

Deep in the Art of Texas

6 | Julian Onderdonk



Digging In

13 | ArtWorks



WINTER | 2017

# ARTNOW

SAN ANTONIO MUSEUM of ART





# Anatomy of...

## [An Egyptian Warrior Goddess]

**Where to Find It:** First Floor, Egyptian Gallery 1  
**Mellon Curatorial Fellow:** Sarah M. Schellinger

### Who is this?

Sekhmet, whose name means “she who is powerful,” is a warrior goddess who led the pharaohs into battle. Sekhmet is the consort of the creator god, Ptah, and the mother of the god Nefertum, patron of the cosmetic and healing arts of flowers. This triad, or family group, was worshipped in Memphis—over 700 statues of Sekhmet were made in the New Kingdom during the reign of Amenhotep III (ca. 1390–1352 BC).

### What’s missing here?

Damage to this statue has taken Sekhmet’s symbolic crown: a sun-disc with a uraeus serpent, which associates her with the Eye of Ra. To see what it would have looked like, check out the bronze statuette in the case by the gallery’s entrance.

### What myth is she most known for?

Thousands of years ago when the sun god Ra ruled, he asked his daughter Sekhmet to destroy those who defied him. But once she started killing, her bloodlust only grew. Ra stepped in to calm her just before she destroyed all mankind—whew!

### What do these hieroglyphics say?

**Left:** Good god, Lord of the Two Lands, Neb-Ma’at-Ra (Amenhotep III), Beloved of Sekhmet, Lady of Aaget (a place or estate in Egypt), given life forever.

**Right:** Son of Ra, his beloved, Amenhotep, Ruler of Thebes (Waset), Beloved of Sekhmet, Lady of Aaget, given life forever.

### Why does she look like that?

Sekhmet is represented with the head of a lioness, the fiercest hunter in the Egyptian world. Ancient Egyptians believed the animal world possessed mysterious qualities and associated certain animals with particular gods and goddesses.

*Sekhmet*  
Egypt, possibly from Luxor, New Kingdom,  
Dynasty Eighteen, reign of Amenhotep III  
(ca. 1390–1352 BC)  
Granodiorite, h. 71 in. (180.3 cm);  
w. 21 in. (53.3 cm); d. 40 in. (101.6 cm)  
Bequest of Gilbert M. Denman, 2005.1.28  
Photography by Peggy Tenison

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From the Director

Dear Members,

Great changes! The dust is starting to settle. In February, we will complete our renovations of the auditorium, the European galleries, and the first-floor restrooms. Our central utility plant is on schedule to be completed in June.

Thank you to all who contributed to these important projects, which improve the comfort of our Museum and ensure the safety of the art.

In 2017 we’re looking forward to sharing some wonderful exhibitions from close to home—Texas landscape painter Julian Onderdonk—and from around the world—contemporary Aboriginal art from Australia and Buddhist art from across Asia.

I’ve devoted my life to working in art museums, not just because I love art, but because I believe in the role museums play in fostering community, revealing our common histories, and inspiring the creative spirit in all of us. A visit to our Museum can bring perspective and even some peace of mind during times of change.

If you believe in New Year’s resolutions, make one to put some more art in your life: come see us once a month this year!

Our members make us great, and with your support, we’ll continue to serve the city, the region, and the nation.

Katie

Katherine C. Luber, PhD  
The Kelso Director



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SAN ANTONIO MUSEUM of ART  
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ON THE COVER: From the upcoming *Of Country and Culture: The Lam Collection of Contemporary Australian Aboriginal Art*  
Alma Nungarrayi Granites  
Australian (Worlpiri, Central/Western Desert), born 1955  
*Yanjiripirri Jukurrpa (Star Dreaming)*, 2007  
Acrylic on canvas, h. 35 13/16 in. (91 cm); w. 29 15/16 in. (76 cm)  
Gift of the Lam Family, 2016.14.57  
© 2016 Artists Rights Society (ARS), New York / VISCOPY, Australia  
Photography by Peggy Tenison



## OF COUNTRY AND CULTURE

The Lam Collection of Contemporary Australian Aboriginal Art

FEBRUARY 24—MAY 14, 2017 | COWDEN GALLERY



**AFTER MORE THAN TWO CENTURIES** of displacement, dispossession, and marginalization, indigenous Australians are reviving their cultures, not least through the work of contemporary artists.

Early iconography, methods, and themes suffuse a collection of over one hundred objects created by Aboriginal artists since the mid-1990s, recently given to the Museum by May and Victor Lam and family. *Of Country and Culture* celebrates that gift—and the flourishing of Aboriginal art in recent decades.

When *Spirit Country*, an exhibition of the Gantner Myer collection of Aboriginal art, traveled to the Museum in 2000, longtime Trustee May Lam was so moved that she and her daughter Dorothy traveled to Australia. “They visited Aboriginal communities across the continent and amassed this outstanding collection,” said Director Katie Luber. “We are so honored that it will now be a permanent benefit to our community.”

Above:  
Patrick Mung Mung  
Australian (Gija, Kimberley), born 1948  
*Purnululu*, 2007  
Natural ochres and pigments on canvas, h. 35 7/16 in.; w. 47 1/4 in.  
Gift of the Lam Family, 2016.14.50  
© 2016 Artists Rights Society (ARS), New York / VISCOPY, Australia  
Photography by Peggy Tenison

Opposite, top:  
Betty Carrington  
Australian (Gija, Kimberley), n.d.  
*Purnululu*, 2007  
Natural ochres and pigments on canvas, h. 17 11/16 in.; w. 47 1/4 in.  
Gift of the Lam Family, 2016.14.51  
© 2016 Artists Rights Society (ARS), New York / VISCOPY, Australia  
Photography by Peggy Tenison

Opposite, far right and page 3 (detail):  
Tess Tipungwuti  
Australian (Tiwi, Tiwi Islands), n.d.  
*Bima*, 2006  
Ironwood with natural ochre pigments, h. 57 in.; w. 7 in.  
Gift of the Lam Family, 2016.14.37  
© artist, courtesy of Tiwi Designs  
Photography by Peggy Tenison



The oldest surviving examples of Aboriginal rock art are more than 50,000 years old, and body and sand paintings have played a central role in ceremonies for generations. These works by contemporary Aboriginal artists are informed by designs and subjects depicted by their ancestors—and innovative approaches to material and form.

In *Of Country and Culture* traditional sand paintings inspire Alma Nungarrayi Granites' acrylic abstractions: layers of dots, forms, and colors vibrate with the rhythm and intensity of ceremonial song and dance. Seymour Wulida's application of body paint designs onto eucalyptus bark allows the tree's vertical form to become a stand-in for the body. Tess Tipungwuti's *Bima* (right) conveys cultural losses through evocation of the *pukumani* (funerary) traditions of the Tiwi Islands, in which sculptures are placed by the graves of loved ones and left to the elements.

