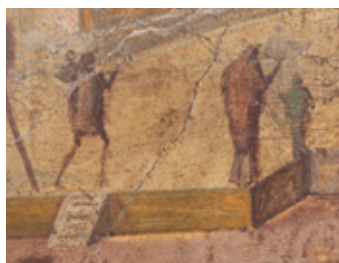


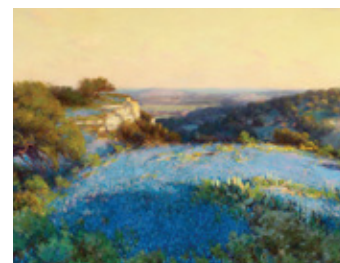
When in Rome

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The Art of Memory

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FALL | 2022

# ARTNOW

San Antonio Museum of Art





# Anatomy of...

## [A Saddle]

**Where to Find It:** See the saddle and other objects from the Museum's internationally-recognized popular art collection in the newly reopened Latin American Popular Art Gallery.

**Curator:** Lucía Abramovich Sánchez, Associate Curator of Latin American Art

### What kind of rider was this saddle made for?

This saddle would have been used by a charro, or a traditional Mexican horseback rider. They would have reserved this saddle for use at charreadas, equestrian events similar to rodeos.

### What materials is it made from?

The saddle is made of leather, bone, and silver.

### How do we know who the saddle makers were?

There are signatures in two places. The saddle tree has an inscription on the seat with the name of the saddle tree maker and information about the prize that the saddle won. The inside flap on the left-hand side of the saddle has the embossed brand of the saddle maker.

### What makes this object special?

It is always special to have the maker's signature and the date on an object, especially with objects defined as popular art. This saddle is also special because of its permanence; these kinds of saddles are still used in charreadas. You may see similar-looking saddles at the San Antonio charreadas!

### How were the floral designs created?

The floral designs are made with carved and appliqué leather.

### Was this saddle ever used?

This saddle was likely never used; rather, it was intended to be exhibited. An inscription on the seat of the saddle indicates that it won a prize at the 1922-1923 Independence Centenary International Exposition in Rio de Janeiro.

### Who made it?

The leather parts of the saddle were made by El Potro Andaluz Saddlery in Puebla, Mexico. The saddle tree (the frame of the saddle, where the rider sits) was made by Luciano Munguía of Colima, Mexico.

**Caption:** *Saddle*, Mexican, ca. 1922-1923, Leather, bone, and metal, h. 40 in. (101.6 cm); w. 29 in. (73.7 cm); d. 20 in. (50.8 cm), The Nelson A. Rockefeller Mexican Folk Art Collection, 85.98.1262

2021-2022  
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From the Kelso Director’s Office

Dear Members,

Over six months now in San Antonio, I'd like to share two more reasons I love our city. One, our cultural richness is hard to surpass. The deep roots of San Antonio, which encompass a wide variety of indigenous nations and peoples, as well as those from Spain, Mexico, Germany, Alsace (now part of France) and enslaved peoples in the Texas Confederacy, make it among the most culturally rich and complex places I've ever lived. The second is its natural beauty: limestone ledges, sparkling springs, oaks and cacti in sandy soil, and, always, the San Antonio or Yanaguana River that connects us to our city and to each other. While you could say that nature and culture are constant through lines of any place, they seem to me to be especially present here. This brings us to how culture and nature resonate locally in two landmark exhibitions opening at SAMA.



Malinche, an indigenous woman who was at the very heart of the Spanish Conquest of Mexico, is the subject of a new exhibition. *Traitor, Survivor, Icon: The Legacy of La Malinche* marks the first time this iconic figure will be the subject of a full-scale exhibition. As translator, cultural interpreter, mistress, and mother to the child of Spanish Conquistador, Hernán Cortés, Malinche has sparked endless artistic exploration, and this exhibition addresses the complexity of that legacy in paintings, photography, textiles, and video that will especially reverberate in San Antonio, a place so thoroughly informed by her legacy.

You already know that SAMA is proud to have the largest, most comprehensive collection of Art of the Ancient Mediterranean in Texas. In the spring, the exhibition *Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii* will build on that reputation by featuring the latest scholarship by our own Jessica Powers, Interim Chief Curator and Gilbert M. Denman, Jr. Curator of Art of the Ancient Mediterranean. This exhibition marks another first: the first exhibition to explore landscape as a new kind of subject matter in ancient Roman art.

Ed Hart, Chair of the Board, and I invite you to come to SAMA to experience the wonder, awe, beauty, and magic of the sublime works of art in these exhibitions and in our permanent collections.

