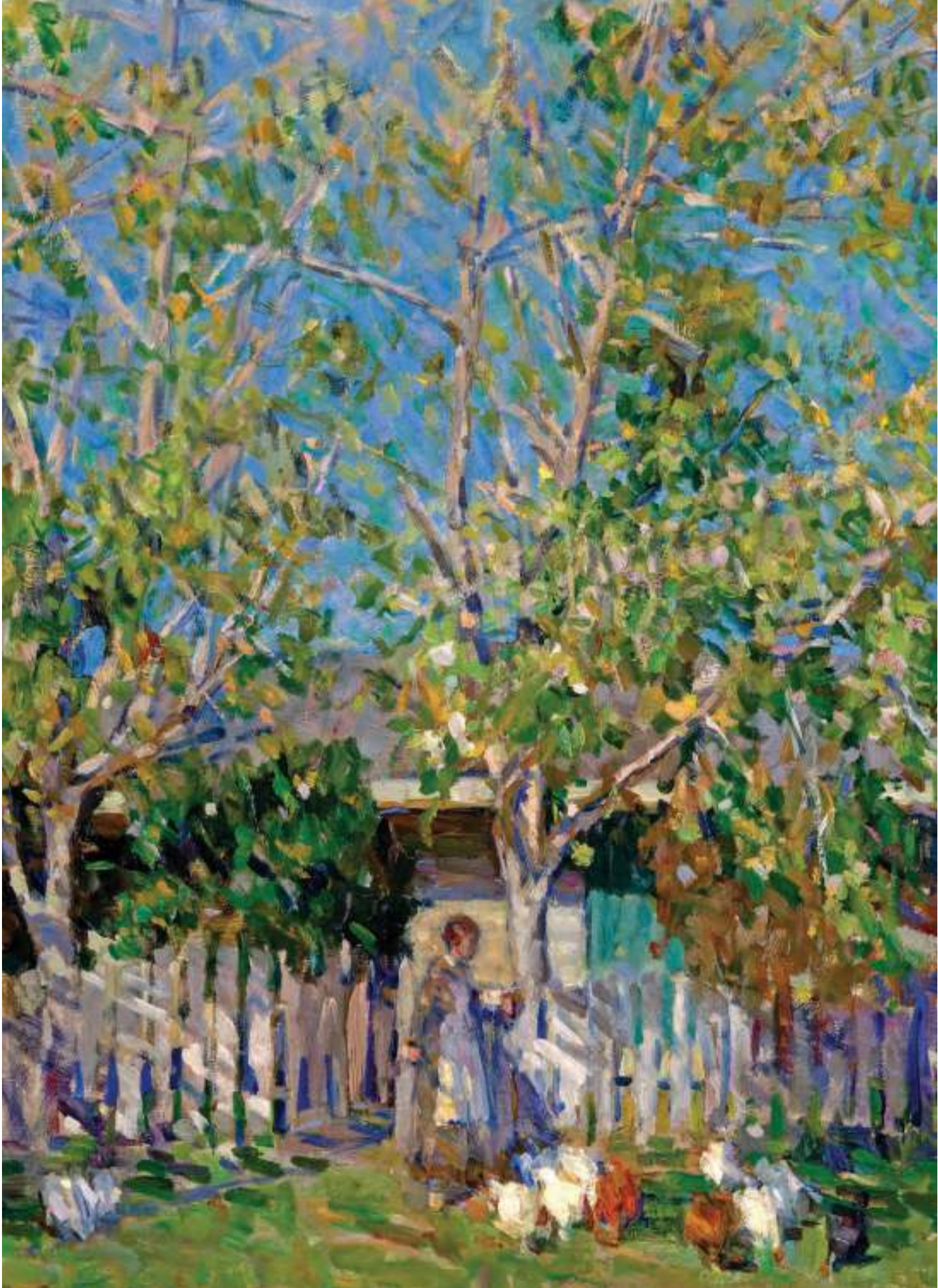




# ARTNOW

San Antonio Museum of Art

SUMMER | 2021



# Anatomy of...

## [The Anthropophagic Effect, Garment no. 2]

**Where to Find It:** Contemporary Gallery II

**Curator:** Lana Meador, Assistant Curator of Modern and Contemporary Art

### How is the garment displayed?

Both sides of the garment are fully embellished allowing the work to be viewed in the round. It appears to float in the air, hung on tipi poles that are suspended from the ceiling.



