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.
This was one of nine works added to the collection as part of the Initiative to Acquire Art by Contemporary San Antonio Artists.
Dear SAMA Friends,

In 2021, we could not have anticipated that we would be living through the second year of the pandemic. With the support of the Board of Trustees, private foundations, government funding, and a dedicated staff, the Museum remained financially sound. Attendance and membership revenues bounced back to exceed their 2019 levels. Not one employee was furloughed.

This fiscal year, we began the celebration of our fortieth year. I marvel at how far the San Antonio Museum of Art has come, the breadth and depth of our collections, and our ability to adapt and change to meet the evolving needs of the community. The pandemic did not stop us.

We mounted eight diverse exhibitions from America’s Impressionism to Exquisite Adornment: Turkmen and Miao Jewelry from the Elizabeth and Robert Lende Collection. We brought the world to SAMA, inspiring our visitors both in the galleries and through the “door” of greatly expanded digital programming.

At the same time, we deepened our connections to the community with an Initiative to Acquire Art by Contemporary San Antonio Artists. With an eye to art in public spaces, we commissioned local artists to create murals in three San Antonio neighborhoods, funded by a grant from Art Bridges. The Museo Institute, a year-long collaboration with the DoSeum, the McNay, the San Antonio Zoo, and the Witte provided professional development and innovative ways for educators to approach teaching.

The Brown Foundation and Ewing Halsell Foundation made it possible for necessary capital improvements to our historic building. We modernized the iconic glass elevators, refurbished the Sky Bridge, replaced gallery windows, and repointed original brickwork.

Thank you to our board, staff, donors, members, volunteers, community partners, and the many foundations that contributed to what can only be called a successful year. That is both a financial statement and a measure of the resiliency, creativity, and determination needed to thrive during a pandemic.

Now, in 2022, with Emily Ballew Neff in place as The Kelso Director, the San Antonio Museum of Art is invigorated for a new era. Our work as an art museum is essential to the community and we look forward to the future.

Emily Sano
Co-Interim Director
Coates-Cowden-Brown Senior Advisor for Asian Art
Exhibitions
The vision and scholarship of our curators drive the Museum’s rich exhibition schedule—eight this year. The entire Museum community—staff, members, donors, volunteers, and visitors—contribute to their success, perhaps never so much so as during a pandemic.

Exquisite Adornment: Turkmen and Miao Jewelry from the Elizabeth and Robert Lende Collection
OCTOBER 9, 2020–JANUARY 3, 2021
Cowden Gallery
Curator: Shawn Yuan

To honor the fortieth anniversary of SAMA in 2021, longtime supporters Elizabeth and Robert Lende promised their outstanding collection of silver jewelry to the Museum. The Lendes assembled their collection from diverse cultures in the Middle East, Asia, North Africa, and the Americas. The exhibition Exquisite Adornment: Turkmen and Miao Jewelry from the Elizabeth and Robert Lende Collection focused on jewelry from the Turkmen people of Central Asia and the Miao people of southwestern China. The exhibition also presented jewelry of the Hill Tribes from the neighboring regions of Myanmar, Thailand, and Laos.

Exquisite Adornment provided a rare opportunity to appreciate the unique aesthetic tastes of these ethnic groups. Both the Turkmen and Miao peoples were migratory and subjugated for centuries by other dominating ethnic groups. Their extremely fine craftsmanship may belie the hardships they endured. Today, they face the challenge of maintaining their cultural identities under the spread of urbanization and commercialization of their living environment.

This exhibition was organized by the San Antonio Museum of Art with support from the Guizhou Provincial Museum and Guizhou Provincial Bureau of Culture and Tourism, China. It was generously funded by the Brown Foundation, Inc., of Houston and the Elizabeth Huth Coates Charitable Foundation of 1992.

Pair of Earrings, China (Miao), first half of the 20th century, silver, each 1 ¾ in. (4.8 cm), promised gift from Elizabeth and Robert Lende.
No Ocean Between Us: Art of Asian Diasporas in Latin America & The Caribbean, 1945–Present

FEBRUARY 12, 2021–MAY 9, 2021
Cowden Gallery
Presenting Curators: Lucía Abramovich Sánchez, PhD, and Yinshi Lerman-Tan, PhD

No Ocean Between Us: Art of Asian Diasporas in Latin America & The Caribbean, 1945–Present featured sixty-five works of modern and contemporary art by Latin American and Caribbean artists of Asian descent. The exhibition highlighted artists whose work reflects global dialogues between their Asian heritages and their Latin American or Caribbean identities, as well as the major artistic movements of their times. Paintings, works on paper, sculptures, and mixed media by artists from Argentina, Brazil, Cuba, Guyana, Mexico, Panama, Suriname, and Trinidad and Tobago were part of the exhibition.

No Ocean Between Us provided context for understanding the multifaceted nature of cultural diversity in modern Latin American and Caribbean societies and the influence of migration on an artist’s work. Inspired by the permanent collection of the Art Museum of the Americas of the Organization of American States, the exhibition featured works by Argentine artist Kasuya Sakai; Brazilian artists Tikashi Fukushima, Manabu Mabe, Tomie Ohtake, Yukata Toyota, and Kazuo Wakabashi; Cuban artist Wifredo Lam; Mexican artist Luis Nishizawa; Peruvian artists Arturo Kubotta, Venancio Shinki, Carlos Runcie Tanaka, and Eduardo Tokeshi; Surinamese artist Soeki Irodikromo; and Trinidadian artist M.P. Alladin.