I hope to see you in the galleries, where we can continue the conversation!

Emily Ballew Neff, PhD

The Kelso Director



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TRAITOR | SURVIVOR | ICON

THE LEGACY OF

# LA MALINCHE

October 14, 2022- January 8, 2023



**SHE IS KNOWN BY MANY NAMES**—Malinalli, Malintzin, Doña Marina—but she is most often referred to as La Malinche. Her brief presence in the historical record reveals that she played an essential role in the history of the Spanish Conquest. Born into a Nahuatl-speaking noble family and enslaved by the Chontal Maya, Malinche was eventually given to a party of Spanish conquistadors led by Hernán Cortés. She served as his translator and ultimately gave birth to his son. Malinche was with the Spanish invaders when they captured Tenochtitlán, the capital city of the Aztec Empire, in 1521.

Over the past five centuries, Malinche and her life story have shaped contemporary discourse on gender politics, Indigeneity, mixed-race identity, and language in the Americas, most notably in Mexico. The exhibition *Traitor, Survivor, Icon: The Legacy of La Malinche* examines how artists and storytellers have represented her throughout history. The title is a reference to the multitude of ways in which her identity has been spurned, romanticized, and reclaimed. The exhibition is divided into five sections, each representing a concept for which Malinche has served as a metaphor: The Interpreter; The Indigenous Woman; The Mother of a Mixed Race; The Traitor; and Contemporary Chicana Reclamations.

“I am thrilled and honored to be presenting this exhibition at SAMA,” said Lucía Abramovich Sánchez, Associate Curator of Latin American Art. “*Traitor, Survivor, Icon* offers a thoughtful and multifaceted perspective on the history and legacy of La Malinche and presents a range of works to share her story in an innovative way. This show offers more opportunities for our visitors to connect with Latin American and Chicana/o art, and I hope that its content resonates with our community here in San Antonio.”



*Traitor, Survivor, Icon* employs a variety of media to convey Malinche's cultural and historical legacy. Aztec stone sculptures depict the clothing and hairstyles that Malinche may have worn as a girl in her native Nahua community. Pictorial manuscripts from the 1500s communicate Malinche's role as a cultural interpreter for the Spanish. Pamphlet covers by José Guadalupe Posada and calendar art by Jesús Helguera popularized romantic and sexualized images of Malinche. The exhibition also presents works that respond to the popular view of Malinche as a cultural traitor for her conversion to Christianity and having a child with Cortés. These include paintings from the 1700s depicting Malinche at the baptism of Indigenous Tlaxcalan noblemen alongside paintings by Teddy Sandoval and César Martínez that depict Malinche committing acts of betrayal.

A common thread woven throughout the exhibition is the reclamation of Malinche as a Chicana feminist icon. Works by Gloria Osuna Pérez, Santa Barraza, Delilah Montoya, and others convey Malinche and her story from an empowered perspective, using painting, photography, textiles, and video to recontextualize her story and remember it as one of survival against seemingly insurmountable odds.

*Traitor, Survivor, Icon: The Legacy of La Malinche* is organized by the Denver Art Museum. This exhibition has been 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. In San Antonio, additional funding has been 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.

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



GOBIERNO DE  
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CULTURA

INAH

**Table of contents and left:** Santa Barraza (Chicana, born 1951), *La Malinche*, 1991. Oil paint on metal; 9 x 8 in. Private collection, Pittsburgh, PA. © Santa Barraza.

**Center:** Teddy Sandoval (Mexican American, 1949–1995), *La Traición de Malinche (Malinche's betrayal)*, 1993. Watercolor on treated canvas; 10 1/2 x 13 1/2 in. Courtesy of Paul Polubinskis, Estate of Teddy Sandoval. Photography courtesy of Elon Schoenholz Photography

**Right:** Alfredo Ramos Martínez (Mexican, 1871–1946), *La Malinche (Young Girl of Yalala, Oaxaca)*, 1940. Oil paint on canvas; 50 x 40 1/2 in. Phoenix Art Museum: Museum purchase with funds provided by the Friends of Mexican Art, 1979.86. © The Alfredo Ramos Martínez Research Project, reproduced by permission



## KNOW MORE

### Artist Talk

Join us for an artist talk with Kinsgville, Texas-based artist Santa Barraza

**Tuesday, October 25 | 6:00–7:00 p.m.**

In-person and virtual Tickets: [samuseum.org](https://samuseum.org)





▶ **ROMAN LANDSCAPES: VISIONS OF NATURE AND MYTH FROM ROME AND POMPEII** will be the first exhibition in the United States to explore landscape scenes as a striking new genre of ancient Roman art.

