



San Antonio  
Museum  
of Art

# 2022-2023 Annual Report



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.



# San Antonio Museum of Art 2022–2023 Annual Report

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**Photo credits:** Bold Joy Photography by Elizabeth L., Kat Carey, Alayna Barrett Fox, Paola Longoria, Ansen Seale, Felicia Sealey-Blue Marie Photography

**Front cover:** A visitor poses for a picture before a model of a reflecting pool in *Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii*.

**Back cover:** Dragon dancers perform in the West Courtyard during SAMA's Asian Pacific Islander Heritage Month Celebration.



## Dear SAMA Friends,

Whether you are on SAMA's Board or staff, a member, a donor, a foundation, a community partner, or a community leader, you contribute significantly to the robust health of the Museum and the vibrant ecosystem of the arts in our region. We hope you will continue to support our work and spark others to do the same.

Organized by SAMA and including critical loans from Italy, France, and Germany, *Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii* was the rare exhibition that combined groundbreaking scholarship with popular appeal and pride in San Antonio's contribution to the international dialogue on ancient classical worlds. Our commitment to art provenance research resulted in the spectacularly successful *A Roman Portrait from Germany in Texas* and the creation of SAMA's first associate curator of provenance research. We built on our already distinguished Latin American art collection with the presentation of *Traitor, Survivor, Icon: The Legacy of La Malinche* and SAMA's Asian art collections with contemporary insight into the extraordinary innovations of Japanese bamboo basketweaving. Summer fun included a deep dive into SAMA's heady past as the Lone Star Brewery in *Still Brewing Art*.

Building on a long tradition of providing a variety of art experiences, SAMA launched the *Gateway* series with an inaugural mural by Carlos Rosales-Silva activating our Great Hall. Our broad suite of programs included artist conversations, scholarly talks, performances, and flagship Family Days, including our record-breaking Spring Break event.

Collaboration and the multi-modal ways in which our visitors can connect with the art of world cultures is at the heart of what we do as the only global-facing arts institution in the region. The innovative and creative ways in which we continue to build upon the educational and inspirational value of our art collection is a proud legacy.

In closing, we wish to acknowledge the passing of foundational leaders in SAMA's history: Lucille Duff, Dale F. "Tucker" Dorn, and Harmon Kelley. Their commitment to SAMA beautifully illustrates that a civic art museum is the history of a city as seen through the lens of the art in its collection and the patrons who shape it.

Thank you, and *prost!* to another successful year at SAMA.

Emily Ballew Neff, PhD  
The Kelso Director

# Exhibitions



The vision and scholarship of our curators drive SAMA's rich exhibition schedule, and the entire Museum community—staff, members, donors, volunteers, and visitors—contribute to their success. SAMA mounted seven exhibitions this fiscal year.

## A Legacy in Clay: The Ceramics of Tonalá, Mexico

MARCH 18, 2022–MARCH 24, 2024

Golden Gallery

Curator: Lucía Abramovich Sánchez

The town of Tonalá, Mexico, has a long history with clay, dating back to the pre-Hispanic period and enduring to the present day. Tonalá's contemporary dedication to ceramic arts was spurred by early modern Europeans' obsession with the quality of the region's clay beginning in the early sixteenth century.



This exhibition highlights a selection of SAMA's collection of Tonalá ceramics, which span from an eighteenth-century monumental vessel to a variety of works from the twentieth century that demonstrate the stylistic trajectory in Tonalá pottery.

This focus exhibition offers visitors a glimpse into an important genre of SAMA's Latin American art collection while demonstrating the breadth in styles achieved by some of Tonalá's expert ceramicists.

This exhibition was generously supported by the Gloria Galt Endowment Fund.

## A Roman Portrait from Germany in Texas

MAY 4, 2022–MAY 21, 2023

Denman Gallery

Curator: Lynley McAlpine

An ancient Roman portrait dating from the first century BC or first century AD was discovered in a Goodwill Store in Austin in 2018. It had once stood in the town of Aschaffenburg, Germany, in the Pompejanum, a full-scale model of a house from Pompeii built by Ludwig I of Bavaria.

During World War II, Allied bombers targeted Aschaffenburg, seriously damaging the Pompejanum, and the portrait disappeared. After the war, the United States Army established various military installations in Aschaffenburg, many of which remained until the end of the Cold War. Most likely a returning soldier brought the sculpture to Texas, where it remained unknown until 2018.

By agreement with the Bavarian Administration of State-Owned Palaces, Gardens, and Lakes, the portrait remained on display at the San Antonio Museum of Art until its return to Germany in 2023.

This installation was made possible by generous support from the Ewing Halsell Foundation and the Gilbert M. Denman, Jr. Trust. Additional support was provided by the Mellon Foundation.



Portrait of a man  
Roman, 1st century BC–early 1st century AD  
Marble  
Acquired by the Bavarian Administration of State-Owned Palaces, Gardens and Lakes  
L.30222  
The portrait of this man survives in detail because...



## Creative Splendor: Japanese Bamboo Baskets from the Thoma Collection

JULY 15, 2022–JANUARY 02, 2024

Asian Special Exhibitions Gallery

Curators: Emily Sano and Shawn Yuan

*Creative Splendor: Japanese Bamboo Baskets from the Thoma Collection* was a series of three installations of approximately fifteen baskets each that surveyed the outstanding accomplishments of Japanese basket makers active since the nineteenth century to the present day from three regions of Japan: The Kansai region, which encompasses the ancient capital, Kyoto; the Kanto region, which stretches westward from Tokyo; and the southernmost island of Kyushu. The exhibition demonstrated the different techniques and styles of cutting and weaving bamboo that are particular to each of these geographic regions.

This exhibition was made possible by the Carl & Marilyn Thoma Foundation.





## Traitor, Survivor, Icon: The Legacy of La Malinche

OCTOBER 14, 2022–JANUARY 8, 2023

Cowden Gallery

Presenting Curator: Lucía Abramovich Sánchez

*Traitor, Survivor, Icon: The Legacy of La Malinche* examined the historical and cultural legacy of La Malinche and her representation throughout the years. Malinche was an enslaved Indigenous girl who served as a translator and cultural interpreter for the Spanish conquistador Hernán Cortés, eventually becoming his mistress and the mother of Cortés' first-born son. She played a key role in transactions, negotiations, and conflicts between the Spanish and the Indigenous populations of Mexico that impacted the course of global politics for centuries to come.

While Malinche has been the subject of numerous historical publications and works of art, *Traitor, Survivor, Icon* was the first museum exhibition to present a comprehensive visual exploration of Malinche's enduring impact on communities on both sides of the US-Mexico border. Five hundred years after her death, her image and legacy remain relevant to conversations around female empowerment, Indigeneity, and national identity throughout the Americas.

*Traitor, Survivor, Icon: The Legacy of La Malinche* was organized by the Denver Art Museum. This exhibition was made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom. Special thanks to the National Institute of Anthropology and History and Mexico's Secretary of Culture.



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Any views, findings, conclusions or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

In San Antonio, additional funding was provided by the Brown Foundation, Inc., the Ford Foundation, the Elizabeth Huth Coates Charitable Foundation of 1992, the Betty Stieren Kelso Foundation, Marie M. Halff, William Scanlan, Jr., Dr. Bill and Chave Gonzaba, Frank and Cecilia Herrera, the Herrmann-Zeller Foundation, and Rosario Laird.

Above left: Cristina Cárdenas, Mexican, born 1957, *Malinche, Coatlicue, Virgen de los Remedios*, 1992, Ink on Amate paper and cloth, 94 ¼ × 47 ½ in.; 18 ½ × 12 ½ in., The Mexican Museum, San Francisco © Cristina Cárdenas

Right: Armando Baeza, *La Marina/ La Malinche*, 2013, Bronze, 23 ¾ × 18 ½ × 9 in., From the personal collection of Luz and Jeff Lough © Armando Baeza





## Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii

FEBRUARY 24–MAY 21, 2023

Cowden Gallery

Curator: Jessica Powers

Organized by the San Antonio Museum of Art, *Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii* was the first exhibition in the United States to explore landscape scenes as a striking new genre of ancient Roman art. The exhibition featured sixty-five wall paintings, sculptures, mosaics, and cameo glass and silver vessels created in Roman Italy between 100 BC and AD 250 that depict a fascinating, yet imaginary vision of a countryside dotted with seaside villas and rural shrines, where gods and mythological heroes mingle with travelers, herdsman, and worshippers.

The exhibition introduced visitors to the cultural and archaeological contexts of Roman landscapes and highlighted the artistic conventions that distinguish Roman landscape scenes, including their fluid, almost “impressionistic” brushwork and the use of bird’s-eye perspective.

*Roman Landscapes* was presented exclusively at the San Antonio Museum of Art. The exhibition featured works lent by museums in Italy, France, and Germany, many of which had never before been shown in the United States.

A richly illustrated catalogue edited by Jessica Powers, Interim Chief Curator and Gilbert M. Denman, Jr. Curator of Art of the Ancient Mediterranean World, with essays by SAMA’s Mellon Postdoctoral Fellow Lynley McAlpine and four other scholars, accompanied the exhibition.