The exhibition was organized by International Arts & Artists, Washington, DC, in collaboration with AMA Art Museum of the Americas of the Organization of American States, Washington, DC. In San Antonio, this exhibition was generously funded by The Brown Foundation and the Amy Shelton McNutt Endowment.
Wifredo Lam: Pleni Luna

FEBRUARY 15, 2021–JUNE 13, 2021
Golden Gallery
Curator: Lana Meador

This focus exhibition featured Wifredo Lam’s lithographic series *Pleni Luna* (*Full Moon*). The uncanny figures, executed in bold black lines and vivid hues, appear as human-animal-plant hybrids in various stages of transformation. The series is indicative of Lam’s singular vision, which combined symbols from his cultural background and African spiritual practices, such as Santería, with Cubist and Surrealist approaches to form.

*Pleni Luna* also revealed a rich relationship between visual art and poetry. Lam collaborated with poets on many occasions, creating graphic works that explore the rhythms of their texts. In this series, each print bears the title of an accompanying poem by José Pierre, a French art historian, novelist, playwright, and poet who was associated with the Surrealists.

CAM Perennial: Here the rivers run both ways

MARCH 5, 2021–APRIL 18, 2021
Arcade Gallery
Guest Curator: Doreen A. Ríos,

In collaboration with Contemporary Art Month (CAM), the Museum was chosen as the venue for the 2021 CAM Perennial Exhibition. Since 2012, CAM has invited a guest curator each year to organize an exhibition of works by San Antonio-based artists. *Here the rivers run both ways* featured nineteen short videos by eleven Texas artists and was centered on the idea of territories.

Movie Metal

FEBRUARY 23, 2021–JUNE 20, 2021
Great Hall
Curator: Emily Sano, PhD

A pop-up installation, *Movie Metal* brought film to life through the display of fan-favorite characters and iconic vehicles from popular films and television shows. Crowd-pleasers included Tony Stark’s F-1 Race Car from *Iron Man 2*, the Batmobile from the 1966 TV show, and giant sculptures of Bumblebee and Optimus Prime from the *Transformers* movie franchise made entirely of recycled scrap metal, including a variety of car and motorcycle parts.

The labels and drawings that supplemented the show were the work of a team of writers and artists drawn from SAMA’s Protective Services and Visitor Services departments. Our sincere thanks to Alan Aguirre, Laura Arrogante, Andy Baumli, Lulu Castillo, Chandler Heydon, Brandi Hightower, Alex Lopez, Jacob Spooner, Marc Soules, Lois Vives, and Lucia Vives. The *Movie Metal* display pieces are the private collection of The PM Group and its Founder/CEO Bob Wills of San Antonio. *Movie Metal* was sponsored by Generations Federal Credit Union and Spectrum Reach.
America’s Impressionism: Echoes of a Revolution
JUNE 11, 2021–SEPTEMBER 05, 2021
Cowden Gallery
Presenting Curators: William Keyse Rudolph, PhD and Yinshi Lerman-Tan, PhD

America’s Impressionism: Echoes of a Revolution explored the development of Impressionism in the United States, redefining our understanding of the movement. The exhibition revealed that American artists created an independent genre shaped by American sensibilities and regional landscapes.

Claude Monet modeled a form of Impressionism that held appeal for American artists. The exhibition featured works from an enclave of Americans who studied in Giverny under his tutelage, including Willard Metcalf and Theodore Wendel. Other artists in the exhibition, such as William Merritt Chase, Daniel Garber, Childe Hassam, and John Henry Twachtman returned from studying and working in Europe to communities across the U.S. and established an American version of the international style in Connecticut, New York, Pennsylvania, and the American Southwest.

At SAMA, America’s Impressionism included work by Texas artists, such as José Arpa, Julian Onderdonk, and Dawson Dawson-Watson, with paintings from the Museum’s collection as well as loans from private collectors. SAMA’s presentation was further distinguished by masterworks from the San Antonio–based Marie and Hugh Halff Collection, a premier collection of American Impressionist painting.

America’s Impressionism: Echoes of a Revolution was co-organized by Brandywine River Museum of Art, the San Antonio Museum of Art, and Dixon Gallery and Gardens. In San Antonio, this exhibition was 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. The exhibition was accompanied by a catalogue published in conjunction with Yale University Press.
**Nature, Power, and Maya Royals: Recent Discoveries from the Site of Buenavista del Cayo**

**JULY 14, 2021–FEBRUARY 27, 2022**

Golden Gallery
Curator: Bernadette Cap, PhD

*Nature, Power, and Maya Royals: Recent Discoveries from the Site of Buenavista del Cayo* showcased objects from the Maya Classic period (AD 250–900) discovered at the site of Buenavista del Cayo, Belize. These objects, recovered in 2014 and 2019 from two royal tombs dating to the Early Classic period (ca. AD 450) and the Late Classic period (ca. AD 650–750), were on view for the first time. The exhibition also included vessels from SAMA’s permanent collection in dialogue with the Buenavista del Cayo objects.

Art was a crucial medium for the royal class to negotiate and reaffirm their position in society. This exhibition highlighted the commanding iconography in artwork commissioned by two Maya leaders to express and legitimate power.

*Lid with Monkey-Shaped Handle, Belize, ca. AD 450, earthenware, 3.9 × 8.7 in. (10 × 22 cm); L.27/189-9:214a. Image credit: The Mopan Valley Archaeology Project, Julie Unruh.*

*Nature, Power, and Maya Royals* was organized by the San Antonio Museum of Art in collaboration with the Belize National Institute of Culture and History’s Institute of Archaeology and scholars in the University of Texas at San Antonio anthropology department. It was supported by the Gloria Galt Endowment Fund and the Andrew W. Mellon Foundation. Objects in the exhibition came from excavations that were conducted with the permission of the Belize Institute of Archaeology under permits held by the Mopan Valley Archaeology Project.
The 2021 Texas Biennial, *A New Landscape, A Possible Horizon*, was the seventh iteration of the Biennial, a geographically led, independent survey of contemporary art in Texas, and the first year in which the exhibition was distributed across five Texas museums: Artpace, Fotofest, the McNay Art Museum, Ruby City, and the San Antonio Museum of Art.