Featuring sixty-five wall paintings, sculptures, mosaics, and cameo glass and silver vessels created in Roman Italy between the first century BC and second century AD, the exhibition will be presented exclusively at SAMA.

The works in *Roman Landscapes* depict a fascinating yet imaginary vision of a countryside replete with seaside villas and rural shrines, where gods and mythological heroes mingle with travelers, herdsmen, and worshippers.

“These ancient landscape paintings are both very beautiful as works of art and speak to the close connection in Roman thought between humans, the gods, and the natural world,” said Jessica Powers, the Gilbert M. Denman, Jr. Curator of Art of the Ancient Mediterranean World. “I’m excited to introduce this material to our visitors next spring.”

The exhibition will feature works lent by museums in Italy, France and Germany, many of which have never been shown in the United States.

*Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii* is organized by the San Antonio Museum of Art. This exhibition has been made possible in part by the National Endowment for the Humanities: Democracy demands wisdom and the National Endowment for the Arts, and is 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 Russell Hill Rogers Fund for the Arts; the Elizabeth Huth Coates Charitable Foundation of 1992; the Mellon Foundation; the Herrmann-Zeller Foundation; and the Betty Stieren Kelso Foundation. Additional support has been provided by Dana McGinnis; the Nathalie and Gladys Dalkowitz Charitable Trust, Bank of America, N.A., Trustee; Marie M. Halff; Tom Edson; Karen J. Hixon in memory of Helen Kleberg Groves, John Hendry, and Kim Fischer; William Crow and Margaret Anderson; Rosario Laird; Prentice Miller; Toby and Barbie O'Connor; 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.

**Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii**  
February 24–May 21, 2023  
Cowden Gallery



Cover and above: Wall painting with a landscape scene (detail), Roman, from the Villa of N. Popidius Florus, Boscoreale, early-mid 1st century A.D., pigment on plaster, 93 3/8 × 45 3/4 in. (237.17 × 116.21 cm), Virginia Museum of Fine Arts, Richmond. Adolph D. and Wilkins C. Williams Fund, Photo: David Stover © Virginia Museum of Fine Arts

## ReCollections

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**Table of contents and above:** Julian Onderdonk (American, 1882–1922), *Near San Antonio*, ca. 1918, Oil on canvas, 30 3/4 × 41 in. (78.1 × 104.1 cm.), Gift of Mr. and Mrs. I.L. Ellwood, 84.103

**I**n 2019, San Antonio received a Dementia Friendly City designation from Dementia Friendly America, thanks to the diligence of UT Health’s School of Nursing and the Glenn Biggs Institute for Alzheimer’s and Neurodegenerative Diseases. Inspired by dementia-friendly arts programs like Meet Me at MoMA, Melissa Flores, a counselor and Community Programs Coordinator at UT Health, reached out to the San Antonio Museum of Art.

“Families experiencing dementia need more safe spaces in their communities to engage, just as they did before the diagnosis,” Flores said. “I am so grateful that SAMA was willing to create that space.”

Flores, along with SAMA’s own Michelle Treviño, Family and Community Programs Manager, and Tripp Cardiff, Docent Program Manager, developed ReCollections, a program designed to bring art museum experiences to the community of people living with Alzheimer’s and related dementias, as well as their families and caregivers.

After months of planning and numerous COVID-related delays, ReCollections debuted in May. Originally planned as in-person tours, the program was adapted to a virtual format, allowing families to participate from the comfort of their own homes.

“Michelle and I are so pleased to see this partnership take off,” Cardiff said. “Both of our families have been affected by Alzheimer’s, so it’s incredibly rewarding to serve this community.”

The free sessions include facilitated conversations inspired by works of art in the Museum’s collection to encourage close-looking, reminiscence, and storytelling.

Sara Masoud, Senior Community Outreach Coordinator for the UT Health San Antonio School of Nursing’s Caring for the Caregiver program, said ReCollections “fills an important service gap for families impacted by dementia.”

“Social connectedness is critical for all people but becomes particularly more important as we age,” Masoud said. “There’s also significant evidence to support the role of creative expression and reminiscence in managing the emotional and behavioral challenges that can come from living with dementia or caregiving for someone who does.”

For the first session, participants were invited to enjoy Julian Onderdonk’s *Near San Antonio*, a painting of a hilly vista covered in bluebonnets, and reminisce about springtime in South Texas.