This exhibition was made possible in part by the National Endowment for the Humanities: Democracy demands wisdom and the National Endowment for the Arts and was generously funded by the Helen and Everett Jones Endowment, the Gilbert M. Denman, Jr., Trust, the Amy Shelton McNutt Endowment, the Brown Foundation, Inc., the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation, the Herrmann-Zeller Foundation, the Russell Hill Rogers Fund for the Arts, the Elizabeth Huth Coates Charitable Foundation of 1992, the Andrew W. Mellon Foundation, the Betty Stieren Kelso Foundation, the Marcia and Otto Koehler Foundation (Bank of America, N.A., Trustee), USAA, Karen J. Hixon, and the Nathalie and Gladys Dalkowitz Charitable Trust (Bank of America, N.A., Trustee). Additional support was provided by the Consulate General of Italy in Houston and the Samuel H. Kress Foundation/Association of Art Museum Curators Affiliated Fellowship of the American Academy in Rome.

This exhibition was also generously supported by a Host Committee: Karen Herrmann, Chair, Dana McGinnis, Marie M. Half, Toby and Barbie O’Connor, Tom Edson, Karen J. Hixon in memory of Helen Kleberg Groves, John Hendry and Kim Fischer, Roxana Richardson, William Crow and Margaret Anderson, Rosario Laird, Prentice Miller, Frank and Cecilia Herrera, and Chris Karcher and Karen Keach.



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Consulate General of Italy  
Houston



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## Still Brewing Art

JUNE 30–SEPTEMBER 3, 2023

Cowden Gallery

Curators: Regina Palm, Lindsay O'Connor, and Tatiana Herrera-Schneider

SAMA looked back at the Museum's heady past as the Lone Star Brewery in *Still Brewing Art*. The summer exhibition featured Belle Époque large-format brewery posters as well as rare pre-Prohibition Lone Star Brewery objects, historic photographs, and SAMA site plans used during the brewery's renovation. In addition, the exhibition explored San Antonio's history as a brewing city and the ways in which the San Antonio River is at the heart of this story.

SAMA's history, like most in the city, is intertwined with water and industrial growth and, perhaps most importantly, the combination of the two—beer. The late nineteenth century saw the Golden Age of American Brewing. It was a time in which technological advancements and railroad expansion paved the way for beer barons such as Adolphus Busch of the famed St. Louis, Missouri, brewery to make their mark as leaders in a growing



national industry. It wasn't long before Busch set his sights on San Antonio, first serving as an investor and advisor for the newly established Lone Star Brewing Association, then as owner of what we know today as the old Lone Star Brewery—SAMA's home.

The Lone Star Brewery opened in 1884 as the first large, mechanized brewery in Texas. During its heyday, the brewery produced some 65,000 barrels but ceased operation with the advent of Prohibition. In 1981, SAMA opened in the renovated complex with the slogan "We're Brewing Art."

*Still Brewing Art* was generously supported by The Summerlee Foundation and John L. Nau III. Special thanks to The Gambrinus Company for making its collection of Belle Époque posters available and Charlie Staats, President, Lone Star Chapter, National Association of Breweriana Advertising, for his invaluable expertise and instrumental loans.



## Pase Usted

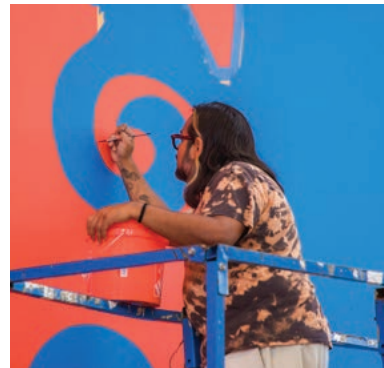
AUGUST 22, 2023–SEPTEMBER 14, 2025

Great Hall

Curator: Lana Meador

Once stark white, the walls of the San Antonio Museum of Art’s cavernous Great Hall reverberate with Carlos Rosales-Silva’s brilliantly hued mural, *Pase Usted*. Two central forms, rendered in golden orange and deep char- treuse on a vibrant red-orange ground, appear like archways that beckon you to pass through. In fact, “*pase usted*” is Spanish for “welcome” or “come in.” The artist employs the phrase in reference to signage found at Latinx shops and restaurants in the US and Mexico. Rosales-Silva’s mural extends a similar invitation and sets the stage for visitors to experience the Museum’s global collections.


Rosales-Silva’s installation inaugurates *Gateway*, a series that will enlist contemporary artists to activate SAMA’s main lobby. Born in El Paso, Texas, and now based in New York City, Rosales-Silva adeptly blends forms found in nature and the built environment, distilling them to bold abstractions. In addition to his studio practice, Rosales-Silva is a seasoned muralist—*Pase Usted* is his eleventh mural thus far and the largest, covering 2,400 square feet of wall space. Developed over several months and multiple site visits, *Pase Usted* uniquely responds to SAMA’s architecture, community, and collections while engaging with broad cultural narratives. The work is in



dialogue with the history of muralism—from frescoes of the Italian Renaissance and Viceregal era in Latin America to graffiti art and the socially engaged Mexican Muralism and Chicano Art movements of the twentieth century.

Examples of the round and corbel arches central to *Pase Usted* can be found across the Museum grounds and galleries and are respectively associated with classical European architecture and the architecture of the precolonial Americas.

For Rosales-Silva, they suggest portals to the Museum’s vast collections. Bordering the arches (and continuing along the staircase and mezzanine walkway) a swirling cerulean blue motif is the artist’s interpretation of wave and plant-like patterns observed on vessels throughout the Museum. The design spans centuries and continents—from Neolithic China (ca. 2000 BC) to twentieth-century Mexico—forging connections across time, culture, and place.

This project was made possible by **BANK OF AMERICA** 

Generous support also came from Christopher Hill.

Additional funding was provided by the Meadow Family in memory of Dr. Kathryn Meadow Orleans (1929–2022). Commissioned by the San Antonio Museum of Art and produced by Carlos Rosales-Silva with assistance from Cassidy Fritts.

Carlos Rosales-Silva, American, born 1982, *Pase Usted*, 2023, Matte, latex paint, Commissioned by the San Antonio Museum of Art as part of the *Gateway* project series. © Carlos Rosales-Silva

# In Their Words

Museum visitors speak up about their experiences on comment cards, social media, and Yelp.

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If you're seeking inspiration and peace, this is the place to go.

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I return regularly and my kids have grown to love certain pieces with each visit.

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So glad we got to visit! Absolutely the best in Texas.

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The diversity of the collection gives a great world tour in a short time. Another great visit that already has me looking forward to the next one!

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Wonderful museum. Enjoy travelling (Europe, Egypt, Middle East) and reading about ancient times. Did not have to travel very far today!

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Everything was perfect during my visit! You could easily spend a whole day there.

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Beautiful collection. Loved the experience of being transported through time.

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I cannot get enough of this museum! It's my fortieth time and haven't seen it all. I will be back.

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I truly enjoyed myself. It was inspiring, cleansing, creative, and freeing.

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Diverse and abundant collection ranging from ancient art to contemporary. Go ahead and get lost. It's well worth it.

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# Learning & Interpretation



SAMA continued to offer relevant, responsive, and diverse programming and interpretation in a welcoming, visitor-centered environment and activated the Museum with exciting and inspiring performances, demonstrations, and activities.

In Fiscal Year 2023, the education department revamped programming initiatives to emphasize multimodal learning, a pedagogical approach that centers on engaging the senses, and intergenerational learning, a strategy proven to support community connections, enhance learning and skill-sharing across age groups, and reduce loneliness and social isolation.

The year kicked off with *Traitor, Survivor, Icon: The Legacy of La Malinche*. The exhibition was anchored by two unforgettable, sold-out performances. *La Malinche: Traitor / Savior*, a new chamber opera by composer Nathan Felix, was performed in SAMA's Great Hall on the evening of the opening. Later, the Museum presented *Soy Malintzin: A Contemporary Dance Performance* by the Guadalupe Dance Company at the historic Guadalupe Theater. Commissioned by SAMA, *Soy Malintzin* re-envisioned the controversial legacy of Malintzin/La Malinche through the collective work of the Guadalupe Dance Company members and the choreography of Juan Carlos Gaytan of Colima, México.





The Museum continued its longstanding partnership with Haven for Hope, a place of hope and new beginnings for people experiencing homelessness in Bexar County. SAMA hosts weekly classes on the Haven campus, sharing a range of art activities for women and children and their families. Artmaking activities support creative expression, build self-esteem, and provide a peaceful weekly ritual for residents. As the ten-year anniversary of the program approaches, SAMA educators and residents are collaborating on a painted rock pathway for Haven's newly renovated butterfly garden.