### Whose garment is this?

This garment was designed to fit oversized on the body of the artist, Jeffrey Gibson. As a member of the Mississippi Band of Choctaw Indians and of Cherokee descent, Gibson addresses the exclusion of Indigenous art from the history of Western art. He joins references to popular culture, queer iconography, and contemporary political issues to explore identity.

### Was this garment ever worn?

Yes! Gibson's garments are activated during performances and photoshoots. This aspect is important to the artist in order to reflect the vitality of Native American traditions and the contemporary presence of Native American people.

### What are the materials?

Masses of dried pear gourds and copper jingles come along with iridescent vinyl and brightly colored nylon ribbons. Gibson combines materials and techniques used by Indigenous makers for powwow regalia with those from fashion ateliers. The labor required to apply each element by hand underscores the bodily presence of the work.

### What inspired this work?

Gibson's garments are inspired by the Ghost Dance spiritual movement, which originated with the Paiute people in the 1870s. Dancers wore garments thought to be imbued with the power to end White settlement and forced assimilation, thus invigorating their own culture. Traditional garments and regalia are often the inspiration for Gibson's work, which includes beaded punching bags, sculptures, tapestries, quilts, videos, and paintings.

**Above:**  
Jeffrey Gibson (Native American, Choctaw/Cherokee, born 1972), *The Anthropophagic Effect, Garment no. 2*, 2019, Canvas, cotton, vinyl, brass grommets, nylon thread, artificial sinew, dried pear gourds, copper jingles, glass and plastic beads, nylon ribbon, 58 x 72 in. (147.3 x 182.9 cm), Purchased with the Brown Foundation Contemporary Art Acquisition Fund, 2020.10, © Jeffrey Gibson, Photography by Jason Wyche

**Cover:**  
E. Charlton Fortune (American, 1886–1969), *Feeding Chickens, Monterey (detail)*, 1918, Oil on canvas, 28 x 26 inches, Crocker Art Museum, Melza and Ted Barr Collection, 2010.9

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## Provenance Research and the Ancient Mediterranean Collection



Jessica Powers, Interim Chief Curator and the Gilbert M. Denman, Jr. Curator of Art of the Ancient Mediterranean World, was recently published in The Menil Collection's *Object Biographies: Collaborative Approaches to Ancient Mediterranean Art*. In her essay titled "Provenance Research and the Ancient Mediterranean Collection in the San Antonio Museum of Art," Powers draws on her own experiences with addressing issues related to provenance and object biographies within the Mediterranean collection at SAMA.

## Museo Institute: San Antonio's Collaborative Educator Cohort

The San Antonio Museum of Art, DoSeum, McNay Art Museum, San Antonio Zoo, and the Witte Museum have all come together to offer a yearlong program to formal educators: the Museo Institute. Educators will explore new ways to approach teaching, create lesson plans and activities, and collaborate with peers to discover the best ways to help their students excel. This year the topic covered at SAMA will be "Using Art & Thinking Routines for Interdisciplinary Content Learning." Upon successful completion of the program, educators will receive up to eighty-five CPE credit hours, research-based curriculum resources from leading institutions, and new methods for teaching STEM/STEAM in each educator's unique setting. Apply online at [thedoseum.org/museoinstitute](http://thedoseum.org/museoinstitute).

## Director Search Update

Phase one of the Museum's search for a new director has come to a close as of March 2021. The Search Committee has created the position description and will begin the search for SAMA's new Kelso Director, keeping the mission of the Museum at the forefront of this process. As described by the Search Committee, "The Kelso Director of the San Antonio Museum of Art provides the leadership, vision, and artistic direction for the Museum. They will take the lead in continuing to strengthen the institution's reputation for its excellent comprehensive collection and thoughtful programming in an energetic city on the rise even as it predates the country's founding."

We look forward to finding the right candidate for this position and will continue to keep our community updated as the search continues.

**Below:**

*Tale of Genji* (detail), Japanese, 17th century, six-fold screen; colors, gold, and ink on paper, 141" x 62", Purchased with the Lillie and Roy Cullen Endowment Fund, 2019.9.



## Merriam Named Western Region Museum Education Art Educator

SAMA is proud to announce that Bella Merriam, Director of Education, Diversity, and Inclusion, was chosen to receive the 2021 Western Region Museum Education Art Educator Award from the National Art Education Association (NAEA).



This peer-nominated award was presented in a virtual conference on March 4, 2021, where NAEA President Thom Knab stated: "This award is being given to recognize excellence in professional accomplishment and service by a dedicated art educator. Noël Bella Merriam exemplifies the highly qualified art educators active in education today: leaders, teachers, students, scholars, and advocates who give their best to their students and the profession."