Traditionally featuring only artists who live and work in Texas, the exhibition was broadened to include “Texpats”: native Texans and artists with connections to the Lone Star State working in any part of the world. The fifty-one artists chosen ranged from emerging artists and collectives to internationally celebrated artists working in sculpture, film, experimental video, photo-based media, installation, sound, painting, printmaking, social practice, and public art.

In conversation with SAMA’s permanent collection, this Texas Biennial exhibition featured works by Adrian Armstrong, Gregory Michael Carter, Colby Deal, Abhidnya Ghuge, Trenton Doyle Hancock, Tomashi Jackson, Virginia Jaramillo, Rick Lowe, Vincent Valdez, José Villalobos, and Jasmine Zelaya.
In Their Words

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

It was 100 out of 10.
Absolutely, positively, astonishingly spectacular, divine, and charming.

I was completely mesmerized by the collection.

Easily the best museum I’ve been to in San Antonio.

Like traveling the world.

Fantastic Impressionism exhibition—worth the trip from Florida.

A must see!

The collection rivals the art museums of any major city.

As usual, a transformative experience visiting SAMA.
As the San Antonio Museum of Art faced the unprecedented challenges of operating during a pandemic, we worked to remain connected to our community.

A variety of online programs allowed the public to safely “visit” the Museum for much-needed inspiration, including educator workshops, happy hours, book clubs, poetry readings, and Playdates, as well as lectures that explored special exhibitions and videos that animated the collections. SAMA’s docent training program also continued in virtual meetings and digital format.

On site, the Museum introduced touch-free Art Crawls and Family Days with art demonstrations accessed through QR codes, as well as socially distanced outdoor films. SAMA further engaged the community through a Children’s Art Contest and an Ekphrastic Poetry Contest, which was a collaboration with the Briscoe, the McNay, and the Witte museums.
SAMA produced more than 350 programs online, in person, or as a hybrid of both.

HIGHLIGHTS

• Through a generous grant from the Art Bridges Foundation as part of their BRIDGE AHEAD INITIATIVE, SAMA created a “LEARN” tab on the SAMA website. Launched in February 2021, it is a “door” to the Museum’s now robust digital programming and educational resources. Content is in English or Spanish and targeted to different audiences: educators, families, and adults.

• ART BRIDGES loaned three works to the museum by twentieth-century painters who were inspired by jazz: Stuart Davis, Max Weber, and Archibald Motley. The Bridge Ahead Initiative grant funded extensive and diverse programs, including JAZZ IN ACTION, a painting residency. In May 2021, artist Raul Rene Gonzalez set up a temporary studio in SAMA’s Great Hall and painted live to his own jazz playlist while taking questions on his process from visitors.

• The Bridge Ahead grant also funded a community-driven public MURAL PROJECT. Three San Antonio artists, Victor Zarazua, Sandra Gonzalez, and Suzy González, developed site-specific murals inspired by Archibald Motley Jr.’s Bronzeville at Night. The murals reflect iconic urban landmarks, community histories, and the overall cultural landscape of their neighborhoods.

• Mexican American composer NATHAN FELIX premiered his piece *Black Neon Rose, a Four-Harpsichord Concerto* inspired by *America’s Impressionism*, first virtually and then live in the Museum’s Great Hall. Funded by the Bridge Ahead grant, SAMA commissioned the work as well as a short, behind-the-scenes video on the making of the concerto.

• In a year when diversity, equity, and inclusion were top of mind in the museum community and beyond, SAMA furthered its LAND REMEMBRANCE INITIATIVE, the exploration of creating a statement to pay tribute to the origins of the land on which the Museum was built. Facilitated by Museum staff, this collaborative effort included representatives of the Esto’k Gna (Carrizo Comecrudo Tribe of Texas), the Tehuan Band of Mission Indians, and the Tāp Pīlam Coahuiltecan Nation, whose presence on the land that SAMA visitors currently enjoy is remembered and honored.
START School Partnership Program

Despite the barriers that COVID-19 presented to in-person schooling and museum visitation, SAMA’s START program for Title I schools, now in its ninth year, reached 2,318 students and 106 teachers and administrators. The education department delivered individual art kits to students for hands-on artmaking and created conversational, inquiry-based virtual programming through which students observed and discussed original works of art.

In addition to the art kits, the Bridge Ahead grant funded the creation of videos that included readings of books or poems related to their loaned artworks or the Harlem Renaissance.

No small feat—more than 4,000 art kits were created, delivered to START partnership schools, and used for family programs.

SAMA has gone above and beyond to help us take care of these kids and make sure they have art in their lives during this hardest of years.

—Rachel Jackson, Educator, Lamar Elementary
Collecting
The collection of the San Antonio Museum of Art continues to grow in depth, reach, and quality thanks to the generosity of private donors, income from endowed funds, and the vision of our curators. This fiscal year, the Museum added over one hundred works of art.

**ART OF THE ANCIENT MEDITERRANEAN WORLD**

*Votive Bowls*
Egyptian, ca. 1550-1069 B.C.
Fired clay
Each, approx.: ⅞ × 2 ⅞ in.
(1.5 × 5.5 cm)

*Scented oil or perfume bottle (unguentarium)*
Roman, 2nd-4th century A.D.
Glass
7 ⅛ × 1 ⅜ in. (18 × 5 cm)
Gift of Nick Ghawi, 2021.14

**Drinking Cup (skyphos) with owls**
Greek, ca. 400 B.C.
Terracotta, red-figure technique
2 ⅜ × 5 ⅞ × 3 ⅛ in.
(7.3 × 14.6 × 9.2 cm)
Gift of Curtis Brown, 2021.15