"Ancient as the roots of this work may be, the artists address many of the same concerns as their international contemporaries, such as identity, materiality, and abstraction," said Lana Meador, Curatorial Assistant and co-curator of the exhibition with Erin Murphy, Manager of Exhibitions and Assistant to the Chief Curator. "The collection is also notable in representing so many Aboriginal women artists and subjects related to women's ceremonies."

The exhibition presents a wide range of materials and regional styles. Organized thematically, the works explore the concepts of ancestral legacy, the land, ceremony, and mortality, and reveal the diversity of Aboriginal artistic traditions.

*This exhibition is generously supported by the Robert J. Kleberg Jr. and Helen C. Kleberg Foundation, the Alice Kleberg Reynolds Foundation, and May and Victor Lam.*



Exhibition curators Lana Meador and Erin Murphy with collector May Lam



## KNOW MORE

**Of Country and Culture:  
Special Exhibition Lecture  
by Aboriginal art expert Jennifer Isaacs**

Friday, February 24 | 6:00-7:30 p.m.



Deep In the Art of Texas



➤ **EVERY TEXAN KNOWS** there is something special about Texas landscapes. What many may not know is how important Julian Onderdonk (1882–1922) was to Texas art and to the depictions of Texas landscapes.

“Julian Onderdonk’s work still influences the way visitors revere—and artists paint—the Texas landscape,” said William Keyse Rudolph, PhD, the Marie and Hugh Halff Curator of American Art and Mellon Chief Curator. “It is exciting to share these works—many from private collections—with our visitors.”

The San Antonio native and American impressionist is best known for his signature bluebonnets and depictions of the Texas countryside. However, he spent his formative years training in New York under American artist William Merritt Chase (a fine example of Chase’s work is represented in the Museum’s collection, *Mrs. Chase and Child*, ca. 1889). It is only after returning to Texas in 1909 that Onderdonk portrayed the distinctive surroundings of his state at different times of day and became admired by collectors.

*Julian Onderdonk and the Texan Landscape* presents a select group of more than twenty-five of the artist’s paintings, from views of the Long Island landscape to sweeping impressions of the varied Texas terrain.

The exhibition was organized by the Museum of Fine Arts, Houston, and coincides with the publication of *Julian Onderdonk: A Catalogue Raisonné* by Harry A. Halff and Elizabeth Halff, who spent twenty years tracking down the works.

**Julian Onderdonk and the Texan Landscape**  
January 20–April 23, 2017  
American Gallery

Above:  
Robert Julian Onderdonk, American, 1882–1922, *Near San Antonio* (detail), ca. 1918, oil on canvas, h. 30 3/4 in. (78.1 cm); w. 41 in. (104.1 cm), gift of Mr. and Mrs. I.L. Elwood, 84.103.

Top right and cover (detail):  
Julian Onderdonk, *Sunlight and Shadow*, 1910, oil on canvas, h. 16 in. (40.6 cm); w. 24 in. (61 cm), the Museum of Fine Arts, Houston, gift of the Houston Art League, the George M. Dickson Bequest.

Middle right:  
Julian Onderdonk, *Afternoon, Southwest Texas*, 1912, oil on canvas, h. 25 in. (63.5 cm); w. 30 in. (76.2 cm), Bobbie and John Nau Collection.

Bottom right:  
Julian Onderdonk, *A Road in Late Afternoon*, 1921, oil on canvas, h. 20 in. (50.8 cm); w. 30 in. (76.2 cm), William J. Hill Collection.





## Say My Name



“I’VE NURTURED THE IDEA of this exhibition for a very long time,” said Emily Sano, PhD, the Coates-Cowden-Brown Senior Advisor for Asian Art. “My interest in Pure Land Buddhism began when I was a graduate student visiting important temples in Japan. I saw magnificent works of art—golden Buddhas and colorful paintings—many that had survived centuries.”

*Heaven and Hell: Salvation and Retribution in Pure Land Buddhism* explores depictions of the afterlife in Buddhist art through a major exhibition that brings together approximately seventy-five paintings, sculptures, and works of decorative art. Pure Land Buddhism holds that Amitabha, the Buddha of the Western Paradise, promises salvation in his heavenly paradise after death to anyone who simply calls his name.

The appeal of easy salvation made faith in Amitabha one of the most popular forms of Buddhism throughout Asia. The art reflects the deep passions stirred by contrasting depictions of hell with the promise of paradise. The exhibition emphasizes works from Japan, where Pure Land belief achieved its highest refinement, but also presents works from India, Southeast Asia, China, Tibet, and Korea. *Heaven and Hell* shows the endurance of Pure Land motifs across continents for more than a thousand years.

In addition to several works from the San Antonio Museum of Art, the show includes pieces from fifteen other collections, including the Minneapolis Institute of Art; the Museum of Fine Arts, Boston; the Metropolitan Museum of Art; the Cleveland Art Museum; the Dallas Museum of Art; and the Asian Art Museum of San Francisco.

### Heaven and Hell: Salvation and Retribution in Pure Land Buddhism

June 16–September 10, 2017  
Cowden Gallery

Above and page 3 (detail):  
*Amitabha in Sukhavati Paradise*  
Tibetan, ca. 1700  
Ink, pigments, and gold on cotton  
h. 67 3/4 in. (172 cm); w. 58 3/4 in. (149.1 cm)  
San Antonio Museum of Art  
Purchased with funds provided by the Bessie Timon Endowment,  
2010.8  
Photography by Peggy Tenison.

## Golden Boy



Professor Michelle Bushey, student Nicole Feldman, and Jessica Powers examine *Antinous*.

THE STORY BEGINS in the summer of 2011. Michelle Bushey, PhD, then a chemistry professor at Trinity University, asked if she could use her department’s newly acquired XRF (x-ray fluorescence) instrument to analyze a work of art in the Museum’s collection. This led to the unexpected discovery of gilding on the ancient portrait of Emperor Hadrian’s youthful lover, Antinous.

“This is the first project of its kind for the Museum,” said Jessica Powers, PhD, the Gilbert M. Denman Jr. Curator of Art of the Ancient Mediterranean World. “The exhibition *Antinous* focuses on the insights we discovered through close scientific examination of a single work in our collection.”

Although Roman marble statues in museums typically appear white, they were in most cases colorfully painted and sometimes gilded. Further examination of the Museum’s *Antinous* with Dr. Mark Abbe, professor of art history at the University of Georgia, revealed that purple stains on the marble surface were actually caused by the deterioration of ancient gilding. “This phenomenon has been recorded on only a very few Roman statues,” said Powers, “and its documentation on the Museum’s *Antinous* marks an important contribution to the understanding of gilding and polychromy on Roman sculptures.”



Following Antinous’ death by drowning in the Nile in AD 130, Hadrian mourned him elaborately, deifying the youth, naming a city in Egypt after him, and commissioning numerous posthumous portraits. The worship of Antinous spread throughout the eastern provinces of the Roman Empire, and his image appeared in sculpture and on coins and gems. The Museum’s marble head once belonged to a larger-than-life-sized statue. *Antinous, the Emperor’s Beloved* will tell the story of Antinous and present a behind-the-scenes look at what science can reveal about art history.