SAMA celebrated *Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii* and delighted visitors with a Colosseum-sized suite of programming and community partnerships, including the Trinity University Lennox Seminar lecture series, a lively concert with the Yale Whiffenpoofs

**“Family Day at SAMA has set the bar for Spring Break. We discovered new galleries, participated in activities throughout campus, and enjoyed spending time together as a family.”**

—Parent

in the Denman Gallery, a boat tour with the San Antonio River Foundation, and a cooking class inspired by ancient Roman recipes in partnership with the San Antonio Botanical Garden. The exhibition boasted an almost completely sold-out programming calendar.

*Roman Landscapes* included a record-breaking Spring Break Family Day that served 3,914 visitors, many of whom were first-time museumgoers. Visitors of all ages explored connections between art and nature, enjoying artmaking, themed collection tours, and connecting with local artists, vendors, and community partners dedicated to environmental stewardship.



Of course, no special guests were more popular than our adorable camelid friends from Black Barn Alpacas, who helped us learn how wool becomes textiles while getting many pets and treats.

SAMA's partnership with the San Antonio Public Library (SAPL) continued to grow with

themed book lists for special exhibitions and library card registration and SAPL story times at Family Days. This summer, education staff hit the road and visited public libraries around the city for Summer with SAPL, a special program that connects San Antonio and Bexar County residents with their local library for summer fun. More than two hundred kids and their caregivers enjoyed artmaking with the SAMA team, creating “mini museums.”



**“I love the women’s art class [at Haven for Hope]. It is my therapy. It is my time to relax and be creative. I make sure I never miss this class.”**  
—Client at Haven for Hope



This summer SAMA celebrated the Museum's historic roots as the Lone Star Brewery with *Still Brewing Art* and a crowd-pleasing SAMA biergarten that included live music by local indie Latin group, Volcán!, bar games, beer-themed gallery tours, art activities, a live performance by Beethoven Männerchor, a vendor market, and Sip n' Learn talks with Austin-based beverage and food writer Ruvani de Silva. In total, 517 visitors joined us to *prost!* SAMA.



Finally, visitors enjoyed special opportunities to connect with artists including a two-day basketmaking demonstration with Tanaka Kyokusho, one of Japan's most highly regarded bamboo artists, and an artist talk with Carlos Rosales-Silva and Cassidy Fritts about *Pase Usted*, the inaugural project in the Museum's *Gateway* series, and the magic of public art.



Collecting

The San Antonio Museum of Art's collection continues to grow thanks to the generosity of private donors, income from endowed funds, and the vision of our curators. This fiscal year, the Museum added over one hundred works of art.

## AMERICAN ART

**GUSTAVE BAUMANN**  
American, 1881–1971  
*San Antonio Mission*, 1923  
Graphite and pastel or crayon  
on brown paper  
Mat: 20 × 17 7/8 in.  
(50.8 × 45.4 cm)  
Image: 8 1/4 × 9 3/8 in.  
(21 × 23.8 cm)  
San Antonio Museum of Art,  
gift of the Ann Baumann  
Trust in honor of Thomas  
Leech, 2022.14

**ALLEN TUCKER**  
American, 1866–1939  
*The Camelia*, 1915  
Oil on canvas  
Framed: 75 × 28 in.  
(190.5 × 71.1 cm)  
San Antonio Museum of Art,  
gift of Dr. Mary E. Walker in  
honor of Myrtle Agnew  
Walker, 2023.5.1

**FRANK VINCENT DUMOND**  
American, 1865–1951  
*Grassy Hill, Lyme, CT (The  
DuMond Farm)*, 1925  
Oil on canvas  
Framed: 32 × 36 in.  
(81.3 × 91.4 cm)  
San Antonio Museum of Art,  
gift of Dr. Mary E. Walker in  
honor of Myrtle Agnew  
Walker, 2023.5.3



**HELEN SAVIER DUMOND**  
American, 1872–1968  
*Along the Margaree,  
Summer in Cape Breton, n.d.*  
Oil on canvas  
Framed: 31 × 37 in.  
(78.7 × 94 cm)  
San Antonio Museum of Art,  
gift of Dr. Mary E. Walker in  
honor of Myrtle Agnew  
Walker, 2023.5.4  
© Estate of Helen Savier  
DuMond

**JAN MATULKA**  
American, born in Czechia,  
1890–1972  
*Abstraction*, ca. 1940  
Oil on canvas on board  
Unframed: 20 × 16 in.  
(50.8 × 40.6 cm)  
San Antonio Museum of Art,  
gift of Dr. Mary E. Walker in  
honor of Myrtle Agnew  
Walker, 2023.5.5

**JAN MATULKA**  
American, born in Czechia,  
1890–1972  
*Flowers in a Basket*, 1921  
Oil on canvas  
Framed: 31 × 24 in.  
(78.7 × 61 cm)  
San Antonio Museum of Art,  
gift of Dr. Mary E. Walker in  
honor of Myrtle Agnew  
Walker, 2023.5.6  
© Estate of Jan Matulka



**JOHN WILLIAM HILTON**  
American, 1904–1983  
*Time of Growing Shadows*,  
1961  
Oil on canvas  
Framed: 28 × 39 in.  
(71.1 × 99.1 cm)  
San Antonio Museum of Art,  
gift of Dr. Mary E. Walker in  
honor of Myrtle Agnew  
Walker, 2023.5.7  
© Estate of John Hilton



KYRA MARKHAM  
American, 1891–1967  
*A Break in the Clouds*, 1961  
Oil on Masonite  
Framed: 23 × 27 in.  
(58.4 × 68.6 cm)  
San Antonio Museum of Art,  
gift of Dr. Mary E. Walker in  
honor of Myrtle Agnew  
Walker, 2023.5.8

LILLA CABOT PERRY  
American, 1848–1933  
*Cottages, Spring*, 1932  
Oil on canvas  
Framed: 19 × 25 in.  
(48.3 × 63.5 cm)  
San Antonio Museum of Art,  
gift of Dr. Mary E. Walker in  
honor of Myrtle Agnew  
Walker, 2023.5.9

LUCY H. DOANE  
American, 1908–2010  
*Full Moon*, 1940  
Oil on canvas  
Framed: 24 × 29 in.  
(61 × 73.7 cm)  
San Antonio Museum of Art,  
gift of Dr. Mary E. Walker in  
honor of Myrtle Agnew  
Walker, 2023.5.10

RAYMOND JONSON  
American, 1891–1982  
*The Window, Peterborough,  
New Hampshire*, 1919  
Oil on canvas  
Framed: 43 × 35 in.  
(109.2 × 88.9 cm)  
San Antonio Museum of Art,  
gift of Dr. Mary E. Walker in  
honor of Myrtle Agnew  
Walker, 2023.5.11

WILLIAM MCGREGOR  
PAXTON  
American, 1869–1941  
*The Little Russian*, 1933  
Oil on canvas  
Framed: 25 × 22 in.  
(63.5 × 55.9 cm)  
San Antonio Museum of Art,  
gift of Dr. Mary E. Walker in  
honor of Myrtle Agnew  
Walker, 2023.5.12

## ART OF THE ANCIENT MEDITERRANEAN WORLD

*Falcon mummy*  
Egyptian, ca. 712 BC–AD 395  
Falcon remains and linen  
7 <sup>7</sup>/<sub>8</sub> × 2 <sup>3</sup>/<sub>8</sub> × 1 <sup>7</sup>/<sub>8</sub> in.  
(20 × 6 × 4.8 cm)  
San Antonio Museum of Art,  
gift of Sylvia Hykes Reebel,  
2023.3

**ATTRIBUTED TO THE  
CIRCLE OF THE  
ANTIMENES PAINTER**  
*Amphora (jar) with Dionysos  
and satyrs*  
Greek (Attic), ca. 530–510 BC  
Terracotta, black-figure  
technique  
h. 15 <sup>3</sup>/<sub>16</sub> in. (38.6 cm)  
San Antonio Museum of Art,  
purchased with the Grace  
Fortner Rider Fund, 2023.6



## ASIAN ART

YOSHIOKA ICHIMONJI  
SUKEHIDE  
Japanese, active ca. 1360  
*Wakizashi (Short Sword),  
Jūyo Token*  
Signed: Sukehide, 7th month,  
18th year [of the Shōhei era],  
July 1363  
Handmade and polished steel  
13 <sup>3</sup>/<sub>4</sub> in. (35 cm)  
San Antonio Museum of Art,  
acquired in memory of  
Dr. Robert R. Clemons with  
funds realized from his  
estate, 2022.11.1

*Katana (Long sword)*  
Japanese, ca. 1300  
Steel, lacquer, stingray skin,  
and wood  
27 <sup>5</sup>/<sub>16</sub> in. (69.4 cm)  
San Antonio Museum of Art,  
acquired in memory of  
Dr. Robert R. Clemons with  
funds realized from his  
estate, 2022.11.2

UTAGAWA KUNISADA  
Japanese, 1786–1865  
*Fukusuke I as Danshichi  
Kurobei, from the series  
Mirrors for Collage Pictures in  
the Modern Style (Imayō  
oshi-e kagami)*, 1859  
Woodblock print: ink and  
colors on paper  
14 <sup>5</sup>/<sub>16</sub> × 9 <sup>3</sup>/<sub>4</sub> in.  
(36.4 × 24.8 cm)  
San Antonio Museum of Art,  
gift of Gina Lalli, 2022.12.1

