzi  
*Il Manichino (Dummy)*, 1963  
Vintage ferrotyped gelatin silver print  
14 ¼ × 9 ½ in.  
(36.2 × 24.1 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.63

Antonio Bornacini  
*Hunters and hunting dogs*, Italy, ca. 1950  
Vintage ferrotyped gelatin silver print  
15 × 11 ¼ in.  
(38.1 × 29.8 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.64

Ernest Pomerantz  
Gift of Marie Brenner and Ernest Pomerantz

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Augusto Cantamessa  
*Gradinata (Steps)*, Portofino, Italy, ca. 1950  
Vintage gelatin silver print  
11 ¾ × 9 in.  
(29.2 × 22.9 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.65

Tino Carretto  
*Hut silhouetted against water*, ca. 1960  
Vintage gelatin silver print  
10 × 16 in.  
(25.4 × 40.6 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.66

Ermanno Comar  
*Caregaggio numero 2* (careening number 2), ca. 1960  
Vintage ferrotyped gelatin silver print  
15 ¾ × 11 ¾ in.  
(40 × 29.8 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.68

Ferruccio Crovatto  
*Siesta*, ca. 1960  
Vintage ferrotyped gelatin silver print  
4 ¼ × 9 ½ in.  
(12.1 × 24.1 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.73

Ferruccio Crovatto  
*Young couple sitting on sidewalk selling art*, ca. 1960  
Vintage ferrotyped gelatin silver print  
6 ¾ × 9 ¼ in.  
(17.1 × 23.5 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.74

Mario Giacomelli  
*Woman in black with girl in polka-dot dress*, 1960  
Vintage ferrotyped gelatin silver print  
9 ½ × 7 in.  
(24.1 × 17.8 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.75

Mario Giacomelli  
*Photomontage of woman and flowers*, 1971–1972  
From the series *Caroline Branson: Spoon River*  
Vintage gelatin silver print  
11 ¼ × 15 ¾ in.  
(28.6 × 39.4 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.76

Mario Giacomelli  
*Photomontage abstraction with hands*, 1971–1973  
From the series *Caroline Branson: Spoon River*  
Vintage gelatin silver print  
14 ¼ × 9 in.  
(37.5 × 22.9 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.77

Mario Giacomelli  
*Aravamo in ventimila (we were twenty thousand)*, 1971–1973  
From the series *Caroline Branson: Spoon River*  
Vintage gelatin silver print  
11 ½ × 15 ½ in.  
(29.2 × 39.4 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.78

Mario Giacomelli  
*Aravamo in ventimila (we were twenty thousand)*, 1971–1973  
From the series *Caroline Branson: Spoon River*  
Vintage gelatin silver print  
11 ½ × 15 ½ in.  
(29.2 × 39.4 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.79

Mario Giacomelli  
*Procession, Sidamo, Ethiopia*, 1974  
Vintage ferrotyped gelatin silver print  
11 ¼ × 15 ¾ in.  
(28.6 × 38.7 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.80

Antonio Giavazzi  
*Branson: Spoon River*  
*From the series Caroline Branson: Spoon River*  
Vintage gelatin silver print  
11 ¼ × 15 ¾ in.  
(28.6 × 38.7 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.81

Antonio Giavazzi  
*Era arlacam in ventimila (we were twenty thousand)*, 1971–1973  
From the series *Caroline Branson: Spoon River*  
Vintage gelatin silver print  
11 ½ × 15 ½ in.  
(29.2 × 39.4 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.82

Antonio Giavazzi  
*Era arlacam in ventimila (we were twenty thousand)*, 1971–1973  
From the series *Caroline Branson: Spoon River*  
Vintage gelatin silver print  
11 ½ × 15 ½ in.  
(29.2 × 39.4 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.83

Antonio Giavazzi  
*Era arlacam in ventimila (we were twenty thousand)*, 1971–1973  
From the series *Caroline Branson: Spoon River*  
Vintage gelatin silver print  
11 ½ × 15 ½ in.  
(29.2 × 39.4 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.84

Antonio Giavazzi  
*Era arlacam in ventimila (we were twenty thousand)*, 1971–1973  
From the series *Caroline Branson: Spoon River*  
Vintage gelatin silver print  
11 ½ × 15 ½ in.  
(29.2 × 39.4 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.85

Antonio Giavazzi  
*Era arlacam in ventimila (we were twenty thousand)*, 1971–1973  
From the series *Caroline Branson: Spoon River*  
Vintage gelatin silver print  
11 ½ × 15 ½ in.  
(29.2 × 39.4 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.86