**ASIAN ART**

*Cherry Trees with Narcissus, Violets, and Dandelions*
1600-1868, 17th century
Color, Ink, and gold on paper
63 ⅝ × 140 ⅞ in.
(161.9 × 358 cm)
Purchased with the Lillie and Roy Cullen Endowment Fund, 2020.13.a-b
Crown
China, 907-1125 A.D.
Gilt bronze
11 ¾ in. (29 cm)
Purchased with funds provided by the Bessie Timon Endowment Fund, 2021.1.1

Plaque decorated with a standing lion
China, 10th century
Gilt bronze
8 ¼ × 4 ¾ in. (21 × 11.7 cm)
Purchased with funds provided by the Bessie Timon Endowment Fund, 2021.1.2

Set of jade belt plaques
China, 16th-17th century
Jade
Elongated tab end: 9.0 × 3.5 cm; Rectangular: three long: 7.8 × 3.6 cm/four medium: 5.7-6.2 × 3.6 cm/four small: 3.6 × 1.4-1.8 cm
Purchased with funds provided by the Bessie Timon Endowment Fund, 2021.1.3.a-r

Set of three kingfisher hair pins
China, 19th century
Silver and kingfisher feather
L. 5 ¼ in. × 5 ¼ in.
(14.5 × 13.3 cm)
W. 3 ¼ in. × 3 ¼ in.
(9.0 × 8.0 cm)
Purchased with funds provided by the Bessie Timon Endowment Fund, 2021.1.4.a-c

The Dragon King and Attending Deities
Korea, 17th century
Ink and colors on silk
104 ¾ × 47 in.
(266.1 × 119.4 cm)
Image only: 69 × 38 in.
(175.3 × 96.5 cm)
Gift to the San Antonio Museum of Art in memory of Col. Raymond C. Cheal, 2021.10.1

JIETING
Landscape, 1927
Ink and colors on silk
73 ½ × 25 ½ in.
(186.7 × 64.8 cm)
Image only: 38 × 21 in.
(96.5 × 53.3 cm)
Gift to the San Antonio Museum of Art in memory of Col. Raymond C. Cheal, 2021.10.2

KANO YASUNOBU
Eight Views of the Xiao and Xiang Rivers, ca. 1670
Ink on silk
49 × 25 ¾ in.
(124.5 × 65.4 cm)
Image only: 14 ½ × 24 ¼ in.
Bequest of John W. Olsen, 2021.11

ICHIZO HASEGAWA
Jacquard-weave Obi, ca. 1930
Embroidered silk
163 × 27 ¼ in.
(414.2 × 68.58 cm)
Gift of Igor von Nimitz, 2021.12
CONTEMPORARY ART

MARCELYN MCNEIL
Ramp Painting #2, 2018
Oil on canvas
95 × 44 in. (241.3 × 111.8 cm)
Gift of the Ackerley Collection, Houston, Texas, 2020.7

EARLIE HUDNALL JR.
Hip Hop, 1993 (printed 2017)
Gelatin silver print
(103.5 × 78.1 × 4.4 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2020.8

CHRISTINA FERNANDEZ
Lavanderia #2, 2002-2003
(printed 2020)
Archival pigment print mounted on black Dibond print: 30 × 40 in.
(76.2 × 101.6 cm)
framed: 33 × 43 × 2 in.
(83.8 × 109.2 × 5.1 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2020.9

JEFFREY GIBSON
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 × 72 in. (147.3 × 182.9 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2020.10 © Jeffrey Gibson

LATOYA RUBY FRAZIER
Flint is Family, 2016
Video (color, sound)
11 min, 50 sec
Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2020.11

LEONARD FREED
Transvestites on stage at a performance of the “Cockettes”, New York City, 1971
Vintage gelatin silver print
8 × 10 in.

BILL OWENS
The Pickle Family Circus provided the entertainment at the Bicentennial pageant staged by the Campfire Girls Blue Birds at the Oakland Coliseum. Oakland, CA, 1976
From the “Working” series
Gelatin silver print, printed 2006
8 × 10 in.

LATOYA RUBY FRAZIER
Shea’s Aunt Denise and Uncle Rodney in Their Home on Foster Street Watching President Barack Obama, 2016/2017
Gelatin silver print
image: 30 × 40 in.
(76.2 × 101.6 cm)
framed: 34 × 44 in.
(86.4 × 111.8 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2020.12 © LaToya Ruby Frazier

LEONARD FREED
Mother and Children at Village Fountain, India, 1943–1944
Early gelatin silver print, ca. late 1940s to 1950s
10 × 8 ¼ in.

MARK CITRET
Old Plywood in Full Sunlight, 2000
Gelatin silver print on vellum
8 ½ × 5 ½ in.

MARK CITRET
Garages, Haight Street, 2001
Gelatin silver print on vellum
11 × 8 ½ in.
LOU STOUMEN
India, 1940/80’s
Gelatin silver print
10 × 3 ½ in.

MIKE DISFARMER
Seated friends in white open-collar shirts, ca. 1940
Vintage gelatin silver contact print
3 × 4 ½ in.

LEONARD FREED
Father holding infant, striped background, ca. 1940
Vintage gelatin silver contact print
9 ½ × 7 in.

LEONARD FREED
Teenage couple at home with their children, Manchester, England, 1974
Vintage gelatin silver print
8 × 10 in.

LEONARD FREED
Pierre Boulez looking through papers, Paris, 1975
Vintage gelatin silver print
8 × 10 in.

LEONARD FREED
Crowd of protesters, Londonderry, Northern Ireland, 1971
Vintage gelatin silver print
8 × 10 in.

LEONARD FREED
At a Hanukkah ceremony the children are separated, boys from girls, Brooklyn, 1954
Vintage gelatin silver print
8 × 10 in.