The exhibition features works from the Museum’s collection as well as loans from the J. Paul Getty Museum, the American Numismatic Society, and the University of Pennsylvania Museum of Archaeology.

### Antinous, the Emperor’s Beloved: Investigating a Roman Portrait

July 21–October 22, 2017  
3rd Floor, Special Exhibitions Gallery

Above:  
*Aureus of Hadrian*  
Roman (minted in Rome), AD 134–138  
Gold, diam. 7/8 in. (2.1 cm)  
San Antonio Museum of Art  
Gift of Gilbert M. Denman, Jr., 91.111.52  
Photography by Peggy Tenison



# On the Curator's Shelf

EMILY SANO, the Coates-Cowden-Brown Senior Advisor for Asian Art, shares a few of her prized possessions.



**THE TROPHY AT LEFT**—my “Oscar”—makes me smile. When I began work at San Francisco’s Asian Art Museum, which was being ambitiously moved from Golden Gate Park to downtown, we had only a year to produce a major traveling exhibition. I took two curators, flew to China, and organized a show of Xian warriors. It was such a great success that my staff surprised me with this “Xian Oscar.” My good friend Hung Liu made the print, based on a photograph. Sent to the countryside during China’s Cultural Revolution, she managed to bring paints and do her own work during her “reeducation.” I bought the blue and white ceramics—vessels for red ink used in seals—on my first trip to China in the ’80s, before it was well travelled by Westerners. The ceramic pencils came from the lively mind of artist Diane Levinson. She often brought her students to the Asian Art Museum, where we became friends. The medal in the box is called the Order of the Rising Sun, Golden Rays, and Neck Ribbon. It was given to me in 2008 by the Japanese government for promoting Japanese art and culture in America. It was such an honor. To the right of the medal, the Negoro ware Japanese lunch box was a gift from a lacquer specialist. It has compartments for rice, pickles and

vegetables and comes in a cloth carrying-bag decorated with the tiny stitching done in farmhouses. As a student in Japan, I visited an ancient, still-active kiln and bought my first Bizen ware: a beautiful sake bottle. The potter and his father made supper and let me sleep in a tiny tatami room filled with ceramics. The next morning he said, “You’ve slept with my pots, so now you must take one. Pay what you can, when you can.” Its box is lovely, too, made so that unwrapping the object becomes almost ceremonial, showing reverence for the work and the culture it represents. Fukami is a ceramicist famous for the delicacy of his shapes, his robin’s-egg-blue glaze, and his perfectionism. He made the porcelain sculpture. It’s said that working with porcelain is like trying to throw ice cream, so his subtlety amazes me. The skateboard fellow was made by my friend Wanxin Zhang. He, too, grew up during the Cultural Revolution, and once he could travel, went to see the Terracotta Army in Xian. He was so impressed by the discovery that he’s made a whole series of these warriors in very amusing forms. To the far right is a small ceramic 12th-century Buddha I found in an antique store in London. These plaques were bought in temples and carried by travelers. I’ve long studied Buddhism, so this piece is precious to me.



***Emily Sano** joined the staff of the Museum in January 2016 as the Coates-Cowden-Brown Senior Advisor for Asian Art. Previously, Dr. Sano served as Director of the Asian Art Museum of San Francisco; Deputy Director and Chief Curator of Non-Western Art at the Dallas Museum of Art; and Curator of Asian Art at the Kimbell Art Museum in Fort Worth.*



# SAN ANTONIO MUSEUM of ART

# CALENDAR

## JANUARY | FEBRUARY 2017



May Lam and the curators preparing for *Of Country and Culture*

## EVERY WEEK

### Gallery Talk: Museum Highlights

**Tuesdays | 4:30–5:30 p.m.**

**Sundays | 11:00 a.m.–12:00 p.m.**

Great Hall | Free

### Gallery Talks: Of Country and Culture

**Opening Day: Friday, February 24 | 1:00, 2:00, and 5:00 p.m.**

**Tuesdays | 5:30–6:30 p.m.**

**Sundays | 12:00–1:00 p.m.**

Great Hall | Free with Special Exhibition admission

### Sketching in the Galleries

**Tuesdays | 6:00–8:00 p.m.**

Meet in the Great Hall

Free for members | \$10 non-members

**January |** Led by artist Kenny Lantz

**February |** Led by artist Richard Armendariz

Participants will receive individual attention from local artists to make representational drawings of works in the Museum.

### Meditation in the Japanese Gallery

**Saturdays | 10:15–11:00 a.m.**

Free with Museum admission | Cushions and stools are provided.

## LECTURES

### 20th Annual Mays Symposium Celebrates the Decorative Arts, Craft, and Design: Collecting the Past—Crafting the Future

**Saturday, February 4 | 9:00 a.m.–4:00 p.m.**

\$25 students | \$50 members | \$75 non-members | Includes lunch

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

What does a chair or an exquisitely wrought silver candlestick or a simple pottery bowl reveal about its cultural context and how has its value changed over the years? What is that object's significance in an art-historical narrative and what relevance might it have for a collector or an artist today? Join our distinguished speakers as we look to the past and celebrate the future of decorative arts from ancient times into the 21st century.

### Of Country and Culture: Special Exhibition Lecture by Jennifer Isaacs

**Friday, February 24 | 6:00–7:30 p.m.**

Auditorium | Free with Museum admission

Jennifer Isaacs is a prominent Australian writer, art consultant, and independent curator. A pioneer in the advocacy movement for Aboriginal culture, she is the author of seminal books on Aboriginal art, religion, plant use, food, medicine, and oral history. In 2003 she was made a Member of the Order of Australia in recognition of her work promoting Aboriginal culture and assisting Aboriginal artists.

## GALLERY TALKS

### Art to Lunch

**First and Third Thursdays | 12:30–1:00 p.m.**

Meet in the Great Hall

Free for members | \$5 non-members



Take a bite out of your lunch hour with a two-object tour to feed your artistic appetite. In honor of Black History Month, February's tours explore works by African-American artists. Bring your own lunch or buy it at Rosella—show your Museum sticker for 10% off.

### Art Fit: Art + Exercise

**Second and Fourth Tuesdays**

Meet in the Great Hall | Free

**January 10 and 24 | 6:00–7:00 p.m.**

**February 14 and 28 | 6:00–7:00 p.m.**

Enjoy a short gallery talk on fitness and the visual arts, followed by exercise and a run down the river led by coaches from Run Wild Sports. Art Fit: Art + Exercise is endorsed by the Mayor's Fitness Council and Let's Move! Museums and Gardens.

### Art Off the Wall

**Friday, January 27 | 6:30–8:00 p.m.**

Meet in the Great Hall | \$5 members | \$15 non-members

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

Yadi Puente, art therapist, will talk about her work and how pieces in the Museum's collection influence it.

