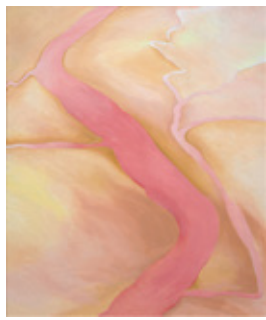


Georgia On My Mind

6 | Up Next



Acquisitions

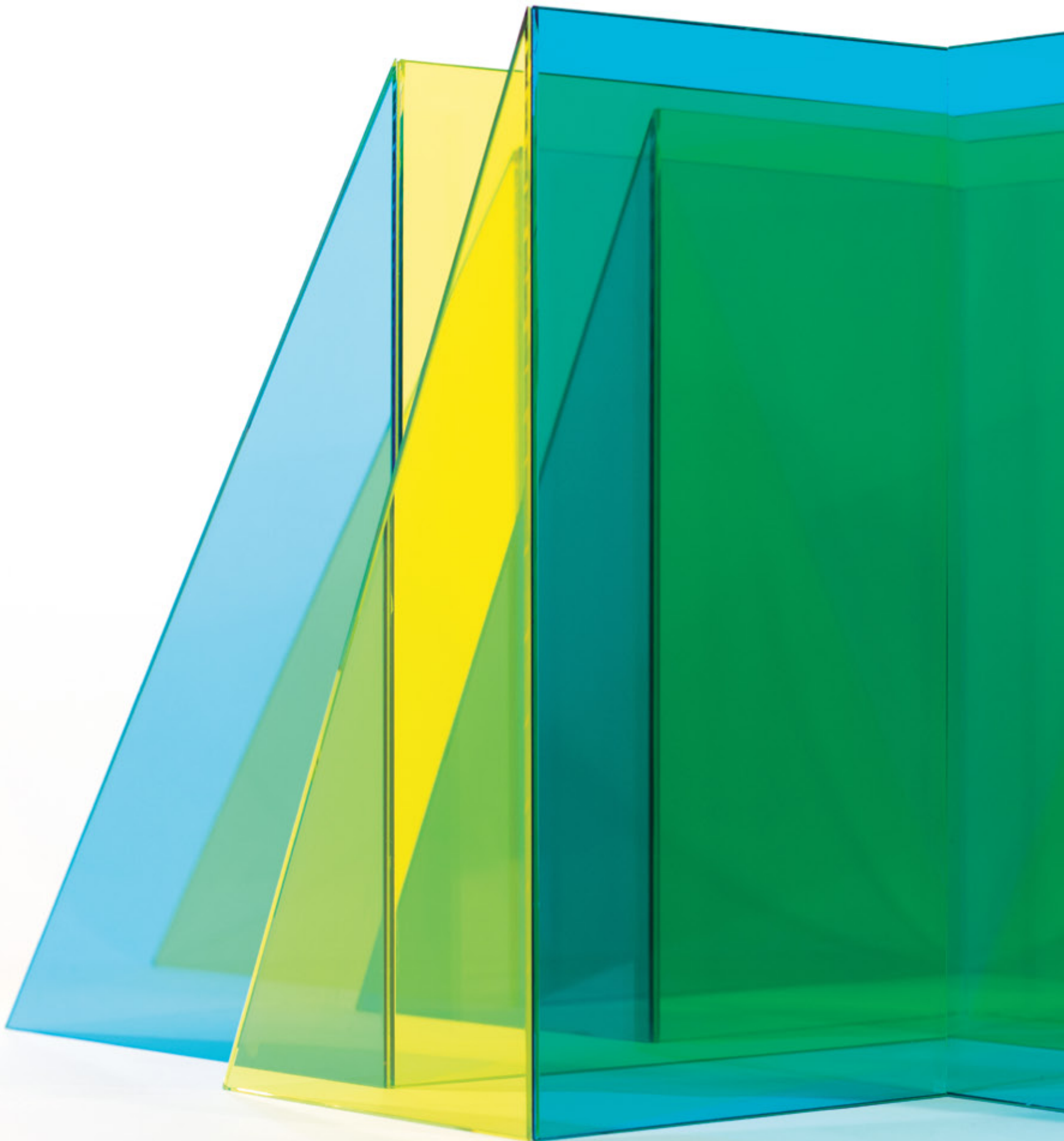
10 | New & Noted



FALL | 2025

ARTNOW

San Antonio Museum of Art



Anatomy of...