Antonio Leoni  
*Wall Abstraction, Cremona Cathedral, Lomardy, Italy*, ca. 1960  
Vintage ferrotyped gelatin silver print  
15 ½ × 11 ¼ in.  
(39.4 × 29.8 cm)  
Gift of Marie Brenner and Ernest Pomerantz  
2019.25.87
Paolo Magnifici
Old woman sitting on chair near brick wall, Italy, ca. 1960
Vintage ferrotyped gelatin silver print
15 ½ × 11 ¼ in. (39.4 × 29.8 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.88

Carlo Monari
Attrezzi (tools), ca. 1960
Vintage ferrotyped gelatin silver print
15 ½ × 12 in. (39.4 × 30.5 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.89

Carlo Monari
Saborgo 3, ca. 1960
Vintage ferrotyped gelatin silver print
1 ½ × 15 ¼ in. (29.2 × 38.7 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.90

Enzo Passaretti
View of woman under staircase, ca. 1960s
Vintage gelatin silver print
12 × 11 ¼ in. (30.5 × 29.8 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.91

Enzo Passaretti
Periferia rustico numero 7 (Rustic outskirts number 7), 1960s
Vintage ferrotyped gelatin silver print
11 ½ × 15 ¼ in. (29.2 × 38.7 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.92

Carlo Perotti
Peasant woman eating from pot, 1960s
Vintage gelatin silver print
12 × 15 ¼ in. (30.5 × 40 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.93

Santo Piano
Carabiniera (Police, with hot air balloon), 1963
Vintage gelatin silver print
15 × 11 ½ in. (38.1 × 29.2 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.94

Ezio Quirisi
Casalmaggiore, Lombardy, Italy, 1960
Vintage ferrotyped gelatin silver print
15 ½ × 12 in. (39.4 × 30.5 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.98

Franco Razzini
Children leaning out of train window, Lodi train station, Lombardy, Italy, 1968–1969
From the Sintesi di personaggi in sosta alla centrale (Souls uniting in the central train station) series
Vintage ferrotyped gelatin silver print mounted to board
11 ½ × 12 in. (29.2 × 30.5 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.99

Giovanni Roni
Raggazi (boys), ca. 1960
Vintage ferrotyped gelatin silver print
13 × 12 in. (33 × 30.5 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.102

Giovanni Roni
Geometria de cemento (geometry of concrete), ca. 1960
Vintage ferrotyped gelatin silver print
11 ¾ × 8 in. (29.8 × 20.3 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.108

Piero Vistali
Amen, 1960
Vintage ferrotyped gelatin silver print
10 × 11 in. (25.4 × 27.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.109

Umberto Vittori
Risiera di San Sabba (rice mill, Saint Sabba), 1965
Vintage ferrotyped gelatin silver print
16 × 11 ¼ in. (39.4 × 29.8 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.110

Leonard Freed
Vintage gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.112

Leonard Freed
Women in military seated on back of truck, Negev Desert, Israel, 1962
Vintage gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.113

Leonard Freed
The man showed his wounds from the drug wars. A few weeks later he was knifed again, 1976
Vintage gelatin silver print
9 ¼ × 7 in. (23.8 × 17.8 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.114

Leonard Freed
In a religious hat shop, shop owner puts on his last Dervish hat on student (dancers) just to see how it sits, Konya, Turkey, 1976
Vintage gelatin silver print
7 × 9 ½ in. (17.8 × 24.1 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.115

Burt Glinn
Heartland Farmers-aerial view of farm, 1954
Ferrotyped vintage gelatin silver print
9 × 13 ¼ in. (22.9 × 33.7 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.116
Nathan Lerner
Car window reflecting street light and building, Japan, 1970s
Vintage gelatin silver print 6 ¼ × 9 ¼ in. (16.5 × 23.5 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.122

Lloyd Ullberg
Dock with crane in water, 1978
Vintage gelatin silver print, mounted on board 7 ½ × 9 ½ in. (19.1 × 24.1 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.128

Lloyd Ullberg
“Eye” rock abstraction, n.d.
Vintage gelatin silver print, mounted on board 7 ½ × 9 ½ in. (19.1 × 24.1 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.129

Lloyd Ullberg
Study of root trees, 1986
Vintage gelatin silver print, mounted on board 7 ½ × 9 ½ in. (19.1 × 24.1 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.130