Congratulations, Bella!

## In Case You Missed It: New on View

In November 2020, the Museum refreshed some major galleries and placed some of its most recent acquisitions on view. Here is what to look out for during your next visit:

The Japanese galleries now feature three new folding screens and two new hanging scrolls. *Evening Landscape* by Unkoku Togan depicts a beautiful imaginary landscape set in China, *Cherry Trees with Narcissus, Violets, and Dandelions* presents the floral symbols of spring in Japan, and the *Tale of Genji* tells the story of what is considered the world's first novel. Originally written by Lady Murasaki Shikibu (ca. 978-1014), the *Tale of Genji* screen shows seventeen episodes separated by gold clouds.

There are also new pieces from the Ancient Mediterranean collection now on view. Glass beads with floral patterns from the Late Bronze Age display unique Mycenaean craftsmanship. A variety of Apulian, Attic, and Minoan drinking cups made from fired clay and Greek and Roman oil and perfume bottles can also be found on the first floor of the West Tower, giving guests a glimpse into the life of the people from the Ancient Mediterranean world.

# ARTNOW

MEMBERS MAGAZINE

DESIGNER: DVS Design

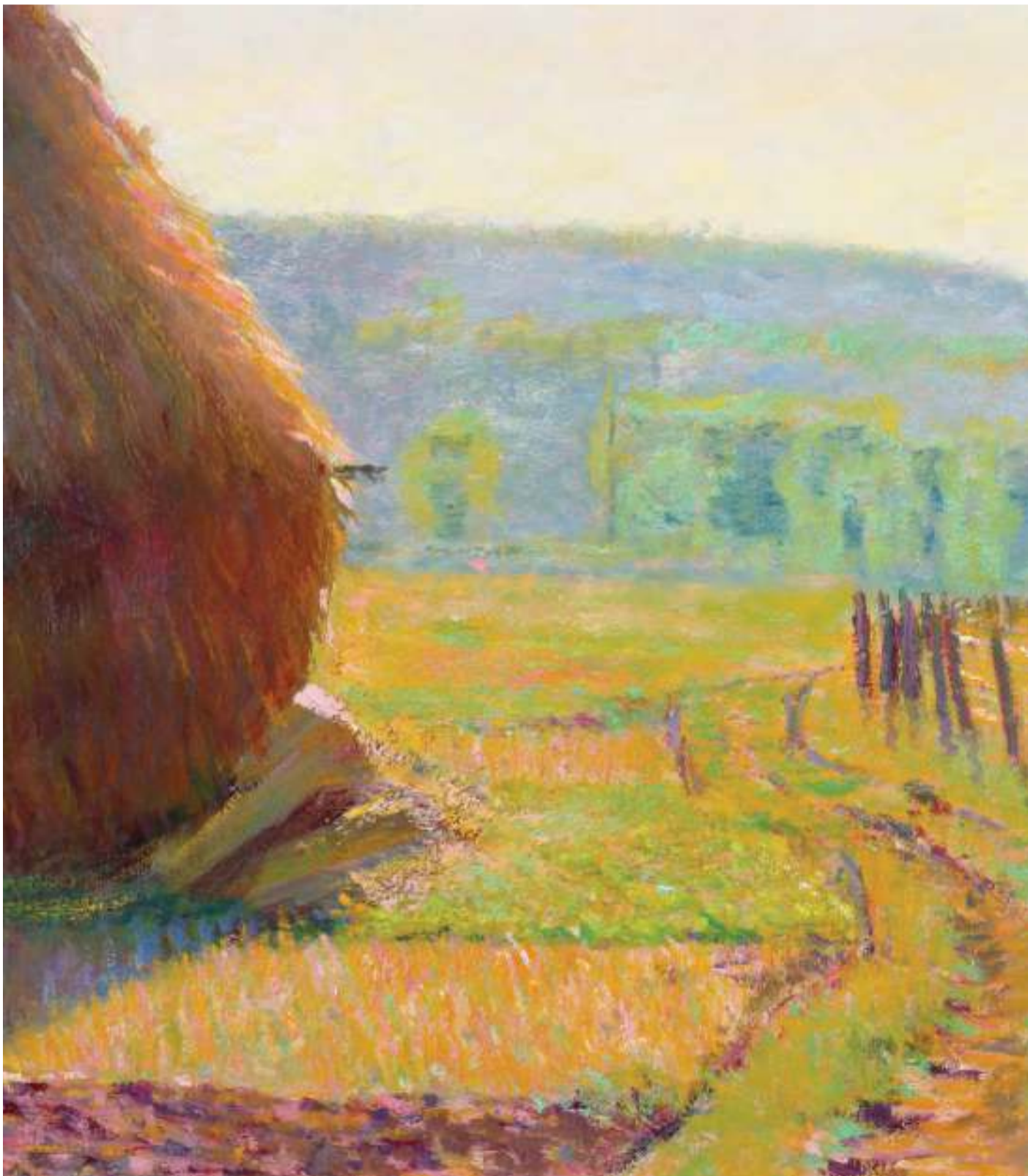
PHOTOGRAPHY: Elizabeth Leland, Parish Photography, Anson Seale, Peggy Tenison