UTAGAWA KUNISADA  
Japanese, 1786–1865  
*Okabe: Rokuyata, from the  
series Fifty-three Stations of  
the Tokaido Road*, 1852  
Woodblock print: ink and  
colors on paper  
14 × 9 <sup>5</sup>/<sub>8</sub> in. (35.6 × 24.4 cm)  
San Antonio Museum of Art,  
gift of Gina Lalli, 2022.12.2

UTAGAWA KUNISADA  
Japanese, 1786–1865  
*Actors Onoe Baikō IV as  
Hakata Kojorō, Bandō  
Hikosaburō IV as Warumono  
Shinsuke, Bandō*, 1852  
Woodblock print: ink and  
colors on paper  
20 × 14 <sup>7</sup>/<sub>16</sub> in. (50.8 × 36.7 cm)  
San Antonio Museum of Art,  
gift of Gina Lalli, 2022.12.3

*Pleated Skirt*  
Chinese, First half of  
20th century  
Cotton  
36 × 35 <sup>1</sup>/<sub>2</sub> in. (91.4 × 90.2 cm)  
San Antonio Museum of Art,  
gift of Nicholas Grindley in  
memory of Nancy Murphy,  
2022.13.1

*Baby Carrier*  
Chinese, First half of  
20th century  
Cotton  
25 <sup>1</sup>/<sub>8</sub> × 20 <sup>3</sup>/<sub>4</sub> in.  
(63.8 × 52.7 cm)  
San Antonio Museum of Art,  
gift of Nicholas Grindley in  
memory of Nancy Murphy,  
2022.13.2

**Woman's Informal Robe**  
**Chinese, Second half of**  
**19th century**  
**Embroidered silk satin,**  
**gold wrapped silk yarn, and**  
**gilt bronze**  
**55 × 69 ¼ in.**  
**(139.7 × 175.9 cm)**  
**San Antonio Museum of Art,**  
**purchased with funds**  
**provided by the Bessie**  
**Timon Endowment Fund and**  
**anonymous donors, 2023.2.1**



**Man's Robe (Chuba)**  
**Tibetan, 19th century**  
**Brocade silk damask,**  
**gold-wrapped yarn and**  
**polychrome silk yarn, and fur**  
**56 × 82 ½ in.**  
**(142.2 × 209.6 cm)**  
**San Antonio Museum of Art,**  
**purchased with funds**  
**provided by the Bessie Timon**  
**endowment fund and**  
**anonymous donors, 2023.2.2**

**Woman's Informal Robe,**  
**Chinese, ca. 1900**  
**Embroidered and brocaded**  
**silk with silk and metallic**  
**threads, and sable fur**  
**53 ¼ × 75 ¼ in.**  
**(135.3 × 191.1 cm)**  
**San Antonio Museum of Art,**  
**purchased with funds**  
**provided by the Bessie Timon**  
**Endowment Fund and**  
**anonymous donors, 2023.2.3**

**Bed Cover**  
**Chinese, Second half of**  
**19th century**  
**Silk satin weave with silk**  
**embroidery in satin**  
**89 × 90 in. (226.1 × 228.6 cm)**  
**San Antonio Museum of Art,**  
**purchased with funds**  
**provided by the Bessie Timon**  
**Endowment Fund and**  
**anonymous donors, 2023.2.7**

**High Lama Summer Hat**  
**Tibetan, Late 19th century**  
**Silk satin, damask with**  
**metallic silk braid, and**  
**silk brocade over woven**  
**bamboo frame**  
**3 ½ × 15 ⅛ × 15 ¼ in.**  
**(8.9 × 38.4 × 38.7 cm)**  
**San Antonio Museum of Art,**  
**gift of Emily J. Sano, 2023.4.1**

**Informal Robe (Changfu)**  
**Chinese, 19th century**  
**Damask silk, gilt bronze**  
**button**  
**66 ¼ × 54 ½ in.**  
**(168.3 × 138.4 cm)**  
**San Antonio Museum of Art,**  
**gift of Emily J. Sano, 2023.4.2**

**HENRY HORENSTEIN**  
**American, born 1947**  
**Patron 2, Bar on Boardwalk**  
**Hollywood, Florida, 1994**  
**Gelatin silver print**  
**20 × 16 in. (50.8 × 40.6 cm)**  
**San Antonio Museum of Art,**  
**gift of Ernest Pomerantz and**  
**Marie Brenner, 2022.16.2**

**HENRY HORENSTEIN**  
**American, born 1947**  
**Dancers 2, Bar on Boardwalk,**  
**Hollywood, Florida, 1994**  
**Gelatin silver print**  
**16 × 20 in. (40.6 × 50.8 cm)**  
**San Antonio Museum of Art,**  
**gift of Ernest Pomerantz and**  
**Marie Brenner, 2022.16.3**

**HENRY HORENSTEIN**  
**American, born 1947**  
**Night Game, Natick High**  
**School, Natick,**  
**Massachusetts, 1986**  
**Gelatin silver print, printed**  
**ca. 1986**  
**16 × 20 in. (40.6 × 50.8 cm)**  
**San Antonio Museum of Art,**  
**gift of Ernest Pomerantz and**  
**Marie Brenner, 2022.16.4**

**TODD WEBB**  
**American, 1905–2000**  
**The Patio, Georgia O'Keeffe's**  
**Abiquiu House, 1981**  
**Vintage gelatin silver print**  
**11 × 14 in. (27.9 × 35.6 cm)**  
**San Antonio Museum of Art,**  
**gift of Ernest Pomerantz and**  
**Marie Brenner, 2022.16.5**

**TODD WEBB**  
**American, 1905–2000**  
**Buis les Baronnies, Provence,**  
**1977**  
**Vintage gelatin silver print**  
**7 × 7 ¾ in. (17.8 × 19.7 cm)**  
**San Antonio Museum of Art,**  
**gift of Ernest Pomerantz and**  
**Marie Brenner, 2022.16.6**

**TODD WEBB**  
**American, 1905–2000**  
**Small hotel, Paris, 1949**  
**Vintage gelatin silver print**  
**8 × 10 in. (20.3 × 25.4 cm)**  
**San Antonio Museum of Art,**  
**gift of Ernest Pomerantz and**  
**Marie Brenner, 2022.16.7**

**Man's Robe**  
**Chinese, Early 20th century**  
**Cut silk velvet on a satin**  
**weave ground**  
**56 × 71 ¼ in. (142.2 × 181 cm)**  
**San Antonio Museum of Art,**  
**purchased with funds**  
**provided by the Bessie Timon**  
**Endowment Fund and**  
**anonymous donors, 2023.2.4**

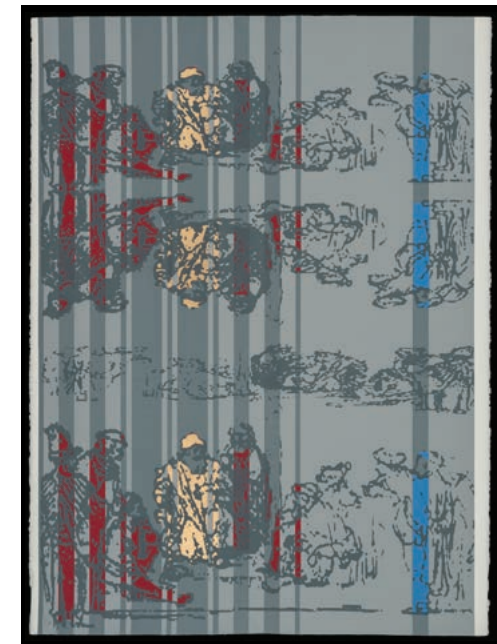
**Summer Robe**  
**Chinese, 19th century**  
**Multicolored silk painted slit**  
**tapestry weave (kesi), gold**  
**thread, gilt bronze buttons**  
**54 × 54 in. (137.2 × 137.2 cm)**  
**San Antonio Museum of Art,**  
**purchased with funds**  
**provided by the Bessie Timon**  
**Endowment Fund and**  
**anonymous donors, 2023.2.5**

**Hanging Panel**  
**Chinese, 19th century**  
**Multicolored silk painted**  
**slit tapestry weave (kesi),**  
**gold thread**  
**37 ½ × 168 in.**  
**(95.3 × 426.7 cm)**  
**San Antonio Museum of Art,**  
**purchased with funds**  
**provided by the Bessie Timon**  
**Endowment Fund and**  
**anonymous donors, 2023.2.6**

## CONTEMPORARY ART

**MEL ALEXENBERG**  
**American Israeli, born 1937**  
**Digitized Homage to**  
**Rembrandt: Joseph's**  
**Brothers, 1986**  
**Screenprint**  
**30 × 22 ¼ in.**  
**(76.2 × 56.5 cm)**  
**San Antonio Museum of Art,**  
**gift of the artist, 2022.15**  
**© Mel Alexenberg**