LEONARD FREED
All part of a days work, a police officer investigates an apartment building where an old woman is found dead on the floor, 9th Police Precinct, Homicide Task Force under Detective Sgt. Gerald McQueen (the real Kojak), New York City, January, 1979
9 ½ × 7 in.
Vintage gelatin silver print

LEONARD FREED
A night raid on drug pushers in the hallway of a building, the police hold guns for fear of a shoot out. The police think they were able to get rid of their guns and drugs when they heard the police coming, Harlem, 1972
Vintage gelatin silver print
8 × 10 in.

LEONARD FREED
Supporters welcoming Fraga Irribarne, the leader of this Spanish Right Wing movement. It was the last weekend for the five major political parties during their electoral campaign prior to the nation’s voting on the 15th of June. Throughout the country in football fields and bullrings, in town halls and cinemas, the various leaders made their last efforts for the country’s first free election in 41 years. The latest polls show that Prime Minister Adolfo Suarez’s party, the “Democratic Center Union,” emerges as perhaps the strongest group, but without a working majority, they may be forced to form a coalition with the Socialists.
June 12, 1977
Vintage gelatin silver print
8 × 10 in.

BURT GLINN
Heartland Farmers— looking at tractor, 1954
Vintage gelatin silver print
13 ¼ × 9 in.

BURT GLINN
Heartland Farmers— pigs in pen, 1954
Ferrotyped, Vintage gelatin silver print
13 ¼ × 9 in.

ERICH HARTMANN
Portrait of John Steinbeck at his Manhattan home, 1958
Vintage gelatin silver print
11 ¼ × 7 ¼ in.

ERICH HARTMANN
Lake on the grounds of the Franklin D. Roosevelt house, Hyde Park, New York, 1962
Vintage gelatin silver print
7 ½ × 12 in.

ERICH HARTMANN
Abstraction of plant leaf, 1976
Vintage gelatin silver print with applied pigment
13 ¼ × 8 ½ in.

NATHAN LERNER
Light Drawing (Bird), 1939
Later gelatin silver print
14 ¼ × 13 ¼ in.

NATHAN LERNER
The Swimmer, Chicago, 1935
Later gelatin silver print
14 × 9 ¼ in.
© Nathan Lerner
HENRY HORENSTEIN
Untitled, Boston, Massachusetts, 2000
From the “Animalia: Canine” series
Gelatin silver print
20 × 16 in.

HENRY HORENSTEIN
Untitled, Boston, Massachusetts, 2000
From the “Animalia: Canine” series
Gelatin silver print
20 × 16 in.

HENRY HORENSTEIN
Untitled, Boston, Massachusetts, 2000
From the “Animalia: Canine” series
Gelatin silver print
20 × 16 in.

HENRY HORENSTEIN
Grandmother and Grandfather at Home, Temple Hills, Maryland, 1997
From the “Wesorts” series
Gelatin silver print, printed 2006
16 × 20 in.

HENRY HORENSTEIN
Lovers, Tootsie’s Orchid Lounge, Nashville, Tennessee, 1975
From the “Honky Tonk” series
Gelatin silver print, printed later
20 × 16 in.
© Henry Horenstein

HENRY HORENSTEIN
Lovers, Tootsie’s Orchid Lounge, Nashville, Tennessee, 1975
From the “Honky Tonk” series
Gelatin silver print
20 × 16 in.

HENRY HORENSTEIN
Patrons, Bar on Boardwalk, Hollywood, Florida, 1994
Gelatin silver print
16 × 20 in.

HENRY HORENSTEIN
Referees, Natick High School, Natick, Massachusetts, 1986
Gelatin silver print, printed ca. 1986
16 × 20 in.

TODD WEBB
Lancaster, Massachusetts, 1980
Early gelatin silver print
11 × 14 in.

LARRY COLWELL
Large tree stump, Anastasia Park, Florida, ca. 1960
Vintage gelatin silver print
10 × 6 in.

LARRY COLWELL
Rock abstraction, Palma Mallorca, 1961
Vintage gelatin silver print
8 ¼ × 8 in.

LARRY COLWELL
Church steeple, Russian River, California, ca. 1960
Vintage gelatin silver print
10 × 8 in.

LARRY COLWELL
Ranchos des Taos Church, New Mexico, ca. 1960
Vintage gelatin silver print
9 × 7 ¼ in.

LARRY COLWELL
Rock and earth abstraction, ca. 1960
Vintage gelatin silver print
6 ¾ × 9 ½ in.

LARRY COLWELL
Portrait of smiling man in hat, ca. 1960
Vintage gelatin silver print
8 × 6 in.

OTIS JONES
Long Ochre Rectangle with 2 White Far Apart, 2011
Acrylic on canvas on wood
40 × 4 × 4 in. (40.6 × 213.4 × 10.2 cm)
Gift of Sarena Straus and James Gary, 2020.15
MARTHA DIAMOND
New York with Purple No. 2, 2000
Oil on linen
96 × 48 in. (243.8 × 121.9 cm)
Gift of the Alex Katz Foundation, 2020.16

JOHN HERNANDEZ
Maltese Cross, 1985
Acrylic on wood
40 × 24 1/2 × 28 7/8 in.
(101.6 × 62.2 × 73 cm)
Gift of Hills Snyder, 2020.17

JENNIFER LING DATCHUK
Enter the Dragon, 2020
Porcelain, ceramic decals from Jingdezhen, China, wood, gold mirrors
65 × 16 × 5 in.
(165.1 × 40.6 × 12.7 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund and funds provided by Dr. Katherine Moore McAllen, Dr. Dacia Napier, Edward E. (Sonny) Collins III, and The Sheerin Family, 2021.2.a-b © Jennifer Ling Datchuk

JOE HARJO
The Only Certain Way: Faith, 2019
24 Pendleton beach towels, 24 custom memorial flag cases
78 × 104 × 4 in.
(198.1 × 264.2 × 10.2 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund and funds provided by Dr. Katherine Moore McAllen, Dr. Dacia Napier, Edward E. (Sonny) Collins III, and The Sheerin Family, 2021.3.a-f