[Relief with the Head of a Winged Figure]

Where to Find It: First Floor, Schwartz Gallery

Curator: Jessica Powers, Chief Curator and the Gilbert M. Denman, Jr., Curator of Art of the Ancient Mediterranean World

Who is this (and...are those feathers)?

This striking male figure probably represents an *apkallu*, a wise man or sage. Only his head and part of one wing are preserved here, but when the sculpture was complete, it showed him as an imposing figure, standing more than seven feet tall. He wore a long garment and sandals and carried a pail and a pinecone-like object.

Where did it come from?

This sculpture once decorated a reception room inside King Ashurnasirpal II's palace at Nimrud in present-day Iraq. It was one of a series of protective human- and eagle-headed figures and stylized trees that alternated along the room's south wall. The rest of the panel it was cut from was left in place.

What's on his head?

The *apkallu* wears a horned crown, a type of headgear that was a sign of divinity worn by gods in Assyrian art.



How was it made?

The sculptor(s) left this figure attached to the stone panel, carving him in relief, rather than in the round. Despite the shallowness of the carving, his dramatic eye and richly curled hair and beard make the figure stand out. Originally the figure would have been colorfully painted, and a few traces of pigment remain around his eye.

How did it come to the United States?

Beginning in the mid-1800s, many relief sculptures from the palace at Nimrud were sent to museums and universities around the world. Chicago collector George F. Harding purchased this fragment in 1926, and the Art Institute of Chicago acquired Harding's collection in the 1980s. The sculpture is now on loan to SAMA.

Relief with the Head of a Winged Figure, Neo-Assyrian period, reign of Ashurnasirpal II, 883–859 BC, gypsum alabaster with traces of pigment, 26 1/2 x 23 x 2 in., Lent by the Art Institute of Chicago, George F. Harding Collection

2024-2025
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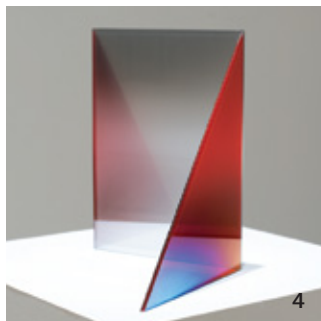


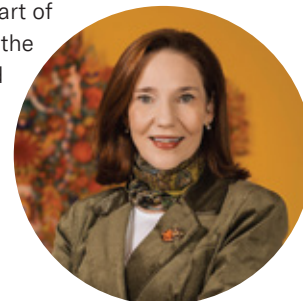
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From the Kelso Director's Office

Dear Members,

Thank you, SAMA members, for supporting SAMA and making it a culturally vibrant hub in the heart of San Antonio. Thanks to you, we've experienced sold-out programs, well-attended exhibitions, Off the Wall tours (which have become a big hit at SAMA, thanks to our creative docents), family-oriented events, and insightful talks that have made summer at SAMA a must. As we enter fall, more excitement awaits, and we hope you will be a part of it.



One of the great living American artists, Larry Bell, returns to San Antonio for *Improvisations*, an exhibition that celebrates the union of art and science in the varying perceptual qualities of glass to construct other-worldly floating cubes, monumental glass sculptures that appear to change as you move around them, and two-dimensional artworks that similarly explore industrial processes.

If the myriad qualities of light and space inform Bell's artistic practice, so, too, do they characterize those of the iconic painter Georgia O'Keeffe, whose keen perceptions of light and space in the Southwestern American landscape focused her image making on a certain kind of beauty that we still celebrate today. With the support of Art Bridges and generous loans from the Cleveland Museum of Art and the Museum of Fine Arts, Houston, *Canvas to Clay: Georgia O'Keeffe and Maria Martinez to Mata Ortiz and Tonalá* examines different ways of experiencing the land and earth itself, crossing borders into Mexico to show the deep cultural connections between the Southwestern United States and Northern Mexico.

These artistic stories surrounding the ceramic traditions of San Ildefonso and Mata Ortiz include the subject of archaeology, which takes center stage in SAMA's celebration of International Archaeology Day, a Free Family Day on October 18. Our treasured missions, a UNESCO World Heritage site, remind us of San Antonio's role in historic preservation and highlight the role of archaeologists in unearthing our past. As the only global-facing major museum in the region, whose collections span over 5,000 years, SAMA upholds San Antonio's commitment to preserving and understanding our past to help shape our future—for ourselves and for those to come.