### On the Cusp of Change

**Third Fridays | 6:30–8:00 p.m.**

\$10 members | \$20 non-members | Register: [samuseum.org/calendar](http://samuseum.org/calendar)

Free for Friends of the Collection | Register: 210.978.8133

**January 20:** Contemporary Art Curator, Suzanne Weaver

**February 17:** Senior Advisor to Asian Art, Emily Sano, PhD

Join us for an intimate and exclusive conversation with the curators in their galleries about the Museum's permanent collection. Mingle with the curator over wine after the talk.

### Tours for Visitors Who Are Blind or Visually Impaired

**First Saturdays | 10:00–11:30 a.m.**

Free | Register: 210.978.8138 | Advance registration required



Docent-led tours include descriptive language, touch, sound, and smell. Guide dogs, sighted companions, and all visitors welcome. For more information visit [samuseum.org](http://samuseum.org).

### Welcome Tour: It's Art in Any Language

**Saturday, January 21 and Saturday, February 18 | 11:00 a.m.–12:30 p.m.**

Tours: 11:00 a.m.–12:00 p.m. | Light Refreshments: 12:00–12:30 p.m.

Free | Meet in the Great Hall

The Museum welcomes newcomers to the city and the United States. Take one of our art tours, then learn about the Museum's programs and enjoy conversation and light refreshments. Please note: Tours are in English but geared towards non-English speakers. Translators welcome.

## EDUCATOR WORKSHOPS

### Workshop: Using the Museum for Teaching ESL

**Saturday, January 21 | 10:00 a.m.–3:00 p.m. | 5 CPE/GT**

\$15 for members | \$25 for non-members | Lunch included

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

Learn strategies for using the Museum's collection as a tool for working with ESL and bilingual students. Workshops include hands-on activities and lesson plans.

### Workshop: Visual Literacy in Early Childhood Development

**Saturday, February 11 | 10:00 a.m.–3:00 p.m. | 5 CPE/GT**

\$15 for members | \$25 for non-members | Lunch included

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

Letters, numbers, emotions, animals, shapes and storytelling are abundant in our collections! Learn about Museum activities that build visual literacy skills and support cognitive development in Pre-K-2 students.

### Workshop: Of Country and Culture: Aboriginal Art

**Saturday, February 25 | 10:00 a.m.–3:00 p.m. | 5 CPE/GT**

\$15 for members | \$25 for non-members | Lunch included

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

Explore the complexity and diversity of contemporary Aboriginal art through gallery learning and hands-on activities including printmaking, pigment-making, and painting.



## FOR FAMILIES

(Free for children 12 and under)



### First Sundays for Families Great Hall | 11:00 a.m.–3:00 p.m.

#### February 5 | Travel the Trade Winds

The Museum invites children and their families to explore the collections, create art, and share Sundays together. *Please note: There is no First Sunday for Families in January.*

### Art Crawl: Gallery Tours for Babies 0-18 months and Caregivers Second Thursdays | 10:00-10:45 a.m.

#### January 12 | Faces, Faces, Faces February 9 | Wiggly, Squiggly, Red, and Blue

Put your babies in their slings or strollers. Art selections engage both you and your infant. Includes playtime.

**Playdates** (Ages 2-4)  
**Wednesdays | 10:00-10:45 a.m.**  
Free with Museum admission  
Space is limited | First come, first served

Cultivate, nurture, and inspire creativity through stories, gallery activities, hands-on art, movement, and music.

### Homeschool Student Workshops: Portraits, Still Lives, and Landscapes Third Thursdays | 9:30 a.m.–12:00 p.m.

Free with Museum admission  
Register: 210.978.8129 or [jessica.nelson@samuseum.org](mailto:jessica.nelson@samuseum.org)

#### January 19, February 16

Participate as a family in a guided tour and hands-on art activity. Extend learning through art at home with Museum materials.

## EXHIBITION OPENINGS AND CLOSINGS:

**Carlos Mérida: Selections from the Permanent Collection**  
July 8, 2016–January 29, 2017

**Julian Onderdonk and the Texan Landscape**  
January 20–April 23, 2017

**Of Country and Culture: The Lam Collection of Contemporary Australian Aboriginal Art**  
February 24–May 14, 2017

**Heaven and Hell: Salvation and Retribution in Pure Land Buddhism**  
June 16–September 10, 2017

**Antinous, the Emperor's Beloved: Investigating a Roman Portrait**  
July 21–October 22, 2017

**Timothy Greenfield-Sanders: The Latino List**  
October 6–December 31, 2017

## SPECIAL EVENTS

### Culture + Cuisine: Botika Tuesday, January 10 | 6:00–9:00 p.m.

\$50 members | \$65 non-members | Includes food, tax, and service charge  
Register: [samuseum.org/calendar](http://samuseum.org/calendar)

Start with a tour of the Asian galleries by Emily Sano, PhD, Senior Advisor to Asian Art, and finish at the culinary crossroads of Asia and South America—a three-course meal at Botika at the Pearl. Transportation to Botika is on your own.

### Art Party Second Fridays | 6:00–8:00 p.m. Gallery Talks | 5:30, 6:15, and 7:15 p.m. Free with admission | Cash bar

# PARTY

January 13 | Art On the Rocks (a Dreamweek Partnership Event)  
February 10 | The Art of Love

Art, music, and cocktails are the life of the party every second Friday.

### Museums of San Antonio Market at the DoSeum Sunday, January 15 | 11:00 a.m.–5 p.m.

Enjoy one-stop shopping at a discount on items from the San Antonio Museum of Art, McNay, DoSeum, and Buckhorn Saloon and Museum.

### Symposium Great Books Institute Seminar: Herodotus's Histories San Antonio Museum of Art and Tobin Branch Library Free | Register: [symposiumsa.com/registration-2/](http://symposiumsa.com/registration-2/)

Thursday, January 19 | 6:00–8:00 p.m. | Tobin Branch Library  
Tuesday, February 7 | 7:00–9:00 p.m. | Museum

Symposium Great Books Institute hosts a six-session seminar on Herodotus's Histories. Who were the ancient Greeks? What made them so special? History for Herodotus is ethnography and anthropology, wonder-working and storytelling, geography and genealogy, not merely the chronicling of facts and events.

### Day Trip: Houston Museums Saturday, January 21 | 7:00 a.m.–7:30 p.m. \$90 members | \$75 Friends of Ancient Art RSVP: 210.978.8133 or [membership@samuseum.org](mailto:membership@samuseum.org)

Don't  
Miss  
it!

Join Jessica Powers, PhD, Curator of Art of the Ancient Mediterranean World, on a trip to view *The Berthouville Silver Treasure and Roman Luxury* at the Museum of Fine Arts, Houston, and *Mummies of the World* at the Houston Museum of Natural Science. Transportation and admission included in the cost of the trip.

## MEMBERS ONLY

### Circle Members Reception: Julian Onderdonk and the Texan Landscape Thursday, January 19 | 5:30–7:00 p.m.

Great Hall | Free for Circle Members  
RSVP: 210.978.8186 or [membership@samuseum.org](mailto:membership@samuseum.org)

Circle Members and Friends of the Collection are invited to an exclusive exhibition tour with Katie Luber, the Kelso Director, followed by a reception.