JON LEE
O1701, 2017
Woodcut
Sheet: 16 1/2 × 11 1/2 in.
(41.9 × 29.2 cm)
(49.8 × 34.4 × 4.4 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund and funds provided by Dr. Katherine Moore McAllen, Dr. Dacia Napier, Edward E. (Sonny) Collins III, and The Sheerin Family, 2021.4.1

JON LEE
O1702, 2017
Woodcut
Sheet: 16 1/2 × 11 1/2 in.
(41.9 × 29.2 cm)
(49.8 × 34.4 × 4.4 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund and funds provided by Dr. Katherine Moore McAllen, Dr. Dacia Napier, Edward E. (Sonny) Collins III, and The Sheerin Family, 2021.4.2

CHRIS SAUTER
Shape of the Universe, Kandariya Mahadeva, 2013
Cut acrylic mounted photograph, Sintra
60 × 30 in.
(152.4 × 76.2 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund and funds provided by Dr. Katherine Moore McAllen, Dr. Dacia Napier, Edward E. (Sonny) Collins III, and The Sheerin Family, 2021.5
LATIN AMERICAN ART

FERNANDO RAMOS
(Mexican, 1913–?)

La Paloma, 1930–1935
Glazed ceramic tile, wrought iron frame
33 × 41 in. (with frame);
center tiles are 6 × 6 in.
Gift of Susan Toomey Frost, 2021.9.1

SAN JOSE WORKSHOPS,
SAN ANTONIO, TX

The Weaver, mid-20th century
Glazed ceramic tile, wrought iron frame
23 × 31 in. (with frame);
Each center tile measures 8 × 8 in.
Gift of Susan Toomey Frost, 2021.9.2

Embroidery
El Salvador/Guatemala,
ca. 1985
Muslin, thread
22 ½ × 34 ½ in.
(57.5 × 87.6 cm)
Donated by Ron Anderson,
2021.17.1

Embroidery
El Salvador/Guatemala,
ca. 1985
Muslin, thread
23 × 35 in. (58.4 × 88.9 cm)
Donated by Ron Anderson,
2021.17.2

Embroidery
El Salvador/Guatemala,
ca. 1985
Canvas, thread
30 ¼ × 23 ¾ in.
(76.8 × 59.1 cm)
Donated by Ron Anderson,
2021.17.3

ETHEL SHIPTON
The Valley – RGV, 2021
Six archival digital prints on Hahnemühle German Etching Matte paper unframed:
Each 24 × 36 in.
(61 × 91.4 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund and funds provided by Dr. Katherine Moore McAllen, Dr. Dacia Napier, Edward E. (Sonny) Collins III, and The Sheerin Family, 2021.6.a-f

LIZ WARD
Ghosts of the Old Mississippi: Dismal Swamp/Northern Lights, 2015
Watercolor, gesso, silverpoint, pastel, and collage on paper
71 ¼ × 31 ¼ in. (181.9 × 81 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund and funds provided by Dr. Katherine Moore McAllen, Dr. Dacia Napier, Edward E. (Sonny) Collins III, and The Sheerin Family, 2021.7

JEHELLE ESPARZA
Continent, 2017
Handmade quilt, recycled fabric and clothing, embroidered blocks, batting, cotton blends
72 × 100 in. (182.9 × 254 cm)
Gift of Zoe A. Diaz, 2021.8

JENELLE ESPARZA
Ghosts of the Old Mississippi: Dismal Swamp/Northern Lights, 2015
Watercolor, gesso, silverpoint, pastel, and collage on paper
71 ¼ × 31 ¼ in. (181.9 × 81 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund and funds provided by Dr. Katherine Moore McAllen, Dr. Dacia Napier, Edward E. (Sonny) Collins III, and The Sheerin Family, 2021.7

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JENELLE ESPARZA
Continent, 2017
Handmade quilt, recycled fabric and clothing, embroidered blocks, batting, cotton blends
72 × 100 in. (182.9 × 254 cm)
Gift of Zoe A. Diaz, 2021.8
Loans to and from the Collection

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

SAMA loaned 61 works to the following institutions

**SHORT TERM**
Dallas Museum of Art, Dallas, Texas
Houston Museum of Fine Arts, Houston, Texas
McNay Art Museum, San Antonio, Texas

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

272 works were loaned to SAMA from

Adrian Armstrong, Austin, Texas
Art Bridges Foundation, Bentonville, Arkansas
Patrick Bassett, Wayzata, Minnesota
Belize National Institute of Culture and History’s Institute of Archaeology, Belize, Central America
Gregory M. Carter, Houston, Texas
James Cohan, New York, New York
Colby Deal, Porter, Texas
Abhidnya Ghuge, Tyler, Texas
Hales Gallery LLC, New York, New York
Marie Halff, San Antonio, Texas
Tomashi Jackson, Houston, Texas
Katerina Paras, Alexandria, Virginia
Emily Sano, San Antonio, Texas
Vincent Valdez, San Antonio, Texas
José Villalobos, San Antonio, Texas
Jasmine Zelaya, Houston, Texas

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This porcelain work was loaned to the Museum of Fine Arts Houston for the exhibition *Between Sea and Sky: Blue and White Ceramics from Persia and Beyond.*

*Dish with Duck Motif*, 14th century, porcelain with cobalt blue underglaze; diam. 18 ½ in. (46 cm); d. 3 ¼ in. (7.9 cm), gift of Lenora and Walter F. Brown, 2008.21.30
Senior Staff & Curators
As of September 30, 2021

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EMILY SANO
Co-Interim Director
Coates-Cowden-Brown
Senior Advisor for Asian Art