“Amazing how we find joy expressing our feelings and memories from this lovely painting,” said one program participant.

For more information about ReCollections visit [www.samuseum.org/calendar](http://www.samuseum.org/calendar).



Beyond the Headlines: In-depth  
with Lynley McAlpine



Since the exhibition of a Roman bust discovered in an Austin Goodwill by art and antiques dealer Laura Young opened at SAMA, the story of this amazing find has sparked hundreds of news stories and visitors’ curiosity.

As Young learned, the marble portrait disappeared during World War II from the Pompejanum, a full-scale model of a Roman villa built in Aschaffenburg, a city in Bavaria, Germany, by King Ludwig I.

Lynley McAlpine, Mellon Foundation Postdoctoral Fellow, spoke with *Art Now* about looting, the bust’s twin in Paris, and the upcoming exhibition *Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii*, which includes other works that once belonged to Ludwig I.

We think the bust may have been taken by an American soldier. Is looting still common?

It’s hard to have a clear sense of how much it goes on because of the secretive nature, but art and antiquities looting is definitely still happening in conflict zones. In recent years, we’ve seen it in places like Iraq, Syria, Yemen, Egypt, and Ukraine, among other parts of the world.

There has been a recent uptick during the pandemic of antiquities traffickers selling things online through closed groups on platforms like Facebook. On the other side, there are grassroots groups who use social media to try to locate missing or looted artworks. People enjoy that kind of mystery.

The bust’s subject remains uncertain, but there is another portrait of him. Is that significant?

There’s a portrait in the Louvre that’s clearly the same person. That’s exciting to me—it suggests that he may be a public figure. The average sort of wealthy Roman who could afford to have their portrait done would have one made for their family, but to have two that still survive suggests that maybe it was someone important.

What are the works from Ludwig I’s collection that will be on display in *Roman Landscapes*?

There are two marble reliefs that are roughly the same age as the bust—late first century BC to early first century AD. These pieces have a little more documentation about where Ludwig I got them. His art agent bought one of them for him in Rome, which is probably what happened with the bust, too. The other relief was actually looted from the Albani collection in Rome by Napoleon, but it was restituted before being sold to Ludwig.

A Roman Portrait from Germany  
in Texas

Through May 21, 2023

Right: Portrait of a man buckled in for the ride home with Laura Young after being purchased at an Austin Goodwill. Image courtesy of Laura Young

Right center: Karl Joseph Stieler (German, 1781-1858), *König Ludwig I. von Bayern im Krönungsornat* (King Ludwig I in his Coronation Robes), 1826, Oil on canvas, 96 in. x 67.3 in. (244 cm x 171 cm), Neue Pinakothek, Munich,



For more from Lynley McAlpine on the Roman bust and SAMA’s involvement in its unique journey, watch our new six-part video series on YouTube.



# CALENDAR

FALL 2022

## 9 Great Things to do this Fall at SAMA

For a full list of all the programs and events and to register please visit [samseum.org/calendar](http://samseum.org/calendar).

- 1 Special Exhibition Tour: The Legacy of La Malinche**  
**Sundays, October 14–January 8 | 12:00–1:00 p.m.**  
**Tuesdays, October 14–January 8 | 5:30–6:30 p.m.**  
Free with Special Exhibition admission

Enjoy a guided tour of SAMA's special exhibition, *Traitor, Survivor, Icon: The Legacy of La Malinche*, or pop into a themed tour. Check our calendar online for themes and dates.

- 2 Member Preview Day: Traitor, Survivor, Icon: The Legacy of La Malinche**  
**Friday, October 14 | 10:00 a.m.–4:00 p.m.**  
Coffee and light bites 10:00 a.m.–12:00 p.m.  
Free



Be one of the first to see *Traitor, Survivor, Icon: The Legacy of La Malinche* a special exhibition that examines the historical and cultural legacy of La Malinche, the enslaved Indigenous girl who became Hernán Cortés's interpreter and cultural translator, and her representation throughout the years. Members get priority exhibition access all day with docents available in the Cowden Gallery until 4:00 p.m.

- 3 La Malinche: Traitor | Savior, An Immersive Performance with Nathan Felix**  
**Friday, October 14 | 7:00–8:00 p.m.**  
\$30 Members | \$40 Non-members | \$25 Students and Educators

In a new chamber opera by Mexican American composer Nathan Felix, audiences see Malinche go from a slave to a tool for the Spanish conquest of Tenochtitlán. Reviled by her fellow slaves, she fearlessly forges a new path in her belief that a new mestizo ethnicity is the inevitable future and her legacy.