**HENRY HORENSTEIN**  
**American, born 1947**  
**Saddling, Santa Anita Park,**  
**1979**  
**Vintage gelatin silver print**  
**16 × 20 in. (40.6 × 50.8 cm)**  
**San Antonio Museum of Art,**  
**gift of Ernest Pomerantz and**  
**Marie Brenner, 2022.16.1**



LARRY COLWELL  
American, 1901–1972  
*Standing nude on dock (Jytte Svendsen)*, ca. 1960  
Vintage gelatin silver print  
10 × 8 in. (25.4 × 20.3 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.8

LARRY COLWELL  
American, 1901–1972  
*Nude fragment (hands on knees)*, ca. 1960  
Vintage gelatin silver print  
8 × 10 in. (20.3 × 25.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.9

LARRY COLWELL  
American, 1901–1972  
*Toadstool - front yard*, ca. 1960  
Vintage gelatin silver print  
8 × 5 ¾ in. (20.3 × 14.6 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.10

LARRY COLWELL  
American, 1901–1972  
*Abstraction*, ca. 1960  
Vintage gelatin silver print  
8 × 10 in. (20.3 × 25.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner 2022.16.11

LARRY COLWELL  
American, 1901–1972  
*Tree with Spanish moss,  
Florida*, ca. 1960  
Vintage gelatin silver print  
8 × 8 in. (20.3 × 20.3 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.12

LARRY COLWELL  
American, 1901–1972  
*Corbel*, ca. 1960  
Vintage gelatin silver print  
10 × 8 in. (25.4 × 20.3 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.13

LARRY COLWELL  
American, 1901–1972  
*Pacific Ocean waves*, ca. 1960  
Vintage gelatin silver print  
8 × 10 in. (20.3 × 25.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.14

LARRY COLWELL  
American, 1901–1972  
*Rock abstraction (large  
smooth white rock in  
pebbles)*, ca. 1960  
Vintage gelatin silver print  
7 ¼ × 9 ½ in. (18.4 × 24.1 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.15

LARRY COLWELL  
American, 1901–1972  
*Portrait of elderly woman and  
rocking horse*, ca. 1960  
Vintage gelatin silver print  
9 ¾ × 7 ¾ in. (24.8 × 19.7 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.16

LEONARD FREED  
American, 1929–2006  
*The suspect was apprehended. No one paid any attention*, 1976  
Vintage gelatin silver print  
8 × 10 in. (20.3 × 25.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.17

LEONARD FREED  
American, 1929–2006  
*Two young men seated in  
front of group of police  
officers, New York City*, 1972  
Vintage gelatin silver print  
8 × 10 in. (20.3 × 25.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.18

LEONARD FREED  
American, 1929–2006  
*Part of the police patrol work  
is to check "wanted persons  
photos" with citizens in  
various neighborhoods*, 1975  
Vintage gelatin silver print  
10 × 8 in. (25.4 × 20.3 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.19

LEONARD FREED  
American, 1929–2006  
*Part of the Homicide Squad  
work is also to track down  
wanted criminals in the  
streets, from photo-cards Det.  
Sgt. McQueen visually scans  
images against the man in the  
street, New York City*, 1975  
Vintage gelatin silver print  
8 × 10 in. (20.3 × 25.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.20

BURT GLINN  
American 1925–2008  
*Whitlers, North Carolina*, 1956  
Vintage gelatin silver print  
9 ½ × 6 ¼ in. (24.1 × 15.9 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.21

BURT GLINN  
American 1925–2008  
*Heartland Farmers—building  
fence*, 1954  
Vintage gelatin silver print  
9 ¼ × 7 in. (23.5 × 17.8 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.22

BURT GLINN  
American 1925–2008  
*Heartland Farmers—truck  
driving down the road*, 1954  
Ferrotyped vintage gelatin  
silver print  
13 ¼ × 9 ⅝ in. (33.7 × 24.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.23

BURT GLINN  
American 1925–2008  
*Sir Alexander Todd, Noble  
Laureate in Chemistry, Kings  
College, Cambridge, England*,  
1958  
Vintage gelatin silver print  
13 ½ × 8 ⅝ in. (34.3 × 21.8 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.24

ERICH HARTMANN  
American, 1922–1999  
*Our daily bread: grain tow  
on the Mississippi River  
traveling from St. Paul to  
St. Louis*, 1961  
Vintage gelatin silver print  
6 ⅝ × 10 ¾ in. (16.8 × 27.3 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.25



ERICH HARTMANN  
American, 1922–1999  
*Boothbay Harbor, Maine*, n.d.  
Vintage gelatin silver print  
11 ⅝ × 10 in. (29.5 × 25.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.26

ERICH HARTMANN  
American, 1922–1999  
*Ghost town, Hamilton,  
Nevada*, 1959  
Vintage gelatin silver print  
9 × 12 ¾ in. (22.9 × 32.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.27

ERICH HARTMANN  
American, 1922–1999  
*Study of rocks inside box*,  
1972  
Vintage gelatin silver print  
6 ⅝ × 9 ⅝ in. (16.2 × 23.8 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.28

ERICH HARTMANN  
American, 1922–1999  
*Boat in canal, St. Lawrence  
Seaway*, 1958  
Vintage gelatin silver print  
14 ½ × 9 ⅝ in.  
(36.8 × 24.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.29

NATHAN LERNER  
American, 1913–1997  
*Eye on Window, New York*,  
1943  
Later gelatin silver print, 1974  
16 × 20 in. (40.6 × 50.8 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.30

NATHAN LERNER  
American, 1913–1997  
*City Light Box Study  
(laundry), New York*, 1943  
Later gelatin silver print  
20 × 16 in. (50.8 × 40.6 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.31

**NATHAN LERNER**  
**American, 1913–1997**  
***Closed Eye, 1940***  
**Later gelatin silver print**  
**20 × 16 in. (50.8 × 40.6 cm)**  
**San Antonio Museum of Art,**  
**gift of Ernest Pomerantz and**  
**Marie Brenner, 2022.16.32**  
**© Kiyoko Lerner**

NATHAN LERNER  
American, 1913–1997  
*Three Fish, Tokyo*, 1974  
Vintage gelatin silver print  
10 × 14 in. (25.4 × 35.6 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.33

NATHAN LERNER  
American, 1913–1997  
*Mishima, Tokyo*, 1976  
Vintage gelatin silver print  
10 ½ × 14 ¼ in.  
(26.7 × 36.2 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.34

NATHAN LERNER  
American, 1913–1997  
*Window Figure, Japan*, 1980  
Vintage gelatin silver print  
11 × 8 in. (27.9 × 20.3 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.35

NATHAN LERNER  
American, 1913–1997  
*Hanging kimonos, Japan*,  
ca. 1970s  
Vintage gelatin silver print  
6 ½ × 9 ½ in. (16.5 × 24.1 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.36

NATHAN LERNER  
American, 1913–1997  
*Street scene with two men*,  
*Japan*, ca. 1970s  
Vintage gelatin silver print  
6 × 9 ¼ in. (15.2 × 23.5 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.37

NATHAN LERNER  
American, 1913–1997  
*Beatles figure, Japan*,  
ca. 1970s  
Vintage gelatin silver print  
6 ¼ × 9 ¼ in. (15.9 × 23.5 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.38

NATHAN LERNER  
American, 1913–1997  
*Wall shadows, Japan*,  
ca. 1970s  
Vintage gelatin silver print  
6 × 8 ¾ in. (15.2 × 22.2 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.39

NATHAN LERNER  
American, 1913–1997  
*Boys on raft, Provincetown*,  
1943  
Later gelatin silver print  
9 ¾ × 7 ¾ in. (24.8 × 19.7 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.40

NATHAN LERNER  
American, 1913–1997  
*Ornate railing*, ca. 1930s  
Later gelatin silver print  
9 ½ × 6 ¾ in. (24.1 × 17.1 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.41

NATHAN LERNER  
American, 1913–1997  
*Overview of town*, ca. 1970s  
Later gelatin silver print  
7 ½ × 11 ¼ in. (19.1 × 28.6 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.42

RAY MORTENSON  
American, born 1944  
*Untitled (from the South  
Bronx series)*, 1984  
Vintage gelatin silver print  
8 × 5 ⅞ in. (20.3 × 13.5 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.43

RAY MORTENSON  
American, born 1944  
*Untitled (from the South  
Bronx series)*, 1983  
Vintage gelatin silver print  
8 × 5 ⅞ in. (20.3 × 13.5 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.44

GEORGE RODGER  
British, 1908–1995  
*General Larminat greeting  
Free French officers on his  
arrival at Douala from  
Brazaville, January, 1941*, 1941  
Vintage gelatin silver print  
9 ¾ × 7 ¾ in. (24.8 × 19.7 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.45