LISA TAPP
Co-Interim Director
Chief Financial Officer/Chief Operating Officer

SENIOR STAFF
MARY BURCH
Chief Development Officer

TATIANA HERRERA-SCHNEIDER
Chief Engagement Officer

JENNA ABLES
Director of Development

ANN FIENMAN
Director of Membership

TIM FOERSTER
Director of Exhibits

HEATHER S. FULTON
Director of Registration and Collections

MYRON GRANVLE
Director of Safety & Protective Services

NOEL BELLA MERRIAM
AT&T Director of Education

SHANEY PROSKE
Director of Finance

SCOTT SANDERS
Director of Facilities

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SUZANNE WEAVER
Interim Chief Curator
Brown Foundation Curator of Modern and Contemporary Art

JESSICA POWERS
Interim Chief Curator
The Gilbert M. Denman, Jr. Curator of Art of the Ancient Mediterranean World

LUCÍA ABRAMOVICH SÁNCHEZ
Associate Curator of Latin American Art

SHAWN YUAN
Associate Curator of Asian Art

LANA MEADOR
Assistant Curator of Modern and Contemporary Art

BERNADETTE CAP
Mellon Foundation Postdoctoral Curatorial Fellow

YINSHI LERMAN-TAN
Acting Associate Curator of American and European Art and Coates Foundation Trinity University-SAMA Postdoctoral Fellow

LYNLEY MCALPINE
Mellon Foundation Postdoctoral Curatorial Fellow
Board of Trustees
As of September 30, 2021

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Brenda Betts
Rebecca Cedillo
Kevin Covey
Jorge del Alamo
Dale F. Dorn
Thomas Edson
Kathleen Finck
Claire Golden
Chave Gonzaba
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Edward A. Hart, Chair
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Christian Herff, Vice Chair
Cecilia E. Herrera
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Lamont Jefferson, Vice Chair
Aleyda Kniestedt
Rosario Laird

May Lam
Jennifer Lee
Kim Lewis
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Banks M. Smith

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Anthony Edwards
Robert Hammond
Toby O’Connor
Nelson A. Rockefeller Jr.
Linda Whitacre
Karen Lee Zachry

EX OFFICIO TRUSTEES
Emily Sano, Co-Interim Director
Lisa Tapp, Co-Interim Director
Donors

October 1, 2020–September 30, 2021

$500,000 AND ABOVE
The Brown Foundation, Inc.
The Estate of Gilbert M. Denman

$250,000 AND ABOVE
City of San Antonio

$100,000 AND ABOVE
Bexar County

$50,000 AND ABOVE
Art Bridges, Inc.

$25,000 AND ABOVE
Capital Group

$2,500 AND ABOVE
Catamount Group

$1,000 AND ABOVE
Alamo Colleges

$1000 AND ABOVE
Bullard Foundation

$500 AND ABOVE
Brace Foundation

$100 AND ABOVE
Brown Foundation

$50 AND ABOVE
Brown Foundation

$10 AND ABOVE
Brown Foundation
In Memoriam

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

As a Life Trustee, Peggy Pitman Mays helped strengthen the Museum’s mission with her vision and generosity. Visitors continue to benefit from her efforts through free admission hours, the creation of the Asian Art Wing, and the Mays Symposium, an annual arts symposium established more than two decades ago and on-going.

Margery Block was named an Honorary Trustee as a devoted and decades-long supporter of the Museum.

An avid collector of Roman coins, George His dedicated his time and expertise to catalogue SAMA’s ancient coin collection. He established two acquisition endowments in 2017, one for the Ancient Mediterranean collection and one for Latin American art.

The Museum’s River Landing was named to honor San Antonio philanthropist and Museum supporter Gloria Galt. A notice of her passing read, “In lieu of flowers, Gloria would encourage all to take a river taxi ride along the San Antonio River and disembark at the Gloria Galt River Landing at the San Antonio Museum of Art and spend the day exploring the treasures inside.”
Audited Financial Statements

ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>9/30/21</th>
<th>9/30/20</th>
</tr>
</thead>
<tbody>
<tr>
<td>CASH AND CASH EQUIVALENTS</td>
<td>8,061,217</td>
<td>6,689,519</td>
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<tr>
<td>PLEDGES, GRANTS AND ACCOUNTS RECEIVABLE – CURRENT</td>
<td>2,560,092</td>
<td>1,444,794</td>
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<tr>
<td>INVENTORY</td>
<td>107,166</td>
<td>121,402</td>
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<tr>
<td>PREPAID EXPENSES AND OTHER ASSETS</td>
<td>225,364</td>
<td>306,633</td>
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<tr>
<td>PLEDGES AND GRANTS RECEIVABLE – LONG TERM</td>
<td>1,614,022</td>
<td>2,279,134</td>
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<tr>
<td>INVESTMENTS, AT FAIR VALUE</td>
<td>62,274,636</td>
<td>55,806,404</td>
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<tr>
<td>LAND AND FIXED ASSETS, NET</td>
<td>19,357,755</td>
<td>20,113,985</td>
</tr>
</tbody>
</table>

TOTAL ASSETS                                               | 94,200,252    | 86,761,871    |

LIABILITIES AND NET ASSETS

LIABILITIES

<table>
<thead>
<tr>
<th>Description</th>
<th>9/30/21</th>
<th>9/30/20</th>
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<tbody>
<tr>
<td>TRADE AND ACCRUED EXPENSES</td>
<td>763,477</td>
<td>353,705</td>
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<tr>
<td>DEFERRED REVENUE</td>
<td>317,881</td>
<td>292,397</td>
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<tr>
<td>NOTES PAYABLE</td>
<td>889,637</td>
<td>877,988</td>
</tr>
</tbody>
</table>

