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.
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.
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 & Marilynn 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.

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 1/4 × 47 1/2 in.; 18 1/2 × 12 1/2 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. Halff, 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.

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.
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.
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 chartruese 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 Orlans (1929–2022). Commissioned by the San Antonio Museum of Art and produced by Carlos Rosales-Silva with assistance from Cassidy Fritts.

In Their Words

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

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

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!

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

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

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

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

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

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

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

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

“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
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 ½ in.
(50.8 × 45.4 cm)
Image: 8 ¼ × 9 ¾ 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 Camellia, 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
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
ART OF THE ANCIENT MEDITERRANEAN WORLD

Falcon mummy
Egyptian, ca. 712 BC–AD 395
Falcon remains and linen
7 ¾ x 2 ¾ x 1 ½ in.
(20 x 6 x 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 ¾ 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 ¾ 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 ¾ 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 ¾ x 9 ¾ in.
(36.4 x 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
20 x 14 ½ in.
(50.8 x 36.7 cm)
San Antonio Museum of Art,
gift of Gina Lalli, 2022.12.2

Pleated Skirt
Chinese, First half of 20th century
Cotton
36 x 35 ½ in.
(91.4 x 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 ¼ x 20 ¼ in.
(63.8 x 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, 2023.2.4

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 ¼ × 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
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
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
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, 2022.16.1

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, 2022.16.2

LARRY COLWELL
American, 1901–1972
Toadstool - front yard, ca. 1960
Vintage gelatin silver print 8 × 5 ¼ 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
Tree with Spanish moss, American, 1901–1972
American, 1901–1972

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, 2022.16.14

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, 2022.16.15

LEONARD FREED
American, 1929–2006
Portrait of elderly woman and rocking horse, ca. 1960
Vintage gelatin silver print 9 ¼ × 7 ¼ 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, 2022.16.21

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, 2022.16.22

BURT GLINN
American, 1925–2008
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
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

ERICH HARTMANN
American, 1922–1999
Study of rocks inside box, 1972
Vintage gelatin silver print 6 × 9 ¾ in. (16.2 × 24.1 cm)
San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.28

ERICH HARTMANN
American, 1922–1999
Boothbay Harbor, Maine, n.d.
Vintage gelatin silver print 11 × 10 in. (27.9 × 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 ¼ in. (22.9 × 31.7 cm)
San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.27

ERICH HARTMANN
American, 1922–1999
Boat in canal, St. Lawrence Seaway, 1958
Vintage gelatin silver print 14 ½ × 9 ½ in. (36.8 × 24.1 cm)
San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.29

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

NATHAN LERNER
American, 1913–1997
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

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

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. (27.9 × 20.3 cm)
San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.34

NATHAN LERNER
American, 1913–1997

Hanging kimonos, Japan, 1980
Vintage gelatin silver print
6 1/2 × 9 1/2 in. (16.5 × 24.1 cm)
San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.35

NERD LERNER
American, 1913–1997

Mishima, Tokyo, 1976
Vintage gelatin silver print
9 3/4 × 7 3/4 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

Portrait of young man,
British, 1908–1995
GEORGE RODGER

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.50

NATHAN LERNER
American, 1913–1997

Portrait of smiling woman,
British, 1908–1995
GEORGE RODGER

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.51

NATHAN LERNER
American, 1913–1997

San Francisco, 1943
Brazaville, January, 1941,
arrival at Douala from
Douala, Cameroon, February,
forces in Fort Lamy, Chad,
train to join Colonel Leclerc's
Free French Forces boarding
Senegalese soldiers of the
British, 1908–1995
GEORGE RODGER

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.52

NATHAN LERNER
American, 1913–1997

San Francisco, 1943
Later gelatin silver print
9 ¼ × 7 ¾ in. (24.8 × 19.7 cm)
San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.41

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.42

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.43

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

Boy on raft, Provincetown,
1943
Later gelatin silver print
9 ¾ × 7 ¼ in. (24.8 × 19.2 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 ⅛ 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

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.44

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

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NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

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NATHAN LERNER
American, 1913–1997

American, born 1944

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NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.48