Lloyd Ullberg
Show and paw prints in the sand, n.d.
Vintage gelatin silver print 10 × 8 in. (25.4 × 20.3 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.131

Lloyd Ullberg
Two Trees with mountain in the background, n.d.
Vintage gelatin silver print 20 × 16 in. (50.8 × 40.6 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.132

Lloyd Ullberg
Silhouetted tree top from below, n.d.
Vintage gelatin silver print, flush-mounted 16 × 20 in. (40.6 × 50.8 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.133

Paul Caponigro
Untitled (Test Shots/pitcher), 1962
Contact sheet. Made from Polaroid Positive/Negative 4x5 film Type 55
7 ¼ × 9 ¼ in. (19.7 × 24.8 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.134

Paul Caponigro
Untitled (ice on rock)
Made from Polaroid Polapan 4x5 film Type 52 ¼ × 3 ¼ in. (11.4 × 8.9 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.135

Edward W. Quigley
Still life with five candles, 1933
Vintage gelatin silver print 4 ¼ × 3 ¼ in. (12.1 × 9.5 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.138

Edward W. Quigley
Still life with flowers in vase, 1939
Vintage gelatin silver print 4 ½ × 3 in. (11.4 × 7.7 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.139

Edward W. Quigley
Silhouette of tree against sky, ca. 1940
Vintage gelatin silver print 9 ¼ × 5 ½ in. (24.1 × 14.6 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.140

Edward W. Quigley
Still life with hanging laundry, 1936
Vintage gelatin silver print 10 × 8 in. (25.4 × 20.3 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.141

Edward W. Quigley
S.F.K. ball bearings close-up, 1945
Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.142

Edward W. Quigley
Two cats tussling, 1937
Vintage gelatin silver print 5 ¼ × 4 ¼ in. (14.7 × 10.8 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.143

Edward W. Quigley
Two cats tussling, 1937
Vintage gelatin silver print 10 × 8 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz 2019.25.144
Paul J. Woolf
*Columned lobby, MIT, 1930s*
Vintage gelatin silver print, 1930s
9 ½ x 6 ½ in. (24.1 x 16.8 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.150

Paul J. Woolf
*Manhattan skyline at dusk, 1930–1939*
Vintage gelatin silver print
5 ¼ x 5 ½ in. (13.3 x 14 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.151

Paul J. Woolf
*Construction on Rockefeller Center/NBC Studios, 1930–1939*
Vintage silver gelatin print
7 ½ x 7 ½ in. (19.1 x 19.1 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.152

Paul J. Woolf
*Office waiting room interior, 1930–1939*
Vintage silver gelatin print
9 x 7 ½ in. (22.9 x 18.7 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.153

Paul J. Woolf
*Portrait of a painter, 1930–1939*
Vintage silver gelatin print
9 ¾ x 6 ½ in. (23.8 x 16.5 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.154

Paul J. Woolf
*Study of the Whitestone Bridge, 1930–1939*
Vintage gelatin silver print
6 x 9 ½ in. (15.2 x 24.1 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.155

Paul J. Woolf
*Sting rays under water, 1930–1939*
Vintage silver gelatin print
7 ½ x 9 ½ in. (19.1 x 23.8 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.156

Henry Horenstein
*Giant Pacific Octopus-Enterocotopus dofleini, 1995–2001*
From the *Animalia* series
C-Print
24 x 20 in. (61 x 50.8 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.157

Henry Horenstein
*Domestic Great Dane-Canis lupus familiaris, 1995–2001*
From the *Animalia: Canine* series
C-Print
24 x 20 in. (61 x 50.8 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.158

Henry Horenstein
*Curley Ray Kline, At Home, Rock House, Kentucky, 1974*
From the Honky Tonk series
Gelatin silver print
20 x 16 in. (50.8 x 40.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.159

Henry Horenstein
*Untitled, Rhode Island, 2000*
From the *Animalia: Equus* series
Gelatin silver print, printed later
20 x 24 in. (50.8 x 61 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.160

Henry Horenstein
*Tex Ritter, Hillbilly Ranch, Boston, Massachusetts, 1973*
From the Honky Tonk series
Gelatin silver print, printed later
20 x 16 in. (50.8 x 40.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.161

Henry Horenstein
*Urine Collector, Fair Grounds, 1977*
From the *Racing Days* series
Early gelatin silver print
20 x 16 in. (50.8 x 40.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.162