TOTAL LIABILITIES                                         | 1,970,995     | 1,524,090     |

NET ASSETS

WITHOUT DONOR RESTRICTIONS

<table>
<thead>
<tr>
<th>Description</th>
<th>9/30/21</th>
<th>9/30/20</th>
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</thead>
<tbody>
<tr>
<td>OPERATING</td>
<td>4,162,966</td>
<td>698,757</td>
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<tr>
<td>INVESTING IN LAND AND FIXED ASSETS</td>
<td>19,357,755</td>
<td>20,113,985</td>
</tr>
</tbody>
</table>

TOTAL WITHOUT DONOR RESTRICTIONS                          | 23,520,721    | 20,812,742    |

WITH DONOR RESTRICTIONS                                   | 68,708,536    | 64,425,039    |

TOTAL NET ASSETS                                          | 92,229,257    | 85,237,781    |

TOTAL LIABILITIES AND NET ASSETS                           | 94,200,252    | 86,761,871    |
# Audited Financial Statements

**Year ended September 30, 2021**

<table>
<thead>
<tr>
<th></th>
<th>UNRESTRICTED</th>
<th>RESTRICTED</th>
<th>FY2021</th>
<th>FY2020</th>
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<tbody>
<tr>
<td><strong>REVENUES</strong></td>
<td></td>
<td></td>
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<tr>
<td>Memberships</td>
<td>294,596</td>
<td>-</td>
<td>294,596</td>
<td>215,649</td>
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<tr>
<td>Admissions</td>
<td>699,782</td>
<td>-</td>
<td>699,782</td>
<td>393,118</td>
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<tr>
<td>Gift Shop and Auxiliaries (Net of Direct Expenses of $157,532)</td>
<td>191,404</td>
<td>-</td>
<td>191,404</td>
<td>139,534</td>
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<td>Government Grants</td>
<td>353,292</td>
<td>10,000</td>
<td>363,292</td>
<td>282,100</td>
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<td>Private Sector Contributions</td>
<td>1,987,623</td>
<td>1,292,071</td>
<td>3,279,694</td>
<td>5,219,724</td>
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<tr>
<td>Special Events</td>
<td>228,193</td>
<td>-</td>
<td>228,193</td>
<td>132,263</td>
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<td>Investment Income (Net of Direct Expenses)</td>
<td>-</td>
<td>695,571</td>
<td>695,571</td>
<td>1,040,512</td>
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<td>Net Gain on Investments (Realized/Unrealized)</td>
<td>-</td>
<td>7,946,719</td>
<td>7,946,719</td>
<td>3,138,460</td>
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<td>Employee Retention Credits</td>
<td>2,336,624</td>
<td>-</td>
<td>2,336,624</td>
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<tr>
<td>Miscellaneous Income</td>
<td>442,819</td>
<td>-</td>
<td>442,819</td>
<td>75,869</td>
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<tr>
<td>Rental Income</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>56,245</td>
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<tr>
<td>Gain on Forgiveness of Notes Payable</td>
<td>877,988</td>
<td>-</td>
<td>877,988</td>
<td>-</td>
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<tr>
<td>Gains on Disposals (Net)</td>
<td>184,314</td>
<td>-</td>
<td>184,314</td>
<td>53,457</td>
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<tr>
<td>Net Assets Released from Restrictions</td>
<td>5,660,864</td>
<td>(5,660,864)</td>
<td>-</td>
<td>-</td>
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<tr>
<td><strong>TOTAL REVENUES</strong></td>
<td>13,257,499</td>
<td>4,283,497</td>
<td>17,540,996</td>
<td>10,749,421</td>
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<tr>
<td><strong>EXPENSES</strong></td>
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<tr>
<td>Program</td>
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<tr>
<td>Museum Activities</td>
<td>8,333,630</td>
<td>-</td>
<td>8,333,630</td>
<td>7,762,436</td>
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<tr>
<td>Gift Shop</td>
<td>232,346</td>
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<td>232,346</td>
<td>258,942</td>
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<tr>
<td>Management and General</td>
<td>881,673</td>
<td>-</td>
<td>881,673</td>
<td>902,721</td>
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<tr>
<td>Fundraising</td>
<td>699,277</td>
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<td>669,277</td>
<td>619,183</td>
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<tr>
<td><strong>TOTAL EXPENSES</strong></td>
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<td>10,116,926</td>
<td>9,543,282</td>
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<tr>
<td>Changes in Net Assets Before Collection</td>
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<tr>
<td>Items Not Capitalized</td>
<td>3,140,573</td>
<td>4,283,497</td>
<td>7,424,070</td>
<td>1,206,139</td>
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<tr>
<td>Collection Items Purchased</td>
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<tr>
<td>But Not Capitalized</td>
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<td>(432,594)</td>
<td>(96,000)</td>
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<tr>
<td>Change in Net Assets</td>
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<td>4,283,497</td>
<td>6,991,476</td>
<td>1,110,139</td>
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<tr>
<td><strong>Net Assets, Beginning of Year</strong></td>
<td>20,812,742</td>
<td>64,425,039</td>
<td>85,237,781</td>
<td>84,127,642</td>
</tr>
<tr>
<td><strong>Net Assets, End of Year</strong></td>
<td>23,520,721</td>
<td>68,708,536</td>
<td>92,229,257</td>
<td>85,237,781</td>
</tr>
</tbody>
</table>

**Audited Financial Statements**
<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitors in-person and virtual</td>
<td>92,998</td>
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<tr>
<td>Education programs</td>
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<tr>
<td>Works of art added to our collections</td>
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<td>Facebook followers</td>
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<tr>
<td>Special exhibitions</td>
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<tr>
<td>Teachers served</td>
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<td>Public murals created</td>
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<tr>
<td>Art kits delivered to schools</td>
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<tr>
<td>Teachers served</td>
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<tr>
<td>Instagram followers</td>
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<tr>
<td>Art kits delivered to schools</td>
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<td>Twitter followers</td>
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