GEORGE RODGER  
British, 1908–1995  
*Senegalese soldiers of the  
Free French Forces boarding  
train to join Colonel Leclerc's  
forces in Fort Lamy, Chad,  
Douala, Cameroon, February,  
1941*, 1941  
Vintage gelatin silver print  
6 ¼ × 9 ¾ in. (15.9 × 24.8 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.46

GEORGE RODGER  
British, 1908–1995  
*Portrait of smiling woman*,  
*Philippines*, ca. 1953  
Vintage gelatin silver print  
11 ½ × 8 ½ in. (29.2 × 21.6 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.47

GEORGE RODGER  
British, 1908–1995  
*Much of the women's time is  
occupied on the preparation  
of offering for the gods.  
These offerings, made mostly  
of rice cakes, are gaily  
decorated with palm fronds  
cut into attractive designs  
and flowers. Here the women  
are seen putting finishing  
touches to their offerings  
before carrying them into  
the courtyard of the temple*,  
*Indonesia*, 1953, n.d.  
Vintage gelatin silver print  
8 × 11 ⅞ in. (20.3 × 30 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.48

GEORGE RODGER  
British, 1908–1995  
*Time is extremely important  
to Blackwell who is accus-  
tomed to working to within a  
few thousands of a second.  
His chronometers were  
synchronized with the time  
signals radiated by the Rugby  
wireless station in England so  
that he could determine the  
exact moment in time at  
which any one of his 3,000  
photographs were taken. His  
telescopic camera apparatus  
sent out continuous impulses  
which were marked on a tape  
recording machine. This  
shows Blackwell sitting at his  
instruments which were set  
up in a small tent pitched in  
the sand. His is taking radio  
signals which are recorded  
on the tape. All machinery  
was carefully checked before  
the eclipse*, n.d.  
Vintage gelatin silver print  
10 ⅞ × 9 ¼ in.  
(27.5 × 23.5 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.49

GEORGE RODGER  
British, 1908–1995  
*A Kachin hunter in Upper  
Burma*, 1942  
Vintage gelatin silver print  
12 × 8 ¾ in. (30.5 × 22.2 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.50

GEORGE RODGER  
British, 1908–1995  
*Water lapping at the  
sidewalk, Venice*, n.d.  
Vintage gelatin silver print  
20 ¼ × 11 ¾ in. (51.4 × 29.8  
cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.51

GEORGE RODGER  
British, 1908–1995  
*Portrait of young man*, n.d.  
Vintage gelatin silver print  
9 ½ × 7 ½ in. (24.1 × 19.1 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.52

GEORGE RODGER  
British, 1908–1995  
*Stonehenge, Salisbury Plain*,  
*England*, ca. 1960  
Vintage gelatin silver print  
9 ¼ × 13 ¾ in.  
(23.5 × 34.9 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.53

LLOYD ULLBERG  
American, 1904–1996  
*Soldiers manning guns in  
airplane*, 1945  
Vintage gelatin silver print  
9 ½ × 7 ½ in. (24.1 × 19.1 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.54

LLOYD ULLBERG  
American, 1904–1996  
*Damaged door with torn  
screen*, n.d.  
Vintage gelatin silver print  
7 × 5 in. (17.8 × 12.7 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.55

LLOYD ULLBERG  
American, 1904–1996  
*Silhouette of bottles and  
plant behind curtain*,  
ca. 1930s  
Vintage gelatin silver print  
6 ½ × 4 ½ in. (16.5 × 11.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.56

LLOYD ULLBERG  
American, 1904–1996  
*Decorative railing through  
frosted window*, ca. 1930  
Vintage gelatin silver print  
7 ¾ × 6 in. (19.7 × 15.2 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.57

LLOYD ULLBERG  
American, 1904–1996  
*Portrait of woman asleep in  
front of window*, ca. 1940  
Vintage gelatin silver print  
5 ½ × 5 ½ in. (14 × 14 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.58

LLOYD ULLBERG  
American, 1904–1996  
*Victorian style home*, ca. 1940  
Vintage gelatin silver print  
13 ⅝ × 9 ¾ in. (34.6 × 24.8 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.59

LLOYD ULLBERG  
American, 1904–1996  
*Stanford Gregory and clouds, Lake Tahoe*, 1933  
Vintage gelatin silver print  
9 ¾ × 7 ½ in. (24.8 × 19.1 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.60

LLOYD ULLBERG  
American, 1904–1996  
*Metal plates abstraction*,  
ca. 1930  
Vintage gelatin silver print  
11 × 14 in. (27.9 × 35.6 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.61

LLOYD ULLBERG  
American, 1904–1996  
*Montgomery St. building, San Francisco*, 1933  
Vintage gelatin silver print  
11 ¾ × 8 ¾ in. (28.9 × 22.2 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.62

LLOYD ULLBERG  
American, 1904–1996  
*Abandoned house with electrical wires, Tonopah, Nevada*, 1991  
Vintage gelatin silver print,  
mounted on board  
7 ½ × 9 ½ in. (19.1 × 24.1 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.63

LLOYD ULLBERG  
American, 1904–1996  
*Landscape with tall grass and trees*, n.d.  
Vintage gelatin silver print,  
mounted on board  
7 ½ × 9 ⅝ in. (19.1 × 24.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.64

LLOYD ULLBERG  
American, 1904–1996  
*Broken rock abstraction*, n.d.  
Vintage gelatin silver print,  
mounted on board  
7 ½ × 9 ⅝ in. (19.1 × 24.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.65

LLOYD ULLBERG  
American, 1904–1996  
*Study of bristlecone pine tree roots, Mt. Wheeler, Nevada*, 1972  
Vintage gelatin silver print,  
mounted on board  
9 ⅝ × 7 ⅝ in. (24.4 × 19.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.66

LLOYD ULLBERG  
American, 1904–1996  
*Mountainous landscape with dead tree in the foreground*, n.d.  
Vintage gelatin silver print,  
mounted on board  
7 ⅝ × 9 ⅝ in. (19.4 × 24.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.67

LLOYD ULLBERG  
American, 1904–1996  
*Water ripple and reflections abstraction*, n.d.  
Vintage gelatin silver print,  
mounted on board  
9 ⅝ × 7 ⅝ in. (24.4 × 19.4 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.68

LLOYD ULLBERG  
American, 1904–1996  
*Water ripple abstraction*, n.d.  
Vintage gelatin silver print,  
mounted on board  
9 ⅝ × 7 ½ in. (24.4 × 19.1 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.69

LLOYD ULLBERG  
American, 1904–1996  
*Grass growing in front of rocks*, n.d.  
Vintage gelatin silver print,  
flush-mounted  
11 × 14 in. (27.9 × 35.6 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.70

LLOYD ULLBERG  
American, 1904–1996  
*Board-Room beer hall*, n.d.  
Vintage gelatin silver print  
5 × 7 in. (12.7 × 17.8 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.71

LLOYD ULLBERG  
American, 1904–1996  
*Study of ceiling lamps with wallpaper*, n.d.  
Vintage gelatin silver print  
20 × 16 in. (50.8 × 40.6 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.72

LLOYD ULLBERG  
American, 1904–1996  
*Joshua tree in front of rock, Death Valley, California*, n.d.  
Vintage gelatin silver print  
16 × 20 in. (40.6 × 50.8 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.73

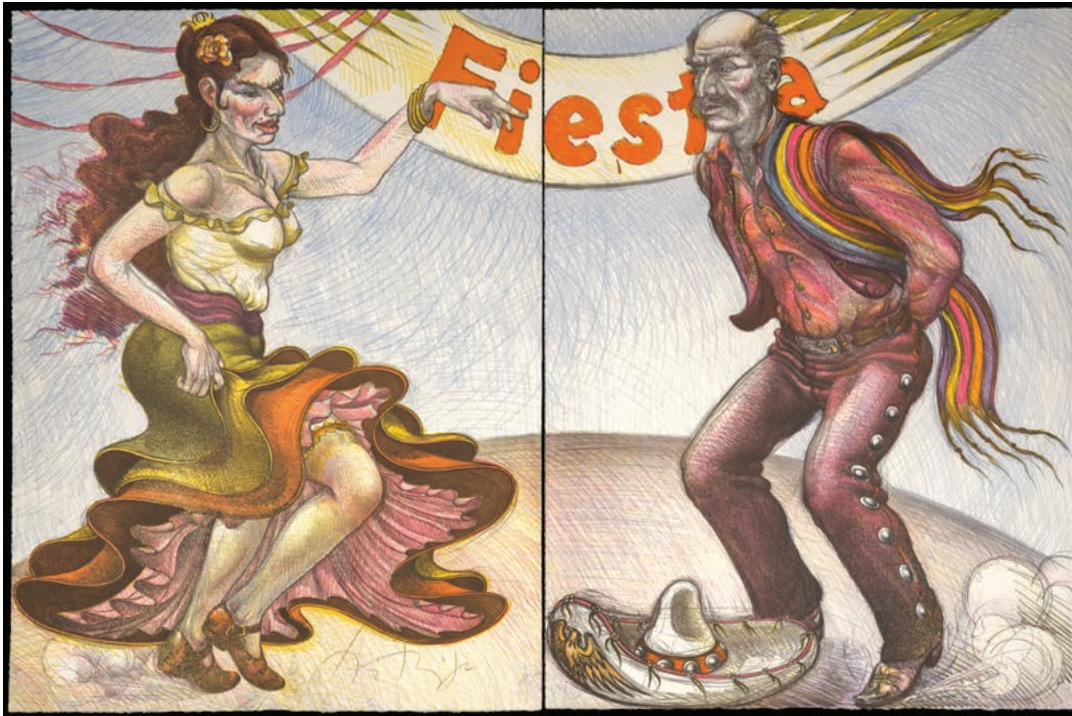
LLOYD ULLBERG  
American, 1904–1996  
*Snowy forest landscape*, n.d.  
Vintage gelatin silver print  
20 × 16 in. (50.8 × 40.6 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.74