- 4 Family Day: Hispanic Heritage Celebration**  
**Sunday, October 16 | 11:00 a.m.–3:00 p.m.**  
Free with Museum admission

Enjoy family-friendly art experiences at the Museum, where all visitors are welcome! This celebration will include dance performances, gallery tours and artmaking.

- 5 Lecture: Artist Talk with Santa Barraza**  
**Tuesday, October 25 | 6:00–7:00 p.m.**  
In-person: Free to Members | \$5 Non-members  
Virtual: Pay what you wish

Join us for an evening with Santa Barraza. The Kingsville, Texas-based artist will talk about themes in her work and her painting *La Malinche* (1991), an artwork that reflects the strength and perseverance of women at the borderlands as they attempt to survive culturally, spiritually, and historically.

- 6 Ofrenda on View—A Legacy of Women**  
**Tuesday, October 25–Sunday, November 6**  
During regular admission hours  
Free with admission

An *ofrenda* (altar) in honor of the special exhibition *Traitor, Survivor, Icon: The Legacy of La Malinche* created by SAMA staff and the University of Texas at San Antonio Print Making Club for Día de los Muertos will be on view in the Great Hall.



- 7 SAMA's Super Fall Warehouse Sale**  
**Friday, November 11–Sunday, November 13**  
**10:00 a.m.–5:00 p.m.**  
Free

Furniture, art supplies, Museum Shop items—all of it must go at the Museum's storage cleanout sale! No holds. Be ready to take your treasures home the day of purchase.

- 8 Lecture: Constructing the Indigenous Feminine Ideal: Alfredo Ramos Martínez**  
**Tuesday, November 15 | 6:00–7:00 p.m.**  
In-person: Free to Members | \$5 Non-members  
Virtual: Pay what you wish

Considered the "Father of Mexican Modernism," Alfredo Ramos Martínez (1871–1946) was a committed proponent of *indigenismo* (indigenism). His work fed Hollywood's vision of a Mexican paradise as he fashioned the Indigenous feminine ideal in works such as *La Malinche* (1941) whose stoic, timeless visage graces the cover of the exhibition catalog for *Traitor, Survivor, Icon: The Legacy of La Malinche*. Join Dr. Teresa Eckmann, an associate professor of Latin American art history at the University of Texas at San Antonio, for a lecture about Ramos Martínez's artistic trajectory and contribution to Malinche's visual history.

- 9 Performance: Soy Malintzin by the Guadalupe Dance Company**  
**Friday, November 18 | 8:00 p.m.**  
Guadalupe Theater, 1301 Guadalupe St.  
Tickets starting at \$15

One of the leading professional Folklórico and Flamenco dance groups in the country, the Guadalupe Dance Company will present a special contemporary dance performance inspired by *Traitor, Survivor, Icon: The Legacy of La Malinche*.

**Holiday Hours:** Thanksgiving (Closed); Christmas Eve (Open 10:00 a.m.–3 p.m.); Christmas Day (Closed); New Year's Eve (Open 10:00 a.m.–3 p.m.); New Year's Day (Closed).

**SPONSOR SUPPORT**  
Lectures and Artist Conversations are made possible by generous support from the Louis A. and Frances B. Wagner Lecture Fund. Family Programs have been generously underwritten by the Faye L. and William L. Cowden Charitable Foundation.

# New and Noted

## New Acquisitions

This summer, SAMA acquired seven new works of art, expanding the Museum's Contemporary, Texan, Roman, and Chinese collections.



*Amnia (Echo)*, a photo-based sculpture by Wendy Red Star that captures the artist's examination of how photography supports the crafting of identity, and four photographs from Judy Gelles's *Family Portrait Series* join the Contemporary collection.

*Evening – Fort Sam Houston, San Antonio, Texas*, a painting by Julian Onderdonk that references San Antonio's history as a military hub, and *The Alamo, San Antonio, Texas* (1937), a painting by Rodolfo Guzzardi that depicts the iconic landmark, join the Texas art collection.



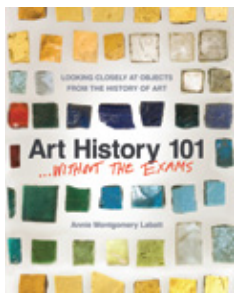
*Cameo with a rural sanctuary of Bacchus* adds to SAMA's extensive holdings of Roman art. It will be featured in the upcoming *Roman Landscapes* exhibition, opening February 2023.