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.49

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.50

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.51

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.52

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.53

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.54

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.55

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.56

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.57

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.58

NATHAN LERNER
American, 1913–1997

American, born 1944

RAY MORTENSON

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 ¼ × 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 3/8 × 8 3/4 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 ½ 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
Study of bristlecone pine tree roots, Mt. Wheeler, Nevada, 1972
Vintage gelatin silver print, mounted on board
9 ½ × 7 ½ in. (24.4 × 19.4 cm)
San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.65

LLOYD ULLBERG
American, 1904–1996
Mountainous landscape with dead tree in the foreground, n.d.
Vintage gelatin silver print, mounted on board
7 ½ × 9 ½ in. (19.4 × 24.4 cm)
San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.66

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, 2022.16.67

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, 2022.16.68

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, 2022.16.69

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, 2022.16.70

LLOYD ULLBERG
American, 1904–1996
Study of twisting tree branches, n.d.
Vintage gelatin silver print, flush-mounted
15 ½ × 19 ½ in. (39.4 × 49.2 cm)
San Antonio Museum of Art, gift of Ernest Pomerantz and Marie Brenner, 2022.16.71

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 ¼ × 24 in. (80.6 × 61 cm)
San Antonio Museum of Art, gift of Ricardo and Harriett Romo, 2022.17.4.a-b
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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.

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
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 Gonzalez Collection, New York, New York
Soprintendenza Speciale Archeologia Belle Paesaggi di Roma, Rome, Italy
Staatliche Antikensammlungen und Glyptothek, Munich, Germany
Charlie Staats Collection, Seguin, Texas
Carl & Marilynn Thoma Foundation, Santa Fe, New Mexico
Toledo Museum of Art, Toledo, Ohio
Virginia Museum of Fine Arts, Richmond, Virginia

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


Above right: This earthenware sculpture was loaned to Fomento Cultural Citibanamex for the exhibition Teodora Blanco/ Maria 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
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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.
## Audited Financial Statements

### ASSETS

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<th>Description</th>
<th>9/30/23</th>
<th>9/30/22</th>
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<td>CASH AND CASH EQUIVALENTS</td>
<td>7,814,534</td>
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<td>PLEDGES, GRANTS AND ACCOUNTS RECEIVABLE – CURRENT</td>
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<td><strong>80,069,324</strong></td>
<td><strong>76,787,409</strong></td>
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### LIABILITIES AND NET ASSETS

#### LIABILITIES

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#### NET ASSETS

**WITHOUT DONOR RESTRICTIONS**

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<th>9/30/23</th>
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</thead>
<tbody>
<tr>
<td>OPERATING</td>
<td>4,126,005</td>
<td>4,094,828</td>
</tr>
<tr>
<td>INVESTING IN LAND AND FIXED ASSETS</td>
<td>17,992,839</td>
<td>18,878,421</td>
</tr>
<tr>
<td><strong>TOTAL WITHOUT DONOR RESTRICTIONS</strong></td>
<td><strong>22,118,844</strong></td>
<td><strong>22,973,249</strong></td>
</tr>
</tbody>
</table>

**WITH DONOR RESTRICTIONS**

<table>
<thead>
<tr>
<th>Description</th>
<th>9/30/23</th>
<th>9/30/22</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>56,685,111</td>
<td>52,550,760</td>
</tr>
<tr>
<td><strong>TOTAL WITH DONOR RESTRICTIONS</strong></td>
<td><strong>56,685,111</strong></td>
<td><strong>52,550,760</strong></td>
</tr>
</tbody>
</table>

**TOTAL NET ASSETS**

<table>
<thead>
<tr>
<th>Description</th>
<th>9/30/23</th>
<th>9/30/22</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>78,803,955</strong></td>
<td><strong>75,524,009</strong></td>
</tr>
</tbody>
</table>

**TOTAL LIABILITIES AND NET ASSETS**

<table>
<thead>
<tr>
<th>Description</th>
<th>9/30/23</th>
<th>9/30/22</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>80,069,324</strong></td>
<td><strong>76,787,409</strong></td>
</tr>
</tbody>
</table>