# AMERICA'S IMPRESSIONISM

## Echoes of a Revolution

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JUNE 11—SEPTEMBER 5, 2021 | COWDEN GALLERY



**Above:** Theodore Earl Butler (American, 1861–1936), *Grainstacks, Giverny* (detail), ca. 1897, Oil on canvas, 21 1/4 x 28 3/4 inches, Dixon Gallery and Gardens, Museum purchase by the Dixon Life Members Society, 1991.4 **Opposite:** Cecilia Beaux (1855–1942), *Dorothea in the Woods* (detail), 1897, Oil on canvas, 53 1/4 x 40 1/4 inches, Whitney Museum of American Art; Gift of Mr. and Mrs. Raymond J. Horowitz, Inv. N. 70.158, Digital image © Whitney Museum of American Art / Licensed by Scala / Art Resource, NY; Willard Metcalf (American, 1858–1925), *Poppy Field (Landscape at Giverny)* (detail), 1886, Oil on canvas, 10 5/8 x 18 5/16 inches, Collection of J. Jeffrey and Ann Maire Fox

**AMERICA'S IMPRESSIONISM: ECHOES OF A REVOLUTION** tells the story of how American artists drew upon transatlantic exchange in the late nineteenth and early twentieth centuries to develop a new movement—American Impressionism. While Impressionism made its public debut in Paris with a shocking exhibition in 1874, the style did not fully take hold in America until more than a decade later, after a major exhibition of French works in New York in 1886. This exhibition redefines our understanding of Impressionism in the United States, showing that American artists did not simply apply the techniques and visual vocabularies of French masters, but shaped their own unique movement with American regional sensibilities and landscapes.

Featuring more than seventy works from distinguished public and private collections across the United States, the exhibition explores the introduction and American modification of Impressionism over a period of fifty years as the movement spread from the Northeast to the Southwest and the California coast. It includes artists such as Theodore Wendel and Willard Metcalf, who studied under the tutelage of Claude Monet at Giverny, and Mary Cassatt, an American who exhibited with the French Impressionist group, as well as Northeastern artists such as Daniel Garber, who worked in New Hope, Pennsylvania, John Henry Twachtman in Cos Cob, Connecticut, and Childe Hassam in Massachusetts and New York.

In SAMA's presentation of *America's Impressionism*, curated by Yinshi Lerman-Tan, Acting Associate Curator of American and European Art, special focus is given to Texas artists who captured domestic scenes and landscapes from the gentle Hill Country to the plains of North Texas and the arid West Texas landscape, including Emma Richardson Cherry, José Arpa y Perea, Julian Onderdonk, and Dawson Dawson-Watson. The exhibition is further distinguished by the incorporation of masterworks from the Marie and Hugh Halff Collection, a premier collection of American Impressionist paintings. Among the numerous works to be featured are Frederick Carl Frieseke's striking painting *The Bathers* (about 1914), Childe Hassam's *The New York Bouquet* (1917), and Edmund C. Tarbell's *Girl Cutting Patterns* (1907–8).

The exhibition is accompanied by a catalogue published in conjunction with Yale University Press, which includes a full complement of color plates and new essays on the subject by the exhibition's curators and is available at the Shop.

*America's Impressionism: Echoes of a Revolution* is co-organized by Brandywine River Museum of Art, the San Antonio Museum of Art, and Dixon Gallery and Gardens. In San Antonio, this exhibition is generously funded by The Brown Foundation, Inc., the Elizabeth Huth Coates Charitable Foundation of 1992, Marie Halff, the Robert J. Kleberg, Jr. and Helen C. Kleberg, Foundation, and the Whitacre Family Foundation.



## KNOW MORE

ONLINE LECTURE: What's So Special about Texas: 50 Years of Texas Impressionism with William Rudolph, PhD  
Tuesday, August 17 | 6:00–7:00 p.m.