Finally, *Boar* and *Model of a Well*, both earthenware mortuary objects, strengthen the Museum's collection of Chinese art.

## Art History 101

*Art History 101 . . . Without the Exams: Looking Closely at Objects from the History of Art*, a new book by Annie Montgomery Labatt, is based on a series of monthly lectures she gave at SAMA between September 2013 and December 2015.

Published by Trinity University Press, the book features *Ceiling painting with Psyche* and *Urrutia Arch* from the Museum's permanent collection. Pick up a copy at the Museum Shop.



## Kay Whitney Installation

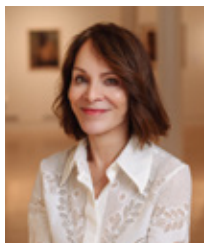
Earlier this summer, Los Angeles-based sculptor Kay Whitney visited the Museum to install her work *colorless green ideas sleep furiously*. Now on view in the Contemporary I gallery, the large-scale abstract sculpture is comprised of cascading strips of industrial felt that are tethered to the wall with steel grommets and aircraft cable. Incorporating non-traditional art materials, abstract forms, and gravity, Whitney creates a hybrid that is at once a drawing in space, a sculpture, and architecture. The title is taken from linguist Noam Chomsky's *Syntactic Structures* (1957) as an example of a sentence that is grammatically correct, but nonsensical. This type of paradox is also apparent in the work's exploration of dualities such as positive/negative space, natural/artificial or rigid/soft materials, and forms that embody order/entropy.



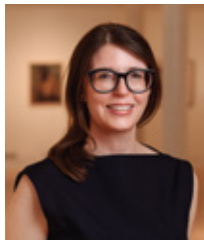
## Welcome x 2

SAMA is pleased to welcome two new members to the staff.

Lisa Abel joins us as the Museum's new chief development officer. She comes to SAMA from the Smart Museum of Art at the University of Chicago. Lisa brings considerable expertise in the field of development, philanthropic strategy and programming, and fundraising operations. She received her bachelor's degree in journalism and art history at the University of Oregon and attended the New York University Steinhart and Bard Graduate Center program in arts administration and art history.



Regina Palm, PhD, joins us as SAMA's Marie and Hugh Half, Jr. Curatorial Fellow for American Art. Regina was formerly curator of American art at the Morse Museum in Winter Park, Florida, and associate curator at the San Diego Museum of Art, with stints at the Kimbell Art Museum, the Amon Carter Museum of American Art in Fort Worth, and the Cincinnati Art Museum.



## All On Board!

SAMA welcomes four new members to the Museum's Board of Trustees. Prentice Huntington Miller, Sichan Siv, Jennifer R. Kelley, and Wendy Weil Atwell will each begin three-year terms on October 1.

A native San Antonian with a lifelong interest in language, the classics, and fine arts, Miller is an attorney with the law firm of Kreager Mitchell. She concentrates her practice on business and real estate transactions. Miller serves on the Ancient Mediterranean Visitor's Committee at SAMA.

Siv is a former U.S. ambassador and author. Appointed by President George W. Bush, he served as an ambassador to the United Nations from 2001 to 2006. His autobiography, *Golden Bones: An Extraordinary Journey from Hell in Cambodia to a New Life in America*, became an international best seller.

Another native of San Antonio, Jennifer R. Kelley is a senior social work case manager at the Polytrauma Rehabilitation Center at South Texas Veterans Health Care System. She provides social services to veterans, active-duty service members, and their families. Kelley's passion for the arts was nurtured by her parents, Dr. Harmon and Harriet Kelley.

Wendy Weil Atwell is a San Antonio-based writer. She has written literary nonfiction, catalog essays, and reviews for visual arts publications including *Art Lies* and *Glasstire*. Atwell is currently working on a memoir about her great-great-grandfather, one of Texas' first Jewish cattle ranchers, and his wife, who raised eleven children in Corpus Christi.

## La Malinche @ Mixtli

Acclaimed Southtown restaurant Mixtli is adding items to its bar menu inspired by SAMA's upcoming special exhibition *Traitor, Survivor, Icon: The Legacy of La Malinche*. After the exhibition opens on October 14, Mixtli will offer chile cascabel stuffed with picadillo in mole guero and a mezcal cocktail named for the enigmatic figure at the center of the exhibition, an enslaved Indigenous woman who served as Hernán Cortéz's translator. Chef Rico Torres said the items were inspired by foods La Malinche likely encountered before and during her journey with the Spanish conquistador.

Other dishes and drinks pegged to the exhibition may be added to Mixtli's bar menu during the run of *La Malinche*.