LLOYD ULLBERG  
American, 1904–1996  
*Two trees with mountain in the background*, n.d.  
Vintage gelatin silver print  
20 × 16 in. (50.8 × 40.6 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.75

LLOYD ULLBERG  
American, 1904–1996  
*Study of twisting tree branches*, n.d.  
Vintage gelatin silver print,  
flush-mounted  
15 ½ × 19 ⅝ in.  
(39.4 × 49.2 cm)  
San Antonio Museum of Art,  
gift of Ernest Pomerantz and  
Marie Brenner, 2022.16.76

**RICHARD ARMENDARIZ**  
American, born 1969  
*Roadman III*, 2010  
Oil on carved birch plywood  
48 × 48 in. (121.9 × 121.9 cm)  
San Antonio Museum of Art,  
gift of Ricardo and Harriett  
Romo, 2022.17.1  
© Ricky Armendariz



**MICHAEL MENCHACA**  
 American, born 1985  
*Castigo con sus Amigos*  
*Encima del Tren*, 2010  
 Screen print  
 26 × 40 in. (66 × 101.6 cm)  
 San Antonio Museum of Art,  
 gift of Ricardo and Harriett  
 Romo, 2022.17.2

**JUAN DE DIOS MORA**  
 American, born Mexico, 1984  
*Si...mon al Amor!! (Of Course*  
*to Love)*, 2019  
 Linocut  
 Sheet: 29 7/8 × 22 3/8 in.  
 (75.9 × 56.8 cm)  
 Image: 25 3/8 × 17 3/4 in.  
 (64.5 × 45.1 cm)  
 San Antonio Museum of Art,  
 gift of Ricardo and Harriett  
 Romo, 2022.17.3

**LUIS JIMÉNEZ**  
 American, 1940–2006  
*Fiesta (Diptych)*, 1985  
 Lithograph  
 31 3/4 × 24 in. (80.6 × 61 cm)  
 San Antonio Museum of Art,  
 gift of Ricardo and Harriett  
 Romo, 2022.17.4.a-b  
 © Luis A. Jiménez, Jr.  
 Copyright Trust / Artist  
 Rights Society, New York

**ÁNGEL RODRÍGUEZ-DÍAZ**  
 American, born Puerto Rico,  
 1955–2023  
*Yemayá*, 1993  
 Oil on canvas  
 84 × 68 in. (213.4 × 172.7 cm)  
 San Antonio Museum of Art,  
 purchased with The Brown  
 Foundation Contemporary  
 Art Acquisition Fund, 2023.1  
 Image courtesy of  
 Presa House Gallery  
 © Estate of Ángel Rodríguez-  
 Díaz

#### EUROPEAN ART

**ÉMILE FRIANT**  
 French, 1863–1932  
*View of Toledo*, 1891  
 Oil on canvas  
 Framed: 21 × 27 in.  
 (53.3 × 68.6 cm)  
 San Antonio Museum of Art,  
 gift of Dr. Mary E. Walker in  
 honor of Myrtle Agnew  
 Walker, 2023.5.2



## Loans to and from the Collection

By sharing our holdings we take an active part in the international museum community and extend SAMA's reputation. Similarly, the Museum brings the world to our city by borrowing important works that enrich the lives of our visitors.



Above left: This mixed media work was borrowed from the Genaro Salinas González Collection for display in SAMA's Contemporary I Gallery.

Bosco Sodi, Mexican, born 1970, *Untitled*, 2019, Mixed media on linen, 31 7/8 x 39 3/8 in. (81 x 100 cm), Lent by Genaro Salinas González, L.2023.21, Image courtesy of the artist and Kasmin, New York © Bosco Sodi.

Above right: This earthenware sculpture was loaned to Fomento Cultural Citibanamex for the exhibition *Teodora Blanco/ María Izquierdo: Percepciones de Belleza* at Palacio de Cultura Citibanamex - Palacio de Iturbide.

Teodora Blanco Núñez, Mexican, 1928–1980, *Woman with Fantasy Figures*, ca. 1978, Earthenware, h. 16 in. (40.6 cm); w. 6 in. (15.2 cm); d. 6 1/2 in. (16.5 cm), San Antonio Museum of Art, The Nelson A. Rockefeller Mexican Folk Art Collection, 85.98.2064.c © Family of Teodora Blanco Núñez

## SAMA loaned 16 works to the following institutions

### SHORT TERM

Bullock Texas State History Museum, Austin, Texas

Cleveland Museum of Art, Cleveland, Ohio

Dallas Museum of Art, Dallas, Texas

Fomento Cultural Citibanamex, A.C., Mexico City, Mexico

Japanese Art Society of America, Lexington, Massachusetts

Minneapolis Institute of Art, Minneapolis, Minnesota

Rubin Museum of Art, New York, New York

### LONG TERM

Briscoe Western Art Museum, San Antonio, Texas

UMLAUF Sculpture Garden and Museum, Austin, Texas

## 63 works were loaned to SAMA from

Thomas H. and Diane DeMell Jacobsen PhD Foundation, Point Verda Beach, Florida

Capitoline Museums, Rome, Italy

Corning Museum of Glass, Corning, New York

Gambrinus Company, San Antonio, Texas

J. Paul Getty Museum, Los Angeles, California

Musée du Louvre, Paris, France

Ministry of Culture of Italy, Rome, Italy

Museum of Fine Arts, Boston, Boston, Massachusetts

Museo Nazionale Ramano, Rome, Italy

Museo Archeologico Nazionale, Naples, Italy



John Nau Collection, Houston, Texas

Neville-Strass Collection, Sanford, Florida

Parco Archeologico di Pompei, Pompeii, Italy

Princeton University Art Museum, Princeton, New Jersey

RISD Museum, Providence, Rhode Island

Saint Louis Art Museum, St. Louis, Missouri

Genaro Salinas González Collection, New York, New York

Soprintendenza Speciale Archeologia Belle Paesaggio di Roma, Rome, Italy

Staatliche Antikensammlungen und Glyptothek, Munich, Germany

Charlie Staats Collection, Seguin, Texas

Carl & Marilyn Thoma Foundation, Santa Fe, New Mexico

Toledo Museum of Art, Toledo, Ohio

Virginia Museum of Fine Arts, Richmond, Virginia

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As of September 30, 2023

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The Kelso Director

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Officer

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Chief Engagement Officer

### WARIS MUSTAFA

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and Business Operations

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*Through July 2023*

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Contemporary Art

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*Through December 2022*

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# Support & Giving



# Board of Trustees

As of September 30, 2023

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Toby O'Connor  
Nelson A. Rockefeller Jr.

## EX OFFICIO TRUSTEES

Emily Ballew Neff,  
The Kelso Director

\*Deceased



# Donors

October 1, 2022–September 30, 2023

## \$500,000 AND ABOVE

The Brown Foundation, Inc.  
City of San Antonio  
Estate of Gilbert M. Denman, Jr.

## \$250,000 AND ABOVE

Marie M. Halff  
Karen Hixon

## \$100,000 AND ABOVE

Charles Butt  
Elizabeth Huth Coates  
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Estate of Lucille Duff  
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the Humanities

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## \$10,000 AND ABOVE

Alamo Colleges  
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Riecken Charitable Fund  
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William Atwell  
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Sue Balthrope and  
William Balthrope  
Jorge del Alamo and Dawn del  
Alamo  
Jason Harris and Brenda Harris  
Ed Hart and Melinda Hart  
Lynne Hendry  
Tina Jones and Robert Jones  
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Jodi Kirksey and Darrell Kirksey  
Aleyda Kniestedt and  
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Walter Brown  
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William Crow and  
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Augustine Penalver  
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Homero Garza and  
Sandee Marion  
Liz Garza and Antonio Garza  
Laura I. Gates

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Alan Schuminsky  
Thomas Greenwell and  
William Todd  
Anne Hardinge  
Sarah Harte and John Gutzler  
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William Henrich  
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Ronald Herrmann  
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Sharon Hopkins  
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Gemma Kennedy  
Jennifer R. Kelley  
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John Korbell  
Barbara Kyse  
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Kirk Swanson  
Cary Marriott and Jim Taylor  
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Dana F. McGinnis  
Connie McNab and  
John McNab  
Trece Meuth and Brian Meuth

Blanca Molina and  
Rodolfo Molina  
Nancy Moorman  
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## \$500 AND ABOVE

Cheryl Anderson and  
Bruce Anderson  
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Beth Nixon and Richard Crumly  
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Alberto Serrano  
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A.P. Shepherd  
Neriza Simor and Eugene Simor  
Ida Steen and John Steen  
Ann Dee Steidel and Jim Steidel  
Ann Stevens and  
Robert Stevens  
Peggy Walter and Gary Walter

## In Memoriam

The San Antonio Museum of Art gratefully honors the memory of these longtime supporters.