See you in the galleries,

Emily Ballew Neff, PhD

The Kelso Director

Above Center: Kimi masquerade ensemble in honor of André Sanou's *Qui Dit Mieux?* (detail), 2022 (headpiece by David Sanou in the studio of André Sanou; the maker of the body requests anonymity). Collection of the Fitchburg Art Museum. Photo courtesy of the New Orleans Museum of Art.

Above Left: Larry Bell, *Triolith (Sea Salt / Red Poppy) D*, 2021. Laminated glass coated with Inconel, SiO and quartz. Larry Bell Studio, Courtesy of the artist and Anthony Meier, Mill Valley. Installation view of *Larry Bell: Improvisations*, 2024. Phoenix Art Museum. Photo: Airi Katsuta

Cover: Larry Bell, *Yellow System #1* (detail), 2023. Laminated glass. Larry Bell Studio, Photo by Desiree Manville

ARTNOW

MEMBERS MAGAZINE

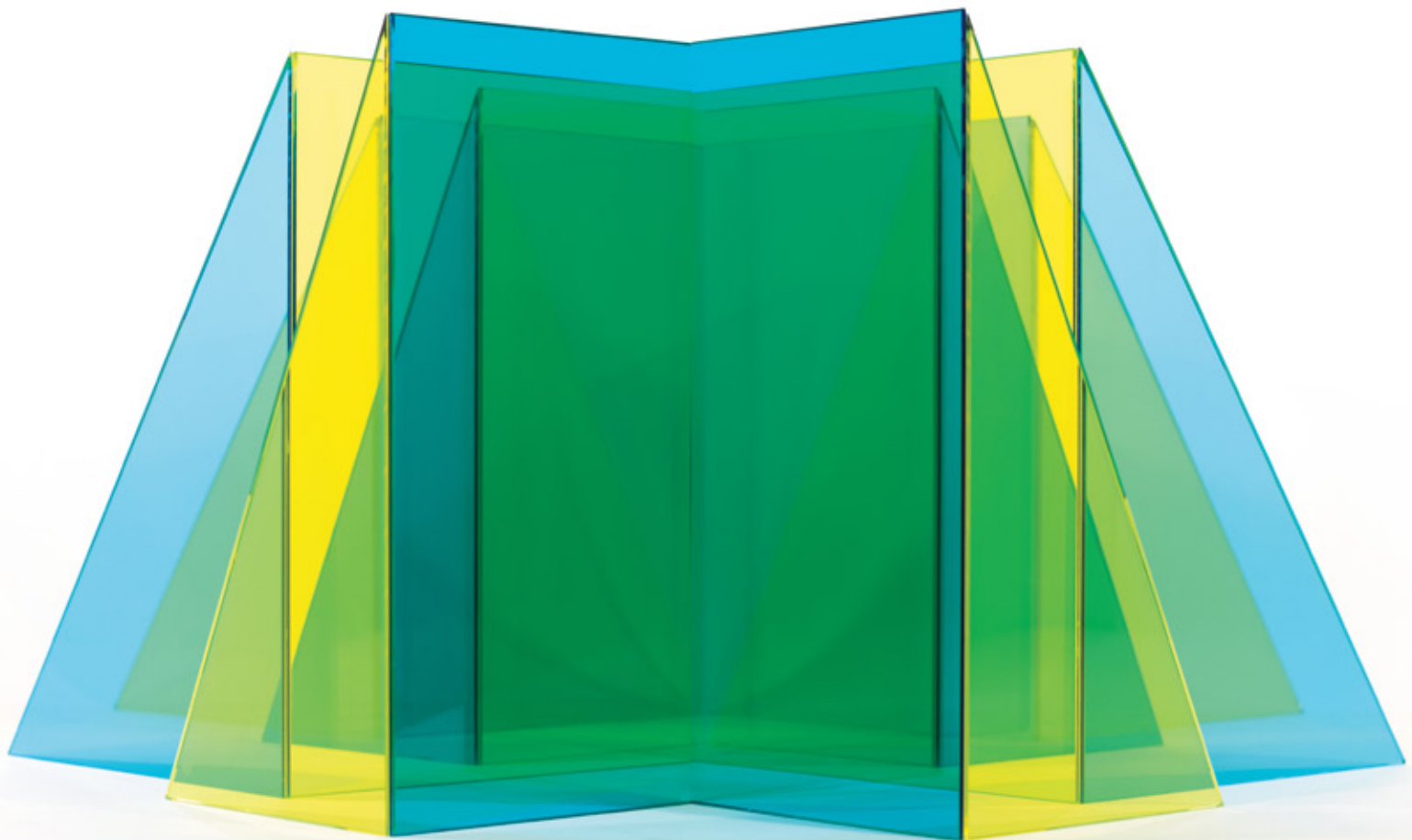
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LARRY BELL

IMPROVISATIONS

August 29, 2025–January 4, 2026 | Cowden Gallery



FOR OVER SIX DECADES, RENOWNED ARTIST LARRY BELL HAS EXPLORED THE PHENOMENA OF LIGHT, SPACE, AND SURFACE.