Henry Horenstein
*Wanda Behind the Bar, Tootsies Orchid Lounge, Nashville, Tennessee, 1974*
From the Honky Tonk series
Gelatin silver print, printed 2012
20 x 16 in. (50.8 x 40.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.163

Henry Horenstein
*An Asian Elephant-Elefphas maximus, 1995–2001*
From the *Animalia* series
Gelatin silver print
20 x 16 in. (50.8 x 40.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.164

Henry Horenstein
*Untitled, Boston, Massachusetts, 2000*
From the *Animalia: Canine* series
Gelatin silver print
20 x 16 in. (50.8 x 40.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.165

Henry Horenstein
*The Sons of the Pioneers, Branson, Missouri, 1997*
From the Honky Tonk series
Gelatin silver print
16 x 20 in. (40.6 x 50.8 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.166

Henry Horenstein
*Wesert Siblings, La Plata, Maryland, 1997*
From the *Wesorts* series
Gelatin silver print, printed 2006
16 x 20 in. (40.6 x 50.8 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.167

Henry Horenstein
*Pitching a song, Tootsies Orchid Lounge, Nashville, Tennessee, 1974*
From the Honky Tonk series
Gelatin silver print, printed later
20 x 16 in. (50.8 x 40.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.168

Henry Horenstein
*Bar tender, Proctor Inn, La Plata, Maryland, 1997*
From the *Wesorts* series
Gelatin silver print, printed later
16 x 20 in. (40.6 x 50.8 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.169

Henry Horenstein
*Odda Board, Keenanland, 1985*
From the *Racing Days* series
Gelatin silver print, printed ca. 1985
16 x 20 in. (40.6 x 50.8 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.170

Henry Horenstein
*Blue Sky Boys, Gettysburg Bluegrass Festival, Gettysburg, Pennsylvania, 1974*
From the Honky Tonk series
Gelatin silver print, printed later
20 x 16 in. (50.8 x 40.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.171

Henry Horenstein
*Fan Surrounding Ernest Tubb, Lonestar Ranch, Reeds Ferry, New Hampshire, 1973*
From the Honky Tonk series
Gelatin silver print, printed later
16 x 20 in. (40.6 x 50.8 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.172

Henry Horenstein
*Untitled, Boston, Massachusetts, 2004*
From the *Humans* series
Sepia-toned gelatin silver print
16 x 20 in. (50.8 x 40.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.173

Henry Horenstein
*Odds Board, Keeneland, Kentucky, 1997*
From the Animalia: Equus series
Sepia-toned gelatin silver print
16 x 20 in. (40.6 x 50.8 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.174

Henry Horenstein
*Wesort Siblings, La Plata, Maryland, 1997*
From the *Wesorts* series
Gelatin silver print, printed 2006
16 x 20 in. (40.6 x 50.8 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.175

Henry Horenstein
*Lasso, Rodeo, Saratoga Springs, New York, 1996*
Gelatin silver print
20 x 16 in. (50.8 x 40.6 cm)
Gift of Marie Brenner and
Ernest Pomerantz
2019.25.176
Henry Horenstein
Workout, Santa Anita Park, Arcadia, California, 1986
From the Racing Days series
Gelatin silver print
16 × 20 in. (40.6 × 50.8 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.181

Henry Horenstein
Jockeys Waiting, Fair Grounds, New Orleans, Louisiana, 1977
From the Racing Days series
Vintage gelatin silver print
16 × 20 in. (40.6 × 50.8 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.182

Henry Horenstein
Dancers, Bar on Boardwalk, Hollywood, Florida, 1994
Gelatin silver print
16 × 20 in. (40.6 × 50.8 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.183

Henry Horenstein
Buses, Natick High School, Natick, Massachusetts, 1986
Gelatin silver print, printed c. 1986
16 × 20 in. (40.6 × 50.8 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.184

Henry Horenstein
Stretching, Natick High School, Natick, Massachusetts, 1986
Gelatin silver print
16 × 20 in. (40.6 × 50.8 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.185

Todd Webb
Senora John D. Reyna, Taos Indian, Taos Pueblo, New Mexico, 1959
Early gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.186

Todd Webb
Church at Rancheros de Taos, New Mexico, 1959
Vintage gelatin silver print
6 ½ × 8 ½ in. (16.5 × 21.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.187

Todd Webb
Arles, Provence, 1949
Later gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.188

Todd Webb
Road to Bollene, Provence, 1971
Later gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.189

Todd Webb
Vaison la Romaine, Provence (dog looking at woman), 1973
Vintage gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.190