**Left:** Wendy Red Star, Apsáalooke (Crow), born 1981, *Amnia (Echo)*, 2021, Archival pigment prints on board, custom pedestals, 66 1/2 x 98 1/4 x 19 in. (168.9 x 249.6 x 48.3 cm), Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.7 © Wendy Red Star, Image courtesy of the artist/Sargent's Daughters

**Left center:** Rodolfo (Rudolph) Guzzardi, 1903–1962, *The Alamo*, 1937, Oil on canvas, 37 3/8 x 48 1/16 in. (95 x 122 cm), Gift of the Rev. James E. Aydelotte, PhD, © Rodolfo Guzzardi

**Center:** Kay Whitney, American, born 1949, *colorless green ideas sleep furiously*, 2017, Felt, grommets, steel, aircraft cable, 108 x 108 in., Purchased with funds provided by Catherine Lee, 2019.21



In Memoriam: Nancy Brown Negley



Image courtesy of Roxana M. Richardson.

The San Antonio Museum of Art joins the art community in mourning the loss of Nancy Brown Negley.

One of the Museum’s founders and an ardent patron of the arts, Nancy died peacefully at her home on July 16, 2022. She was 94.

Born in Houston on October 31, 1927, Nancy was the eldest daughter of George R. Brown and Alice Pratt Brown. As a member of the board of trustees of the San Antonio Museum Association, Nancy was instrumental in raising the funding needed to purchase the dilapidated complex of buildings on Jones Avenue that became SAMA. Negley pioneered the bold adaptive reuse model that led to the growth and success of the northern edge of downtown, most notably, Pearl Brewery.

The Museum’s west tower is named for her.

“Nancy Brown Negley was a true visionary—like her parents—and was a force behind saving the Lone Star Brewery and converting it into SAMA,” said Emily Ballew Neff, The Kelso Director.

Added Ed Hart, President of the SAMA Board, “It is a privilege for SAMA to steward the Negley legacy, which has added so much to the vibrancy and lively spirit of San Antonio.”

Nancy spent much of her adult life in South Texas, Maine, and the South of France. In France, she focused on her own painting and founded an artist residency program that, with the support of the Museum of Fine Arts, Houston, and the Brown Foundation, has welcomed over 300 fellows from over twenty-five countries.

Throughout her life, Nancy served on many boards and committees for arts institutions and philanthropic organizations, among them the Brown Foundation; the Whitney Museum of American Art; the American Academy in Rome; and the Smithsonian Institution Archives of American Art.

In 2011, she was recognized with the Legion of Honor, Chevalier by the French government for her contributions to the South of France and support of artists.

In Memoriam: Helen Kleberg Groves

SAMA honors the memory of Helen Kleberg Groves. Known as “Helenita” to family and friends, the dedicated philanthropist and rancher passed away peacefully at her home in San Antonio on May 6, 2022.



Image courtesy of Kari Lanting.

Helen was a faithful supporter of the Museum, both personally and as president of the Robert J. Kleberg, Jr., and Helen C. Kleberg Foundation. Funding from the Kleberg Foundation made it possible for SAMA to acquire some of the most beloved and iconic artworks in the Museum’s collection, including paintings by Albert Bierstadt, Martin Johnson Heade, and David Alfaro Siqueiros.

“It is hard to imagine SAMA’s collection without these spectacular artworks, many of which are simply unavailable on the market today,” said Emily Ballew Neff, PhD, The Kelso Director.

Added Ed Hart, President of the SAMA Board, “Thank you to Mrs. Groves for an extraordinary legacy to all San Antonians!”

Helen grew up on the King Ranch and ranched her entire life, raising Santa Gertrudis cattle and Quarter Horses. A skilled rider, she was inducted into the Cowgirl Hall of Fame in 1998. Helen served as president of the Kleberg Foundation until 2020 and continued on the board until her death.

SAMA sends condolences to Helen’s family and friends.

Keeping Up with Jones Ave.

Finds and Curiosities In Walking or Biking Distance of the Museum



1. **MASSHOLE LOBSTER TRUCK** — 0.2 miles  
El Camino, 1009 Avenue B | 210.209.0495  
instagram.com/massholelobstertruck/

Since Chef Adam Bylicki launched the, uh, colorfully-named Masshole food truck in 2020, it has gained a devoted following for its Massachusetts-style lobster rolls. The hard-to-miss yellow truck serves up different versions of the sandwich, all on split-top challah. Choices include the Maine Style (mayo, lemon, celery, and tarragon) and the St. Anthony (mayo, lime, cilantro, sweet onion, and jalapeños). Even at \$22 a pop—it is lobster, after all—it’s not unusual for the rolls to sell out in a couple of hours. Lucky for us, Masshole has a spot at the El Camino food truck park a stone’s throw from SAMA.