### Circle Members Reception: Of Country and Culture Wednesday, February 22 | 6:00–8:00 p.m.

Great Hall | Free for Circle Members  
RSVP: 210.978.8186 or [membership@samuseum.org](mailto:membership@samuseum.org)

Circle Members will receive an exclusive sneak peek of our newest exhibition with collectors May and Victor Lam, a tour by the curators, drinks, and hors d'oeuvres.

### Members Opening Party: Of Country and Culture Thursday, February 23, 2017 | 6:00–8:00 p.m. Great Hall | \$20 for Members | Free for Circle Members RSVP: 210.978.8133 or [membership@samuseum.org](mailto:membership@samuseum.org)

Celebrate the opening of *Of Country and Culture* with an exclusive member preview including tours, music, drinks, and hors d'oeuvres.

## SPONSOR SUPPORT

Family Programs have been generously underwritten by a grant from the John L. Santikos Charitable Foundation, a fund of the San Antonio Area Foundation, the Faye L. and William L. Cowden Charitable Foundation, the James R. and Judy C. Adams Fund, Texas Instruments Foundation, Texas Women for the Arts, and H-E-B.

Lectures are made possible by generous support from the Louis A. and Frances B. Wagner lecture fund.

Art Party is a collaboration of the Museum and KRTU Jazz 91.7, generously funded by the John L. Santikos Charitable Foundation, a fund of the San Antonio Area Foundation.

Tours for Visitors Who Are Blind or Visually Impaired have been generously underwritten by Dr. and Mrs. Walt W. Magnus.



SAN ANTONIO MUSEUM of ART

CALENDAR OF EVENTS

JANUARY | FEBRUARY 2017

Visit [samuseum.org](http://samuseum.org) for calendar updates

EVERY TUESDAY

Sketching in the Galleries

Tuesdays | 6:00–8:00 p.m.

Free for members and teens | \$10 non-members

EVERY TUESDAY & SUNDAY

Gallery Talk: Museum Highlights

Tuesdays | 4:30–5:30 p.m.

Sundays | 11:00 a.m.–12:00 p.m.

Gallery Talk: Of Country and Culture

Tuesdays | 5:30–6:30 p.m.

Sundays | 12:00–1:00 p.m.

(Special exhibition talks begin Sunday, February 26)

EVERY SATURDAY

Meditation in the Japanese Gallery

Saturdays | 10:15–11:00 a.m.

JANUARY

- 1 | SUNDAY

Museum closed
- 4 | WEDNESDAY

Playdates: A Is for Armadillo

10:00–10:45 a.m.
- 5 | THURSDAY

Art to Lunch

12:30–1:00 p.m.

Free for members | \$5 non-members
- 7 | SATURDAY

Tours for the Visually Impaired

10:00–11:30 a.m.

Free | Register: 210.978.8138
- 10 | TUESDAY

Art Fit: Art + Exercise

6:00–7:00 p.m. | Free
- Culture + Cuisine: Botika

6:00–9:00 p.m.

\$50 members | \$65 non-members

Register: [samuseum.org/calendar](http://samuseum.org/calendar)
- 11 | WEDNESDAY

Playdates: Blue and White

10:00–10:45 a.m.
- 12 | THURSDAY

Art Crawl: Faces, Faces, Faces

10:00–10:45 a.m.
- 13 | FRIDAY

Art Party: Art On the Rocks

Party: 6:00–8:00 p.m.

Gallery Talks: 5:30, 6:15, and 7:15 p.m.

A Dreamweek Partnership Event
- 15 | SUNDAY

Museums of San Antonio Market at the DoSeum

11:00 a.m.–5:00 p.m.
- 18 | WEDNESDAY

Playdates: Hello, Hawaii!

10:00–10:45 a.m.
- 19 | THURSDAY

Homeschool Student Workshop: Portraits, Still Lives, and Landscapes

9:30 a.m.–12:00 p.m.

Register: [jessica.nelson@samuseum.org](mailto:jessica.nelson@samuseum.org)
- Art to Lunch

12:30–1:00 p.m.

Free for members | \$5 non-members
- Symposium Great Books Seminar

6:00–8:00 p.m. | Free | Tobin Branch Library

Register: [symposiumsa.com/registration-2](http://symposiumsa.com/registration-2)
- Circle Members Reception:

Julian Onderdonk and the Texan Landscape

5:30–7:00 p.m.

RSVP: 210.978.8186 or [membership@samuseum.org](mailto:membership@samuseum.org)

- 20 | FRIDAY

Exhibition Opening: Julian Onderdonk and the Texan Landscape
- On the Cusp of Change: Gallery Talk by Contemporary Art Curator, Suzanne Weaver

6:30–7:15 p.m. | Reception to follow

\$10 members | \$20 non-members

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

Free for Friends of the Collection: RSVP 210.978.8133
- 21 | SATURDAY

Day Trip: Houston Museums

7:00 a.m.–7:30 p.m.

\$90 members | \$75 Friends of Ancient Art

Register: 210.978.8133 or [membership@samuseum.org](mailto:membership@samuseum.org)
- Educator Workshop: Teaching ESL

10:00 a.m.–3:00 p.m.

\$15 members | \$25 non-members

Register: [samuseum.org/calendar](http://samuseum.org/calendar)
- Welcome Tours: It’s Art in Any Language

11:00 a.m.–12:30 p.m. | Free
- 24 | TUESDAY

Art Fit: Art + Exercise

6:00–7:00 p.m. | Free
- 25 | WEDNESDAY

Playdates: The Crocodile Smiles

10:00–10:45 a.m.
- 27 | FRIDAY

Art Off the Wall

6:30–8:00 p.m.

\$5 members | \$15 non-members

Register: [samuseum.org/calendar](http://samuseum.org/calendar)
- 29 | SUNDAY

Exhibition Closing: Carlos Mérida
- 1 | WEDNESDAY

Playdates: Statues Tall and Small

10:00–10:45 a.m.
- 2 | THURSDAY

Art to Lunch: Black History Month

12:30–1:00 p.m.

Free for members | \$5 non-members
- 4 | SATURDAY

20th Annual Mays Symposium

Collecting the Past—Crafting the Future

9:00 a.m.–4:00 p.m.

\$25 students | \$50 members | \$75 non-members

Register: [samuseum.org/calendar](http://samuseum.org/calendar)
- Tours for the Visually Impaired

10:00–11:30 a.m.

Free | Register: 210.978.8138
- 5 | SUNDAY

First Sundays for Families: Travel the Trade Winds

11:00 a.m.–3:00 p.m. | Free (12 yrs. and under)
- 7 | TUESDAY

Symposium Great Books Seminar

7:00–9:00 p.m. | Free | Museum

Register: [symposiumsa.com/registration-2](http://symposiumsa.com/registration-2)
- 8 | WEDNESDAY

Playdates: Rhapsody in Red

10:00–10:45 a.m.
- 9 | THURSDAY

Art Crawl: Wiggly, Squiggly, Red, and Blue

10:00–10:45 am.
- 10 | FRIDAY

Art Party: The Art of Love

Party: 6:00–8:00 p.m.