Todd Webb
Street Cleaning, Segovia, Spain (with acqueduct), 1973
Vintage gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.191

Todd Webb
Pub on Bridge Street, Bath, England, 1976
Vintage gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.192

Todd Webb
Market Day, Patzcuaro, Mexico, 1966
Later gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.193

Todd Webb
Phoenicia, New York (porch), 1977
Vintage gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.194

Todd Webb
Suffolk Street, New York, 1946
Vintage gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.195

Todd Webb
Boothbay Harbor, Maine (windows), 1980
Early gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.196

Todd Webb
Quiet Day at the Pickle Factory, Varick Street, New York, 1959
Later gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.197

Todd Webb
El Burgo, Spain, 1979
Vintage gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.198

Todd Webb
Quai Bourbon, ile St. Louis, Paris (couple from bridge), 1951
Later gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.199

Todd Webb
Ghost Ranch Landscape, New Mexico, 1964
Early gelatin silver print
11 × 14 in. (27.9 × 35.6 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.200

Todd Webb
Washington Square, New York, 1946
Vintage gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.201

Todd Webb
From Chatham Square El Station, New York, 1946
Later gelatin silver print
7 ½ × 9 in. (19.1 × 22.9 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.202

Todd Webb
Worthington, Sussex, England, 1948
Vintage gelatin silver print
5 × 7 in. (12.7 × 17.8 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.203

Todd Webb
Paterson, New Jersey (address #7), 1946
Later gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.204

Todd Webb
Under the 3rd Avenue El, New York, 1946
Early gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.205

Todd Webb
Old house with woman sewing in the porch, Jacksonville, ca. 1960
Vintage gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.206

Frank Stella
Referendum ‘70, 1970
Screenprint
Framed: 41 × 41 in. (104.1 × 104.1 cm)
Gift of Geary Atherton, 2019.28

Kirk Hayes
Cruelty’s Gate, 2015
Oil on panel (trompe l’oeil)
48 × 40 in. (121.9 × 101.6 cm)
Gift of Alex Schmelter and Lisa Rotmil, 2020.4

Lisa Rotmil
2020.4
Gift of Alex Schmelter and

Karmen Valley, California, 1958
Vintage gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.210

Larry Colwell
Water, bayous, beach sand, Florida, ca. 1960
Vintage gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.211

Larry Colwell
Carmel Valley, California, 1959
Vintage gelatin silver print
8 × 10 in. (20.3 × 25.4 cm)
Gift of Marie Brenner and Ernest Pomerantz
2019.25.212

Kirk Hayes
Oil on panel (trompe l’oeil)
48 × 40 in. (121.9 × 101.6 cm)
Gift of Alex Schmelter and Lisa Rotmil, 2020.4

25
Hock E Aye Vi Edgar
Heap of Birds
*Trail of Tears*, 2005
Four aluminum panels
Each: 18 × 12 in.
(45.7 × 30.5 cm)
Purchased with The Brown
Foundation Contemporary
Art Acquisition Fund,
2020.5.a-d
© Hock E Aye Vi Edgar
Heap of Birds

Liz Trosper
*toothy zip (neon:ochre)*, 2019
UV inkjet print on canvas
102 × 74 in. (259.1 × 188 cm)
Gift of the artist and Barry
Whistler Gallery, 2020.6

**LATIN AMERICAN ART**

*Missal Stand*
Mexico, 20th century
Wood and pewter
13 × 16 ½ × 10 in.
(33 × 41.9 × 25.4 cm)
Gift of the Weatherbie Family, 2019.27

*Tea/coffee set*
Mexico, ca. 1958
Silver and dark hardwood,
possibly rosewood
Tea pot and coffee pot both:
8 ¼ × 9 ¾ × 5 ¼ in.
(20.99 × 25 × 12.88 cm)
Cream and sugar both:
6 × 6 ½ × 3 ½ in.
(15.24 x 16.51 x 8.59 cm)
Gift of Robert and Laura
Cadwallader, 2020.2.a-d

*Cecilia Bacilio Felipe*
*El Pollo Loco*, 2010
Mexico
Painted earthenware
14 ¾ × 26 × 17 ½ in.
(36.1 × 66 × 43.7 cm)
Gift of Enrique and Melissa
Guerra, 2020.3.a-d
© Cecilia Bacilio Felipe

*Plate*
Mexico, late-18th century
Silver
16 in. diameter
Gift of Patricia McAlpin,
2019.26