**Lucille M. Duff** gained her appreciation for the art of ancient Latin American cultures during extensive travels in South and Central America with her husband, Lindsay. After living in Caracas, Venezuela; San Juan, Puerto Rico; and Mexico City for almost thirty years combined, the couple moved to Kerrville in 1987. Together, they became generous supporters of the Museum, and Lucille bequeathed their important collection of art from Andean cultures to SAMA.

**Dale Forster “Tucker” Dorn** is remembered for his love of fly fishing, work as a conservationist, and dedication to the Museum. One of the longest-serving members of the SAMA board, he was especially committed to SAMA's American art collection and particularly admired a watercolor by Winslow Homer, *Boy Fishing* (1892).

A respected physician and noted collector, **Harmon W. Kelley's** interest in African American art was sparked by a 1986 exhibition at SAMA. He and his wife Harriet went on to assemble one of the finest private collections of African American art in the country. Works from their collection were featured in the Museum's 2012 exhibition *San Antonio Collects: African American Artists*. The Kelleys also donated important artworks to SAMA, including paintings by Edward Mitchell Bannister and Charles Ethan Porter.



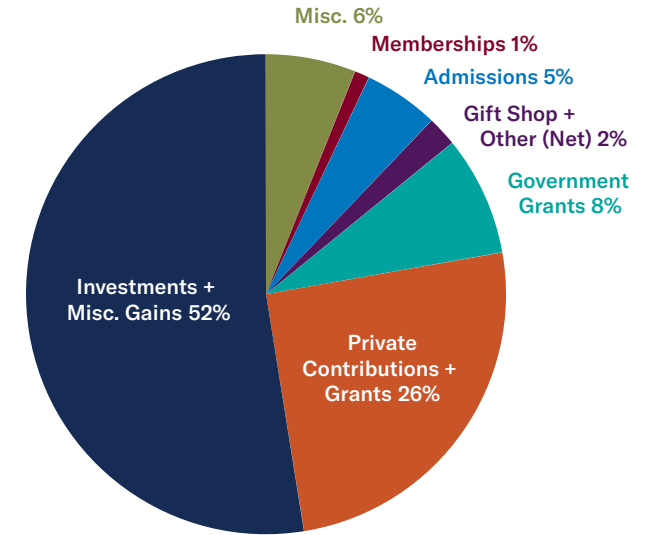
# Financials



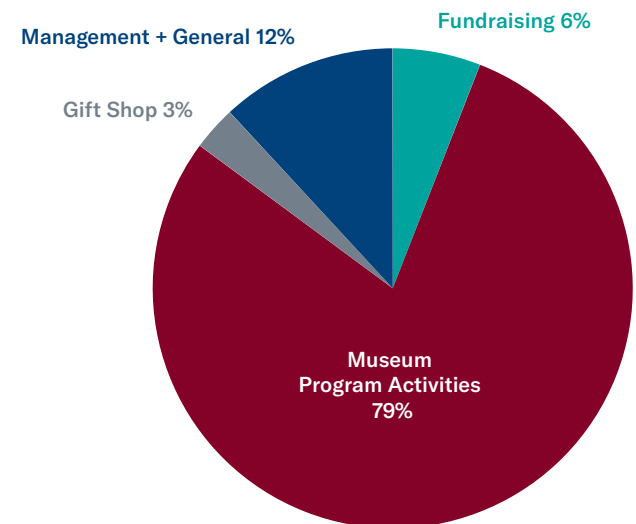
# Audited Financial Statements

	9/30/23	9/30/22
<b>ASSETS</b>		
CASH AND CASH EQUIVALENTS	7,814,534	8,684,735
PLEDGES, GRANTS AND ACCOUNTS RECEIVABLE - CURRENT	786,162	757,254
INVENTORY	128,496	109,146
PREPAID EXPENSES AND OTHER ASSETS	214,165	339,467
PLEDGES AND GRANTS RECEIVABLE - LONG TERM	624,022	1,114,022
INVESTMENTS, AT FAIR VALUE	52,509,106	46,904,364
LAND AND FIXED ASSETS, NET	17,992,839	18,878,421
<b>TOTAL ASSETS</b>	<b>80,069,324</b>	<b>76,787,409</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>LIABILITIES</b>		
TRADE AND ACCRUED EXPENSES	420,239	699,370
DEFERRED REVENUE	845,130	564,030
<b>TOTAL LIABILITIES</b>	<b>1,265,369</b>	<b>1,263,400</b>
<b>NET ASSETS</b>		
<b>WITHOUT DONOR RESTRICTIONS</b>		
OPERATING	4,126,005	4,094,828
INVESTING IN LAND AND FIXED ASSETS	17,992,839	18,878,421
<b>TOTAL WITHOUT DONOR RESTRICTIONS</b>	<b>22,118,844</b>	<b>22,973,249</b>
<b>WITH DONOR RESTRICTIONS</b>	<b>56,685,111</b>	<b>52,550,760</b>
<b>TOTAL NET ASSETS</b>	<b>78,803,955</b>	<b>75,524,009</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>80,069,324</b>	<b>76,787,409</b>

## REVENUES FY 2023



## EXPENSES FY 2023



# Audited Financial Statements

Year ended September 30, 2023

	UNRESTRICTED	RESTRICTED	FY2023	FY2022
<b>SUPPORT, REVENUE, AND OTHER</b>				
MEMBERSHIPS	158,653	-	158,653	264,020
ADMISSIONS	736,289	-	736,289	976,600
GIFT SHOP AND AUXILIARIES, NET	215,960	-	215,960	227,983
GOVERNMENT GRANTS	1,041,638	-	1,041,638	543,489
PRIVATE SECTOR CONTRIBUTIONS	2,073,442	1,373,276	3,446,718	3,026,230
INVESTMENT INCOME, NET	-	7,099,109	7,099,109	(12,456,510)
MISCELLANEOUS INCOME	837,234	-	837,234	146,351
GAIN ON FORGIVENESS OF NOTES PAYABLE	-	-	-	889,637
NET ASSETS RELEASED FROM RESTRICTIONS	4,338,034	(4,338,034)	-	-
<b>TOTAL SUPPORT, REVENUE (LOSS), AND OTHER</b>	<b>9,401,250</b>	<b>4,134,351</b>	<b>13,535,601</b>	<b>(6,382,200)</b>
<b>EXPENSES</b>				
PROGRAM				
MUSEUM PROGRAM ACTIVITIES	7,910,538	-	7,910,538	7,373,242
GIFT SHOP	249,551	-	249,551	242,130
MANAGEMENT AND GENERAL	996,406	-	996,406	1,092,027
FUNDRAISING	660,716	-	660,716	557,965
<b>TOTAL EXPENSES</b>	<b>9,817,211</b>	<b>-</b>	<b>9,817,211</b>	<b>9,265,364</b>
CHANGES IN NET ASSETS, BEFORE COLLECTION				
ITEMS NOT CAPITALIZED	(415,961)	4,134,351	3,718,390	(15,647,564)
COLLECTION ITEMS PURCHASED BUT NOT CAPITALIZED	(438,444)	-	(438,444)	(1,057,684)
<b>CHANGE IN NET ASSETS</b>	<b>(854,405)</b>	<b>4,134,351</b>	<b>3,279,946</b>	<b>(16,705,248)*</b>
<b>NET ASSETS, BEGINNING OF YEAR</b>	<b>22,973,249</b>	<b>52,550,760</b>	<b>75,524,009</b>	<b>92,229,257</b>
<b>NET ASSETS, END OF YEAR</b>	<b>22,118,844</b>	<b>56,685,111</b>	<b>78,803,955</b>	<b>75,524,009</b>

\*During an unprecedented year in which capital markets saw a decline in both equity and fixed income securities, FY2022 results include a negative investment performance commensurate with overall market weakness.

# The Year in Numbers

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**143,080**

VISITORS

---

**7**

SPECIAL  
EXHIBITIONS

---

**7,643**

FREE FAMILY  
PASSES ISSUED

---

---

**113**

WORKS OF ART  
ADDED TO OUR  
COLLECTIONS

---

**127**

EDUCATION  
PROGRAMS

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**215**

TEACHERS  
SERVED

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**61,111**

FACEBOOK  
FOLLOWERS

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**43,797**

INSTAGRAM  
FOLLOWERS

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**18,009**

X  
FOLLOWERS

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