Gallery Talks: 5:30, 6:15, and 7:15 p.m.

- 11 | SATURDAY

Educator Workshop: Visual Literacy in Early Childhood Development

10:00 a.m.–3:00 p.m.

\$15 for members | \$25 for non-members | 5 CPE/GT

Lunch included | Register: [samuseum.org/calendar](http://samuseum.org/calendar)
- 14 | TUESDAY

Art Fit: Art + Exercise

6:00–7:00 p.m. | Free
- 15 | WEDNESDAY

Playdates: Dragon Dance

10:00–10:45 a.m.
- 16 | THURSDAY

Homeschool Student Workshop: Portraits, Still Lives, and Landscapes

9:30 a.m.–12:00 p.m.

Register: [jessica.nelson@samuseum.org](mailto:jessica.nelson@samuseum.org)
- Art to Lunch: Black History Month

12:30–1:00 p.m.

Free for members | \$5 non-members
- 17 | FRIDAY

On the Cusp of Change: Gallery Talk by Senior Advisor to Asian Art, Emily Sano, PhD

6:30–7:15 p.m. | Reception to follow

\$10 members | \$20 non-members

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

Free for Friends of the Collection: RSVP 210.978.8133
- 18 | SATURDAY

Welcome Tours: It’s Art in Any Language

11:00 a.m.–12:30 p.m. | Free
- 22 | WEDNESDAY

Playdates: Happy Houses

10:00–10:45 a.m.
- Circle Members Opening Reception: Of Country and Culture: The Lam Collection of Contemporary Australian Aboriginal Art

6:00–8:00 p.m.

Free for Circle Members

RSVP: 210.978.8186 or [membership@samuseum.org](mailto:membership@samuseum.org)
- 23 | THURSDAY

Members Opening Party: Of Country and Culture

6:00–8:00 p.m.

\$20 for Members | Free for Circle Members

RSVP: 210.978.8133 or [samuseum.org/memberreception](http://samuseum.org/memberreception)
- 24 | FRIDAY

Exhibition Opening: Of Country and Culture
- Opening Day Gallery Talks: Of Country and Culture

1:00–2:00 p.m. | 2:00–3:00 p.m. | 5:00–5:45 p.m.

Free with special exhibition admission
- Of Country and Culture: Special Exhibition Lecture by Jennifer Isaacs

6:00–7:30 p.m.
- 25 | SATURDAY

Educator Workshop: Of Country and Culture: Aboriginal Art

10:00 a.m.–3:00 p.m.

\$15 for members | \$25 for non-members

Lunch included | Register: [samuseum.org/calendar](http://samuseum.org/calendar)
- 28 | TUESDAY

Art Fit: Art + Exercise

6:00–7:00 p.m. | Free

ANY DAY. ANY TIME.

You can check out a sketch pad and pencils from the Shop.



Unless otherwise noted, programs are free to members and free to the general public with the price of Museum admission, or where applicable, special exhibition admission.



# NEW & NOTED

## Contemporary Japanese Ceramics Featured

*The Magic of Clay and Fire*, a small but stunning selection of contemporary Japanese ceramics, is on view in the Asian Special Exhibitions Gallery through fall 2017. The works come from a long tradition of Japanese achievement in clay that celebrates both utilitarian and decorative potential. Eleven pieces are on loan from Carol and Jeffrey Horvitz of Beverly, Massachusetts, with additional loans from Texas collectors: Susan and C.J. Peters of Galveston, and Allen Bennett of Kerrville.

Emily Sano, the Coates-Cowden-Brown Senior Advisor for Asian Art, will host a reception for Circle Members and Friends of the Collection to explore this exhibition on January 5, 2017, 5:30–7:00 p.m. Space is limited. Please RSVP to 210.978-8133 or [membership@samuseum.org](mailto:membership@samuseum.org).



## Rudolph Chosen as Curatorial Fellow

American Art and Chief Curator William Rudolph has been chosen as a fellow at the prestigious Center for Curatorial Leadership along with eleven other curators from around the country. The curators will undertake an intensive program over several months, exploring leadership models that expand the possibilities and relevance of museums in the twenty-first century.

## Renovation and Construction Continues

About all those bulldozers and hard hats you may have seen around campus... At press time, renovations of the European galleries, the auditorium, and the American Gallery restrooms were on schedule to be completed in February. And our new central utility plant building is halfway to its June 2017 finish line. Thank you for your patience as we build a better Museum!



## Sarah Schellinger Joins Museum

Postdoctoral curatorial fellow Sarah Schellinger has been chosen for a two-year position in the Art of the Ancient Mediterranean department. The position is supported by a grant from the Andrew W. Mellon Foundation.

Schellinger, whose PhD from the University of Toronto will be conferred in Spring 2017, has focused her work on architectural development and adaptation in the ancient Mediterranean, with an emphasis on Egypt and Nubia. Drawing on the Museum's collection of Egyptian and Near Eastern art, she is working on a 2018 exhibition on animal mummies.



## Lady Arundell Gets Makeover in Houston

*Lady Arundell* by Sir Joshua Reynolds, one of the jewels in the Museum's European collection, is in Houston for a year's restoration. Over the past 248 years, the lady has lost her bloom, having suffered from previous restorations, over-cleaning, and a loss of pigment in her face. David Bomford, Chief Curator of European Art and Chair of the Department of Conservation at the Museum of Fine Arts, Houston, and his wife Zahira Bamford, MFAH's Senior Painting Conservator, will restore *Lady Arundell* to her original beauty and return the luster to her garments and drapery. The Bomfords specialize in the work of Reynolds, the famed eighteenth-century British portraitist who captured a majority of England's aristocracy in lavish, ceremonial attire.



Above left:  
Katsumata Chieko (Japanese, b.1950), *Biomorphic sculpture in the form of a pumpkin*, 2014, stoneware with colored slip-glaze; h. 16 in.; w. 16 in.; d. 16 1/2 in., on loan from the Carol and Jeffrey Horvitz Collection, L.2015.31.

Above:  
Sir Joshua Reynolds, English (1723–1792), *Mary, Lady Arundell of Wardour*, ca. 1767–1768, oil on canvas, h. 95 in.; w. 58 in., purchased with funds provided by the Sarah Campbell Blaffer Foundation, 81.74.

## Museum Selected for IMLS Grant



The Education Department has won a highly competitive grant from the Institute of Museum and Library Services (IMLS) to evaluate the effect of its School Partnership Program, which engages teachers, students, and their families in K-12 schools from socio-economically disadvantaged areas. "Previous research has shown that just one visit to a Museum can create higher levels of social tolerance and greater historical empathy," said Katie Erickson, AT&T Director of Education. "We're eager to quantify how our tailored program and multi-year approach is benefitting these children."