*Tea/coffee set*
Mexico, ca. 1958
Silver and dark hardwood,
possibly rosewood
Tea pot and coffee pot both:
8 ¼ × 9 ¾ × 5 ¼ in.
(20.99 × 25 × 12.88 cm)
Cream and sugar both:
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Gift of Robert and Laura
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© Cecilia Bacilio Felipe

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© Cecilia Bacilio Felipe

*Plate*
Mexico, late-18th century
Silver
16 in. diameter
Gift of Patricia McAlpin,
2019.26
Loans to and from the Collection

By sharing our holdings—thirty-three works this year—we take an active part in the international museum community and extend SAMA’s reputation. Similarly, the Museum brings the world to our city, borrowing important works of art to enrich the lives of our visitors.

SAMA loaned 33 works to the following institutions

SHORT TERM
Amon Carter Museum of American Art, Fort Worth, Texas
San Diego Museum of Art, San Diego, California
Artpace, San Antonio, Texas
The Bryan Museum, Bryan, Texas
McNay Art Museum, San Antonio Texas

LONG TERM
CPS Data Center, San Antonio, Texas
The Briscoe Western Art Museum, San Antonio, Texas
Umlauf Sculpture Garden and Museum, Austin, Texas
University of Texas Health Science Center, Office of the Medical Dean, San Antonio, Texas

450 works were loaned to SAMA from

Ackerley Collection, Houston, Texas
Anonymous
Barry Whistler Gallery, Dallas, Texas
Art Bridges Foundation, Bentonville, Arkansas
Art Museum of South Texas, Corpus Christi, Texas
Marie Brenner and Ernest H. Pomerantz, New York, New York

This painting was loaned to the San Diego Museum of Art for their traveling exhibition Art and Empire: The Golden Age of Spain, which was on view in San Diego and then at the Museo de Historia Mexicana in Monterrey, Mexico.

Luca Giordano, Saint John the Baptist in the Wilderness, ca. 1660, Oil on canvas, 57 1/2 x 46 1/4 in. (146.1 x 117.5 cm), Given in memory of Mary Halsell Vilan by The Ewing Halsell Foundation, 84.46

Sarah Cardona, Dallas, Texas
Conduit Gallery, Dallas, Texas
Dorothy Antoinette LaSelle Foundation, Dallas, Texas
Sharon Engelstein, Houston, Texas
Dana Frankfort, Houston, Texas
Harland Clarke Holdings, San Antonio, Texas
Hiram Butler Gallery, Houston, Texas
Holly Johnson Gallery, Dallas, Texas
HOLT CAT, San Antonio, Texas
Inman Gallery, Houston, Texas
Linnea Glatt, Dallas, Texas
Annette Lawrence, Denton, Texas
Catherine Lee
Elizabeth and Robert Lende, San Antonio, Texas
McClain Gallery, Houston, Texas
Modern Art Museum of Fort Worth, Fort Worth, Texas
Mood Gallery, Houston, Texas
Mary Moorman, San Antonio, Texas
Museum of Fine Arts Houston, Houston, Texas
Monk Parker, Lockhart, Texas
Francesca Rattray and Joseph Diaz, MD, San Antonio, Texas
Marguerite Hoffman Steed and Deedie Potter Rose, Dallas, Texas
Susie Rosmarin, Houston, Texas
Ruiz-Healy Art, San Antonio, Texas/New York, New York
Margo Sawyer, Elgin, Texas
Lorraine Tady, Dallas, Texas
Texas Gallery, Houston, Texas
Liz Trosper, Dallas, Texas
Wuxi Museum, Wuxi, China
Liz Ward, San Antonio, Texas
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Curator of Art of the Ancient Mediterranean World

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SHAWN YUAN
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BERNADETTE CAP
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YINSHI LERMAN-TAN
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LYNLEY MICALPINE
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SCOTT SANDERS
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Board of Trustees
As of September 30, 2020

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Claudia Huntington
Peggy Mays
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The Estate of Robert Clemons
The Estate of Gilbert M. Denman, Jr.
Kim Lewis

$250,000 AND ABOVE
City of San Antonio
Elizabeth Huth Coates Charitable Foundation of 1992
Marie M. Half

$100,000 AND ABOVE
Charles Butt
The Ewing Halsell Foundation
Karen Hixon
Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation
Mays Family Foundation
National Endowment for the Humanities
Russell Hill Rogers Fund for the Arts
Whitacre Family Foundation

$50,000 AND ABOVE
Alamo Colleges
Bank of America Charitable Foundation
The Family of Lenora Brown
Lucille Duff
Tom Edson
The Gambrinus Company
The Hart-Sheehy Fund
Candace and Michael Humphreys
Rose Marie Hendry and John Hendry
Carolee Jones Educational and Cultural Fund
Margaret Anderson and Victor Anderson
Mays Family Foundation
Pennzoil Company
The Parker Foundation, Inc.