### REVENUES FY 2023

#### Investments + Misc. Gains 52%

#### Private Contributions + Grants 26%

#### Government Grants 8%

#### Admissions 5%

#### Gift Shop + Other (Net) 2%

#### Memberships 1%

#### Memberships + Misc. Gains 52%

#### Management + General 12%

#### Fundraising 6%

#### Museum Program Activities 79%

#### Gift Shop 3%

### EXPENSES FY 2023

#### Fundraising 6%

#### Management + General 12%

#### Museum Program Activities 79%

#### Gift Shop 3%

#### Memberships + Misc. Gains 52%
Audited Financial Statements
Year ended September 30, 2023

<table>
<thead>
<tr>
<th>SUPPORT, REVENUE, AND OTHER</th>
<th>UNRESTRICTED</th>
<th>RESTRICTED</th>
<th>FY2023</th>
<th>FY2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEMBERSHIPS</td>
<td>158,653</td>
<td>-</td>
<td>158,653</td>
<td>264,020</td>
</tr>
<tr>
<td>ADMISSIONS</td>
<td>736,289</td>
<td>-</td>
<td>736,289</td>
<td>976,600</td>
</tr>
<tr>
<td>GIFT SHOP AND AUXILIARIES, NET</td>
<td>215,960</td>
<td>-</td>
<td>215,960</td>
<td>227,983</td>
</tr>
<tr>
<td>GOVERNMENT GRANTS</td>
<td>1,041,638</td>
<td>-</td>
<td>1,041,638</td>
<td>543,489</td>
</tr>
<tr>
<td>PRIVATE SECTOR CONTRIBUTIONS</td>
<td>2,073,442</td>
<td>1,373,276</td>
<td>3,446,718</td>
<td>3,026,230</td>
</tr>
<tr>
<td>INVESTMENT INCOME, NET</td>
<td>-</td>
<td>7,099,109</td>
<td>7,099,109</td>
<td>(12,456,510)</td>
</tr>
<tr>
<td>MISCELLANEOUS INCOME</td>
<td>837,234</td>
<td>-</td>
<td>837,234</td>
<td>146,351</td>
</tr>
<tr>
<td>GAIN ON FORGIVENESS OF NOTES PAYABLE</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>889,637</td>
</tr>
<tr>
<td>NET ASSETS RELEASED FROM RESTRICTIONS</td>
<td>4,338,034</td>
<td>(4,338,034)</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

| TOTAL SUPPORT, REVENUE (LOSS), AND OTHER            | 9,401,250    | 4,134,351  | 13,535,601 | (6,382,200) |

<table>
<thead>
<tr>
<th>EXPENSES</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>PROGRAM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSEUM PROGRAM ACTIVITIES</td>
<td>7,910,538</td>
<td>-</td>
<td>7,910,538</td>
<td>7,373,242</td>
</tr>
<tr>
<td>GIFT SHOP</td>
<td>249,551</td>
<td>-</td>
<td>249,551</td>
<td>242,130</td>
</tr>
<tr>
<td>MANAGEMENT AND GENERAL</td>
<td>996,406</td>
<td>-</td>
<td>996,406</td>
<td>1,092,027</td>
</tr>
<tr>
<td>FUNDRAISING</td>
<td>660,716</td>
<td>-</td>
<td>660,716</td>
<td>557,965</td>
</tr>
</tbody>
</table>

| TOTAL EXPENSES                                      | 9,817,211    | -          | 9,817,211 | 9,265,364 |

| CHANGES IN NET ASSETS, BEFORE COLLECTION            | (415,961)    | 4,134,351  | 3,718,390 | (15,647,564) |
| ITEMS NOT CAPITALIZED                               |              |            |          |           |
| COLLECTION ITEMS PURCHASED                          | (438,444)    | -          | (438,444) | (1,057,684) |
| BUT NOT CAPITALIZED                                 |              |            |          |           |
| CHANGE IN NET ASSETS                                | (854,405)    | 4,134,351  | 3,279,946 | (16,705,248)* |

| NET ASSETS, BEGINNING OF YEAR                       | 22,973,249   | 52,550,760 | 75,524,009 | 92,229,257 |

| NET ASSETS, END OF YEAR                             | 22,118,844   | 56,685,111 | 78,803,955 | 75,524,009 |

*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

143,080 VISITORS

7 SPECIAL EXHIBITIONS

7,643 FREE FAMILY PASSES ISSUED

113 WORKS OF ART ADDED TO OUR COLLECTIONS

127 EDUCATION PROGRAMS

215 TEACHERS SERVED

61,111 FACEBOOK FOLLOWERS

43,797 INSTAGRAM FOLLOWERS

18,009 X FOLLOWERS