## Exhibition Scheduled for City's Tricentennial



San Antonio's Tricentennial is just a year away and the Museum will celebrate with this special exhibition. *Circa 1718: Mexican Art during San Antonio's First Century* is comprised of 110 eighteenth-century paintings, sculptures, works on paper, and decorative objects that tell the story of the city's origins in northern New Spain. "This exhibition will heartily commemorate San Antonio's 300th birthday and acknowledge and celebrate the city's deep Hispanic roots and strong cultural ties to Mexico," said Marion Oettinger Jr., Curator of Latin American Art and the exhibition. Trinity University Press is publishing an accompanying exhibition catalogue.



Above:  
José Manuel Guerrero (New Spain, active late 18th–early 19th century) *José Guerrero with Guitar (José Guerrero con Guitarra)*, ca. 1808, watercolor on ivory, tortoiseshell and bone frame; 7 x 6 in (17 1/2 cm. x 14 1/2 cm), framed, Museo Nacional de Historia, Secretaría de Cultura, INAH, MX., Mexico City.





## 6 Questions for...

PAM HANNAH, Chief Operations Officer

### What did you want to be when you grew up?

I didn't dream of any specific career—I just wanted to see the world.

### How did you become involved with museums, specifically leading museum construction and renovation?

I started out as a traffic engineer and transportation planner in Los Angeles. By accident, I stumbled upon a volunteer opportunity at the Southwest Museum of the American Indian, where the staff was desperate for help. I spent every spare moment there, researching and writing grants, writing press releases, building and installing exhibits, and running lectures. When the museum had a chance to open a satellite gallery at Los Angeles County Museum of Art, the director offered me a position to help raise funds; hire designers, architects, and contractors; design and develop a store; run the satellite for two years; then oversee the repair of the original museum—a historic 1912 Mission Revival building, damaged in the 1994 Northridge Earthquake. It sounded like a crazy jump, but turned out to be one of the most rewarding experiences of my life.

### What is the biggest challenge you've faced during the renovations?

Our current renovation and construction projects—totaling over \$9M—have quite a few moving parts! Although construction of the central utility plant is rather straightforward, renovating the first-floor restrooms, auditorium, and HVAC system next to, or inside, galleries is a real challenge. In the coming six months, we'll take a few galleries off view in order to secure art and artifacts. Please forgive temporary disruptions!

### What is the best way to experience a museum?

Let the art speak to you and guide you—just wander! But given my job, I tend to make two rounds. First, I meander where the art leads me. Then I cover every square inch to photograph each detail that supports that experience: wayfinding signs, wall finishes, benches, air supply grills, lighting, exhibit wall systems, labels, flooring, ceilings, elevators, stores, cafés, visitor services desks, coat checks, restrooms, staff uniforms, badges, trash cans, etc. I'm interested in everything that makes a museum well rounded, and I learn from our sister institutions.

### Where do you find inspiration?

In the elegance of thoughtful design. The art nouveau and arts and crafts movements, which draw inspiration from nature, are my favorites. I'm very drawn to the Islamic collection here, for similar reasons.

### What museum inspires you the most?

I've a soft spot for the Musée d'Orsay in Paris, which features what I cherish most: brilliant reuse of a historic building; a collection that leaves me speechless; plenty of benches for people-watching; a store that reflects the collection; and a dramatic café space with wonderful food and wine. The only thing missing is an outdoor art space and landscaped garden; but then, the Seine and the Tuileries gardens are right outside the front door. Another great museum on the river!

**Pamela Hannah** earned her BS in Civil Engineering from Purdue University. After working as a traffic engineer for the city of Los Angeles, she served in outreach, programs, and operations at L.A.'s Autry National Center/Southwest Museum of the American Indian. She headed operations at San Antonio's Briscoe Western Art Museum and the DoSeum before joining the Museum as Chief Operations Officer.



1. Renovations begin, summer 2016
2. Musée d'Orsay, Paris
3. Inlaid brass bowl
4. Plate with floral pattern

*Bowl*  
Iran, 14th century  
Brass with gold and silver inlay, h. 5 in. (12.5 cm); diam. 11 1/4 in. (28.2 cm)  
Gift of Lenora and Walter F. Brown, 2006.6.12  
Photography by Peggy Tenison

*Plate*  
Turkey, 16th century  
Fritware with underglaze painting, h. 2 1/4 in. (5.8 cm); diam. 11 3/4 in. (30.0 cm)  
Gift of Frances and Frederick Wilkins, 96.1.138  
Photography by Peggy Tenison



# Keeping Up with Jones Avenue

FINDS AND CURIOSITIES IN WALKING OR BIKING DISTANCE OF THE MUSEUM



**1] BOTIKA** — 0.8 miles  
**303 Pearl Parkway, Suite 1111 | 210.670.7684**  
botikapearl.com

At Botika chef Geronimo Lopez reveals the layering of three culinary traditions in Peru: traditional pre-Hispanic Andean Criollo cuisine and the Nikkei and Chipa influences from 19th-century Japanese and Cantonese immigrants. The Caracas-born chef grew up immersed in this mix of cultures and ingredients as Asian migration spread throughout Latin America. “For me, Chinese food tasted like home,” he said. After stints at the Four Seasons in Hawaii, Mexico, and Caracas, Lopez came to San Antonio four years ago to run NAO, the restaurant at the Culinary Institute of America. Now his expertise shines through at Botika in tiraditos (spicy sauced sashimi), ceviches, empanadas, superb sushi, and Chinese noodle and fried rice dishes enlivened by Latin American ingredients. As to Geronimo’s name: “My father was an anthropologist who admired the great Apache war chief. Isn’t it curious that I get to do what I love just a few blocks from where he was confined at Fort Sam Houston in 1886?”  
*Museum members receive 10% off Monday-Thursday. Also see “Culture + Cuisine” in the calendar on January 10 for a night of Asian art and Botika cuisine.*

**2] VIA VIVA** — 0 miles  
**210.362.2020**  
VIAinfo.net/VIVA

Hop on the VIVA Culture bus for a day of local art seeing. This colorful and comfortable bus, which you’ve no doubt seen running up and down Broadway, links the city’s museums as well as the San Antonio Botanical Garden, the zoo, and the missions. (There are actually three routes that interconnect so check the website for details). A day pass is just \$2.75—well worth the relaxing ride and not having to think about driving and parking.



**3] THE BIN TAPAS BAR** — 0.9 miles  
**511 E. Grayson St. | 210.994.0511**  
facebook.com/thebintapasbar

Jason Dady has rebooted Bin 555 at Artisan Alley in a cozy bungalow on Grayson Street (where Bakery Lorraine got its start and across from his Shuck Shack). Serial nibblers and socializers can while away the evening over savory small plates of Barcelona-style tapas such as Serrano-wrapped blue cheese dates, octopus with olive oil and smoked paprika, or a sampler of Spanish cheeses and chorizo. Friendly patrons suggest favorite dishes and drinks as they wait to order at the bar and often continue to chat across tables once seated inside or in the fire-pit-warmed back garden. Choose from a good selection of Spanish wines; classic caipirinhas, mojitos, and negronis; or craft gin and tonic cocktails—the “José Andres,” which includes grapefruit, rosemary, and juniper berries, comes highly recommended.