$10,000 AND ABOVE
Jim and Janet Dicke
The Laura and Walter Elcock Family Foundation
Charles Forster
Chavez and William Gonzaba
Guido Companies
Sarah Harte and John Gutzler
Hixon Properties Incorporated
Marguerite Hoffman
Jennifer and Oliver Lee
Jefferson Bank
Luther King Capital Management
Katherine and James McAllen McCombs Foundation
Dana McGinnis
Paula E. Mitchell Testamentary Trust
The Nordan Trust
Dorothea Oppenheimer
The Harris K. and Lois G. Oppenheimer Foundation
The PM Group-Fran Yanity
The Parker Foundation, Inc.
Raphael and Associates
Katherine and James McAllen McCombs Foundation

$5,000 AND ABOVE
Martha and Bill Avant
Bank of America - San Antonio
Lee and Ramona Bass
James Bray
Cokinos | Young

$2,500 AND ABOVE
Kathey and Robert Anderson
Margaret Anderson and William Crow
Argent Trust
Argo Group US
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Charles and Virginia Bowden Creighton Charitable Trust
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Helen Groves
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Christian and Mary Herff
Cecilia and Frank Herrera Heritage Auctions
Lamont Jefferson and Faye Kuo
Joan Kelleher
Darrell and Jodi Kirksey

$1000 AND ABOVE
Cheryl and Bruce Anderson
Ruth and Edward Austin
Benson Family Fund
Margery Block
Mary Pat and Michael Bolner
Bolner’s Fiesta Products, Inc.
May and Victor Lam
Katie and Phil Luber
Henry Luce Foundation
Macy’s, Inc.
Kreager Mitchell, PLLC
OfficeSource, Ltd.

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Cecil and Bill Scanlan
Banks and Stephanie Smith
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Tina and Robert Jones
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Will Maney and Michael Weil
Sharon Matheny
Cary Marriott and Jim Taylor
Rodolfo Molina and Blanca Molina
Brian and Trece Meuth
Linda Nairn
In Memoriam

Lenora P. Brown was the founding chair of SAMA, and along with her husband Walter, was also a major donor to the Museum, making significant gifts of Asian art. The Museum's Asian Art wing, which opened in 2005, is named in the Brown's honor.

Cosmo F. Guido was the longtime leader of the Guido Companies and SAMA's partner for numerous construction projects, including the original conversion of the building from brewery to museum.

Dorothea C. Oppenheimer was a decades-long supporter of SAMA as a member, donor, and art donor.
## Audited Financial Statements

### REVENUES FY 2020

<table>
<thead>
<tr>
<th>Source</th>
<th>FY 2020</th>
<th>FY 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Contributions</td>
<td>6%</td>
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<tr>
<td>Memberships</td>
<td>1%</td>
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<tr>
<td>Govt Grants</td>
<td>2%</td>
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<tr>
<td>Admissions</td>
<td>1%</td>
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<tr>
<td>Special Events</td>
<td>1%</td>
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<tr>
<td>Investment Income</td>
<td>25%</td>
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<tr>
<td>Misc Income</td>
<td>22%</td>
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<tr>
<td>Gift Shop</td>
<td>2%</td>
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<td>Fundraising</td>
<td>7%</td>
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<tr>
<td>Management and General</td>
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<tr>
<td>Total</td>
<td>100%</td>
<td>100%</td>
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### EXPENSES FY 2020

<table>
<thead>
<tr>
<th>Category</th>
<th>FY 2020</th>
<th>FY 2019</th>
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<tbody>
<tr>
<td>Museum Program Activities</td>
<td>81%</td>
<td></td>
</tr>
<tr>
<td>Total Net Assets</td>
<td>81%</td>
<td>81%</td>
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### ASSETS