2. **BEST QUALITY DAUGHTER** — 0.6 miles  
Pearl, 602 Avenue A | 210.819.4236  
www.bestqualitydaughter.com

Best Quality Daughter has a long list of accolades, and they just keep coming. Earlier this year, the Asian American eatery was the only dining spot in Texas to make USA Today’s list of the ten best new restaurants. Perhaps even better, the restaurant recently got a shout out on social media from best-selling author Amy Tan. (One of her novels, *The Joy Luck Club*, includes a story called “Best Quality” from which the restaurant’s name is derived.) Best Quality Daughter has won praise for its fresh takes on favorites such as cashew chicken and salt and pepper shrimp. Don’t-miss dishes include curry shrimp fried rice and miso ginger noodles. The restaurant’s charming décor and creative drink menu don’t hurt either.

3. **PLANT SHOPPE** — 1.3 miles  
3020 N. St. Mary’s St., Suite 103  
www.plantshoppe.co

Step into the Plant Shoppe and you’ll be instantly transported into a lush indoor jungle—one that’s prowled by a mini-panther named Charlie. Owned by former mobile app designer Sonam Aditya, the shop specializes in houseplants. In addition, it carries pottery, prints, and self-care items such as eucalyptus shower bundles, sage, palo santo, and organic teas. For those still cultivating that green thumb, the staff is ready with advice and encouragement. “We firmly believe that plants are for everyone, and we’re here to help you find the plant pal that works best for your lifestyle and lighting needs,” Sonam said.

4. **PINK HILL** — 0.9 miles  
2012 Broadway  
instagram.com/thepinkhill/

It’s easy to miss Pink Hill if you don’t know what you’re looking for. An offshoot of the nearby Broadway News—the popular food truck and retail shop hub—the bar is tucked away from the street in an old paint garage with only a few picnic tables to give it away. Inside, customers can cool off under misters with beer, cider, seltzer, wine, or a cocktail. Currently, Pink Hill has food trucks Pound It and Cosmiccones permanently in its space. Once or twice a month, they also feature live music and shopping experiences with vendors such as Richter Goods, Lunchroom Anxiety, and Sundown Vintage.

# Ready, Set, Mark Your Calendar



**Nathan Felix’s New Chamber Opera**  
La Malinche: Traitor | Savior | October 14



**Family Day**  
Hispanic Heritage Celebration | October 16



**Guadalupe Dance Company**  
Performance | November 18

## STAY IN TOUCH

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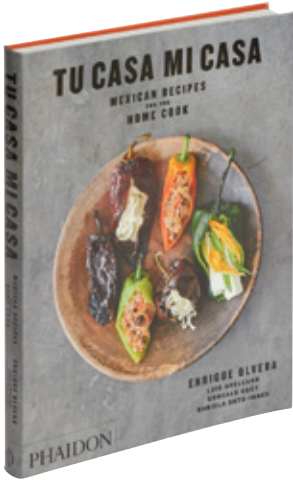
[samuseum.org](http://samuseum.org)

# Ready, Set, Shop!

Online or In-store | [samuseum.org/shop](http://samuseum.org/shop)

### 1. Tu Casa Mi Casa Cookbook

Epicurious calls this book by world-renown Mexican chef Enrique Olvera “an ode to the kitchens of his homeland.” Learn Mexican home cooking with this collection of 100 recipes. Illustrated with photographs of finished food and ingredients.



### 2. Tulia’s Artisan Gallery Rooster Earrings

Handmade by Indigenous Mokaaná, Afro-Colombians, and mother heads of households in Northern Colombia from painted gourd and laser-cut fabrics, these rooster earrings are something to crow about. Stainless steel posts, 4.5 in.

### 3. Tulia’s Artisan Gallery Monarch Gourd Brooch

In Indigenous Mexican belief, monarch butterflies represent the souls of the departed that return each year to visit the living for Día de los Muertos in November. Celebrate with this lovely brooch made with hand-painted gourd, laser-cut fabrics, and Swarovski crystals. 1.5 x 2 in.



# SAMA’s Super Fall Warehouse Sale

Friday, November 11–Sunday, November 13  
10:00 a.m.–5:00 p.m.

Furniture, art supplies, Museum Shop items—everything  
but the art!