**4] THE SHOP AT THE SAN ANTONIO MUSEUM OF ART** — 0 miles  
**200 W. Jones Ave. | 210.978.8140**  
samuseum.org/shop

Start the new year with an eye to the future. Sugar NY’s necklace renditions of the nazar, a traditional talisman to ward off the evil eye, are made of vermeil handset with cubic zirconium—at once modern, sparkly, and affordable. After all, who couldn’t use a little protection?

**5] ARTISAN ON ALAMO DISTILLERY** — 0.5 miles  
**315 8th St. | 210.896.5070**  
spikevodka.com

At least seventeen different species of prickly pear cactus proliferate in Texas—and have been used for food, healing, water purification, pouches, and cooking vessels for centuries. Now one man is making vodka from our official state plant. “Vodka has always been distilled from abundant or surplus regional crops like potatoes or grain that might otherwise rot in the field,” says Nick Spink of Artisan on Alamo. “We happen to have a lot of prickly pear.” Spink harvests prickly pear pads on local ranches; makes a mash (skins, thorns, and all); ferments, skims, and distills it; then bottles and labels by hand what turns out to be a subtle, aromatic vodka called Spike. (The name commemorates his inevitable run-ins with the cactus). It’s sold in liquor stores, but it’s more fun to enjoy it in seasonal craft cocktails at Spink’s quirky distillery bar, which has a DIY late-’80s feel with paintings by Spink and a rotation of other artists. Not into cactus? He also makes Texas Pride, a fine vodka from local corn.



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Ms. Lorene Adkins  
Ms. Jeanne Allen  
Ms. Paullette Allen  
Mr. Hector Allende, MD  
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Ms. Eva Cox  
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Ms. Martha Daura  
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Ms. Monica Alexander and Mr. Gregory M. Elliott  
Mr. and Mrs. James Ellis  
Rev. James Empereur  
The Esquire Tavern  
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Mr. and Mrs. Brian Falco  
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SAVE THE DATE

Thursday, March 30

Museum Gala  
Deep in the Art of Texas



# Give & Join

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as of September 30, 2016

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as of September 30, 2016

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Luther King Capital Management  
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June 1-September 30, 2016

In Memory of Friedrich Hanau-Schaumburg

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**IT IS WITH SADNESS** that we announce the passing of longtime trustee Friedrich Hanau-Schaumburg. Described by friends and fellow Board Members as congenial and wise, he was a man of good humor with a beaming smile. One of his colleagues said of him, “Look up the word *gentleman* and you’ll find Friedrich.”

Mr. Hanau-Schaumburg immigrated to the United States from Austria in the 1950s. He graduated with a BS in Engineering from Texas A&M University and was a founding national executive for BMW of North America. Maria, his wife of 62 years, wrote, “Friedrich felt honored to serve on the Board. He very much enjoyed the atmosphere of the Museum and planning for its years to come.” The Museum is most grateful for Mr. Hanau-Schaumburg’s service and generosity.





- 1. Prost! West Courtyard as Biergarten
- 2. Dr. Hector and Gladys Samaniego with Destination Co-Chair Martha Lopez
- 3. Kelso Director Katie Luber with Curator of Latin American Art Marion Oettinger Jr.
- 4. Board of Trustees Chairman Marie Halff with Karen Lee and David Zachry
- 5. Rosario Laird, Tom Edson, Ruth Eileen Sullivan
- 6. Francie Mannix, Banks Smith, Alison Hays, and Catherine Comeaux
- 7. **Front:** Ret. Gen. Frank Ledford, Marilyn Ledford, Mary Henrich  
**Back:** David Gregg, Susan Gregg, Susan Reeves, Brian Reeves
- 8. Jeanette Shoaf, Destination Chair Georg'a Walsh, Samantha Kennedy





1. Peace, Joy, Art
2. Board of Trustees Chairman Marie Halff, Kelso Director Katie Luber, Councilman Robert Treviño, and European Art Curator Merribell Parsons at the beam signing celebration for the new central utility plant
3. Elinor and Charles Du Val add their names
4. Facilities staff at beam signing
5. Gallery tour in partnership with the San Antonio Botanical Garden
6. Spratling trunk show
7. Family Day with The Art Institute of San Antonio
8. Chalk It Up
9. On the Cusp of Change with Marion Oettinger Jr., Curator of Latin American Art
- 10, 11. Young artists



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## JANUARY

### 13 | FRIDAY

Art Party: Art On the Rocks

6:00–8:00 p.m.

A Dreamweek Partnership Event

### 20 | FRIDAY

Exhibition Opening:

Julian Onderdonk and the Texan Landscape

On the Cusp of Change: Gallery Talk

by Contemporary Art Curator Suzanne Weaver

6:30 p.m.

### 27 | FRIDAY

Art Off the Wall

6:30–8:00 p.m.

## FEBRUARY

### 10 | FRIDAY

Art Party: The Art of Love

6:00–8:00 p.m.

### 17 | FRIDAY

On the Cusp of Change: Gallery Talk

by Senior Advisor to Asian Art

Emily Sano, PhD

6:30 p.m.

### 24 | FRIDAY

Exhibition Opening:

Of Country and Culture: The Lam Collection

of Contemporary Australian Aboriginal Art

Of Country and Culture Opening Day Gallery Talks

1:00, 2:00, and 5:00 p.m.

Of Country and Culture: Special Exhibition Lecture

by Jennifer Isaacs

6:00–7:30 p.m.

## STAY IN TOUCH

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SAMUSEUM.ORG

## 20<sup>th</sup> Annual Mays Decorative Arts Symposium **Collecting the Past—Crafting the Future** Saturday, February 4 | 9:00 a.m.–4:00 p.m.

Join our distinguished speakers as we look to the past and celebrate the future of decorative arts from ancient times into the 21st century (see the calendar for registration details).

### History of Design: Decorative Arts and Material Culture

Pat Kirkham, PhD, Professor Emerita Europe and USA  
Bard Graduate Center for Studies in the Decorative Arts,  
Design and Culture, New York, NY

### Masterpieces of World Ceramics

Reino Liefkes, PhD, Senior Curator of Ceramics & Glass  
The Victoria and Albert Museum, London, UK

### Feeding Desire: Design and the Tools of the Table

Sarah D. Coffin, PhD, Curator, Head of Product Design  
and Decorative Arts Department  
Cooper Hewitt, Smithsonian Design Museum, New York, NY

### The Artist's Eye: Symbolism and the Art of Adornment

Barbara Natoli Witt, Contemporary Fiber Artist, Oakland, CA

*This symposium is underwritten by the Mays Family Foundation.*

Charles Ethan Porter, American, 1847–1923, *Still Life*, ca. 1880, oil on canvas,  
h. 13 in. (33.0 cm); w. 20 in. (50.8 cm), gift of Harmon and Harriet Kelley in  
honor of Milbrew and Shirley Davis, 96.48. Photography by Peggy Tenison