<table>
<thead>
<tr>
<th>Category</th>
<th>FY 2020</th>
<th>FY 2019</th>
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<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>6,689,519</td>
<td>5,057,494</td>
</tr>
<tr>
<td>Pledges, Grants and Accounts Receivable – Current</td>
<td>1,444,794</td>
<td>2,561,930</td>
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<tr>
<td>Inventory</td>
<td>121,402</td>
<td>130,204</td>
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<tr>
<td>Prepaid Expenses and Other Assets</td>
<td>306,633</td>
<td>607,063</td>
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<tr>
<td>Pledges and Grants Receivable – Long Term</td>
<td>2,279,134</td>
<td>2,292,252</td>
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<tr>
<td>Investments, at Fair Value</td>
<td>55,806,404</td>
<td>53,391,727</td>
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<tr>
<td>Land and Fixed Assets, Net</td>
<td>20,113,985</td>
<td>21,125,675</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>86,761,871</strong></td>
<td><strong>85,166,345</strong></td>
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### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th>Category</th>
<th>FY 2020</th>
<th>FY 2019</th>
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<tbody>
<tr>
<td>Liabilities</td>
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<tr>
<td>Trade and Accrued Expenses</td>
<td>353,705</td>
<td>356,918</td>
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<td>Deferred Revenue</td>
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<td>Notes Payable</td>
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<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>1,524,090</strong></td>
<td><strong>1,038,703</strong></td>
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### Net Assets

<table>
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<tr>
<th>Category</th>
<th>FY 2020</th>
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<tr>
<td>Without Donor Restrictions</td>
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<tr>
<td>Operating</td>
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<td>Investing in Land and Fixed Assets</td>
<td>20,113,985</td>
<td>21,125,675</td>
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<td><strong>Total Without Donor Restrictions</strong></td>
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<td><strong>22,488,001</strong></td>
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<table>
<thead>
<tr>
<th>Category</th>
<th>FY 2020</th>
<th>FY 2019</th>
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<tbody>
<tr>
<td>With Donor Restrictions</td>
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<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>85,237,781</strong></td>
<td><strong>84,127,642</strong></td>
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<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>86,761,871</strong></td>
<td><strong>85,166,345</strong></td>
</tr>
<tr>
<td></td>
<td>UNRESTRICTED</td>
<td>RESTRICTED</td>
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<tr>
<td>------------------------</td>
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<tr>
<td><strong>REVENUES</strong></td>
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<tr>
<td>Government Grants</td>
<td>282,100</td>
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<td>Private Sector Contributions</td>
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<td>Memberships</td>
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<td>Admissions</td>
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<td>Special Events (Net of Direct Expenses of 23,466)</td>
<td>132,263</td>
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<tr>
<td>Investment Income (Net)</td>
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<tr>
<td>Net Gain on Investments (Realized/Unrealized)</td>
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<td>3,138,460</td>
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<tr>
<td>Gift Shop and Auxiliaries (Net of Direct Expenses of 89,065)</td>
<td>139,534</td>
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<td>Rental Income</td>
<td>56,245</td>
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<tr>
<td>Miscellaneous Income</td>
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<tr>
<td>Gain on Disposals and involuntary conversion</td>
<td>55,947</td>
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<tr>
<td>Net Assets Released From Restrictions</td>
<td>4,065,632</td>
<td>(4,065,632)</td>
</tr>
<tr>
<td><strong>TOTAL REVENUES</strong></td>
<td>7,966,023</td>
<td>2,783,398</td>
</tr>
<tr>
<td><strong>EXPENSES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum Activities</td>
<td>7,762,436</td>
<td>-</td>
</tr>
<tr>
<td>Gift Shop</td>
<td>258,942</td>
<td>-</td>
</tr>
<tr>
<td>Management and General</td>
<td>902,721</td>
<td>-</td>
</tr>
<tr>
<td>fundraising</td>
<td>619,183</td>
<td>-</td>
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<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>9,543,282</td>
<td>-</td>
</tr>
<tr>
<td><strong>CHANGES IN NET ASSETS BEFORE COLLECTION ITEMS NOT CAPITALIZED</strong></td>
<td>(1,577,259)</td>
<td>2,783,398</td>
</tr>
<tr>
<td><strong>COLLECTION ITEMS PURCHASED BUT NOT CAPITALIZED</strong></td>
<td>(96,000)</td>
<td>-</td>
</tr>
<tr>
<td><strong>CHANGE IN NET ASSETS</strong></td>
<td>(1,673,259)</td>
<td>2,783,398</td>
</tr>
<tr>
<td><strong>NET ASSETS, BEGINNING OF YEAR</strong></td>
<td>22,486,001</td>
<td>61,641,641</td>
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<tr>
<td><strong>NET ASSETS, END OF YEAR</strong></td>
<td>20,812,742</td>
<td>64,425,039</td>
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