## ARTcheology

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► **THE UPCOMING EXHIBITION** *Nature, Power, and Maya Royals: Recent Discoveries from the Site of Buenavista del Cayo, Belize* features artifacts excavated from two ancient Maya royal burials that have never before been placed on public view. Highlights of the show are multicolored ceramic vessels and marine shell adornments. Both were made specifically for and used by royal rulers. Motifs of animals on the artifacts indicate that rulers situated themselves in both the human and natural realms to legitimate their power. Insights from these artifacts and the context of their recovery aid in the reinterpretation of several ceramic vessels in SAMA's collection that will also be on display.

Most of the ceramic vessels were found in a broken state and recently conserved by archaeologist and conservator Griselda Pérez-Robles, who will speak about her approaches in a presentation hosted by SAMA this fall.

This exhibition is a collaborative effort between SAMA, the Belize Institute of Archaeology, and the University of Texas at San Antonio Anthropology Department. "We are delighted to work with these institutions, which will aid in strengthening community ties across San Antonio," said Bernadette Cap, Andrew W. Mellon Curatorial Postdoctoral Fellow and curator of the exhibition.

### **Current Perspectives on Classic Maya Art: The View from the Site of Buenavista del Cayo, Belize**

Opening July 1, 2021  
Golden Gallery

**Above:**  
Griselda Pérez-Robles reconstructs a painted vase in the exhibition.  
The detailed image is of a Maya ruler painted on this vessel. Object # 27/189-9:264; c. A.D. 600-700;  
Maya, earthenware with mineral paint; 7.3 x 6.3 in.;  
© Belize National Institute of Culture and History Institute of Archaeology.



## 5 Questions for... Tim Foerster

Director of Exhibitions



### What is your job?

My job is to manage all the details with regard to exhibitions and art installations. I work closely with the curators to organize and schedule the special exhibitions but also to maintain our permanent collection. I've been working at SAMA for more than thirty years. During this time, I've probably worked on over 100 exhibitions.

### What do you like about your job?

I love that a big part of my job is to find solutions. If the curator wants the art to look like it's floating on the wall without hooks, I need to find a safe way to make it happen. This job requires a lot of creativity and it's important to think outside of the box. The idea is to always make the art look its best and to keep it secure.

### What have been your biggest challenges?

When we opened the Latin American Wing in 1998, we had 30,000 square feet of galleries to install. We didn't have much information about the space besides the blueprint. It was really fun and exciting to create all the cases and displays. Temporarily, we made our own a little shop in the empty wing with a table saw and other equipment to get it done faster. The altar in our Spanish Colonial gallery was one of the biggest challenges of it all. The altar arrived at the Museum in twenty to thirty pieces and without instructions. My team and I had to put it together without knowing what it looked like. It was a giant puzzle. We also had to figure out a way to engineer it to the wall without damaging the art. The result? One of the most awe-inspiring works in the collection.

### Are there unexpected rewards to your work?

In 2007, SAMA had a retrospective on Columbian artist Fernando Botero—*The Baroque World of Fernando Botero*. Botero came to the opening and requested to see me before the show opened. I rushed to meet him, thinking he had a last-minute request. Instead he congratulated me on the installation, saying that it was the best exhibition of his works that he's seen! That was amazing. Similarly, it feels really good when couriers from major institutions compliment us about our work. When we received the visit of couriers from major museums in Madrid a few years ago, they left San Antonio with a love for the Museum, our city, the team, and our work.

### What would people be surprised to learn about your job?

I think that people don't realize the energy emerging out of artworks. When we worked on the Art of the Americas before 1521 gallery, there was a sacrifice object that made the hair stand up on the back of my neck when I handled it. Similarly, you can't imagine the smell of a coffin from Ancient Egypt until the day you handle one. You would think that it smells bad, but it actually smells good.



# Shop Guide

Celebrate SAMA's 40th anniversary with some great swag from the Shop. Your purchase supports the Museum. Buy in person or online at [samuseum.org/shop](http://samuseum.org/shop)



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Show off your SAMA pride everywhere you go with this exclusive tote. Act fast—only a few of these limited-edition totes are available.

\$14.99



## COLORED PENCILS SET

Designed by local artist Kelly Renay, this exclusive double-sided colored pencil set has twelve pencils with a total of twenty-four colors.

\$17.99



## PINT GLASS

This pint glass highlights the Museum's history as the former Lone Star Brewery. The graphic is taken from the logo stone that once adorned the brewery facade and was later moved to the Luby Courtyard.

\$12.00

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