Through his signature floating cubes, monumental glass installations, and illusionistic collages, Bell transforms industrial materials into works that are luminous, sensuous, and improbable. *Larry Bell: Improvisations* celebrates one of the most influential artists to emerge from the Los Angeles art scene in the 1960s. Although Bell's work is often associated with the perceptual preoccupations of the Light and Space movement and the industrial precision of minimalism, he has forged a practice that is entirely his own, fueled by experimentation and improvisation.

Bell first became enthralled with the optical qualities of glass while working at Picture Frame Mart in Burbank, California, from 1959 to 1960. He was a recent student at Chouinard Art Institute (now CalArts) and was creating abstract paintings in his studio. However, learning to work with glass at the frame shop intrigued him because of the material's ability to reflect, absorb, and transmit light. He began experimenting with wooden shadow boxes, glass, and backing paper. A fortuitous crack that formed across his glass construction one day was a watershed moment. Bell realized the cracked glass interacted with light to create three lines: the crack itself along with its reflection and shadow. In an interview conducted by curator Cliff Lauson in 2018, Bell recalled: "That was a mind-blowing piece for me—that the simplicity of it could deliver so many things to look at. And that started my romance with volumes, illustrations of volumes, and things that contain the sense of volume." He continued to investigate the possibilities of glass and volume, and by the mid-1960s, the hard-edge geometry of his early paintings transformed fully into three-dimensional cube sculptures.

Since the 1960s, Bell has been recognized for his innovative use of optical metallic coatings. He discovered a high vacuum chamber that could apply extremely thin films onto glass, an industrial process used for both decorative purposes (such as toys and Christmas ornaments) as well as functional applications in the aerospace, automotive, and manufacturing industries. Initially, Bell engaged a fabricator to apply the coatings, but in 1965 he purchased a small machine, which came with a manual titled *The Vacuum Deposition of Thin Films*. From that point, Bell taught himself the process through trial, error, and experimentation. He eventually scaled up to a larger tank to work with wall-sized glass panels. He operates the same machine to this day in his Taos, New Mexico, studio, to which he relocated in the early 1970s.

A sculpture's relationship to its environment and the potentialities of the right angle have been ongoing explorations in the artist's work. These concerns are particularly manifest in Bell's large-scale "standing wall" installations, such as SAMA's *The Dilemma of Griffin's Cat* (1980), on view in *Improvisations* for the first time in decades. The Museum commissioned the installation for its grand opening in 1981, and it greeted SAMA's first visitors in the light-filled Great Hall where it was installed. The towering panels are secured to the floor solely with silicon and supported entirely by the weight of their own vertical thrust. The work's title is an homage to H.G. Wells's science fiction novel *The Invisible Man* (1897) in which the scientist Griffin, in a quest to render himself invisible, experiments on a neighborhood cat.

The exhibition, organized by Phoenix Art Museum, features an expansive representation of Bell's work created between 1969 and 2024 in various media. In addition to Bell's sculptures, *Improvisations* includes stunning examples of the artist's works on paper and canvas. These works utilize the same vaporized metallic films seen on the glass sculptures, which are deposited on the surfaces of various materials, then arranged intuitively by the artist and collaged with an industrial laminator. Unique to SAMA's presentation of the exhibition is *Griffin's Cat*, along with recent works from Bell's *Vapor Drawings* and *Solar Studies* series produced at his newest Taos studio, which operates entirely on solar energy. For insight into the artist's process and materials, the exhibition includes a short video produced by the gallery Hauser & Wirth.

Larry Bell: Improvisations is organized by Phoenix Art Museum and curated by Rachel Sadvary Zebro, associate curator of collections at Phoenix Art Museum.

In San Antonio, *Larry Bell: Improvisations* is generously supported by The Brown Foundation. Additional funding comes from the Elizabeth Huth Coates Charitable Foundation of 1992. The Museum is thankful to all SAMA members for their support of the exhibition.

KNOW MORE

In Dialogue: Larry Bell and Randy Kennedy

Friday, November 7 | 6:00–7:00 p.m.

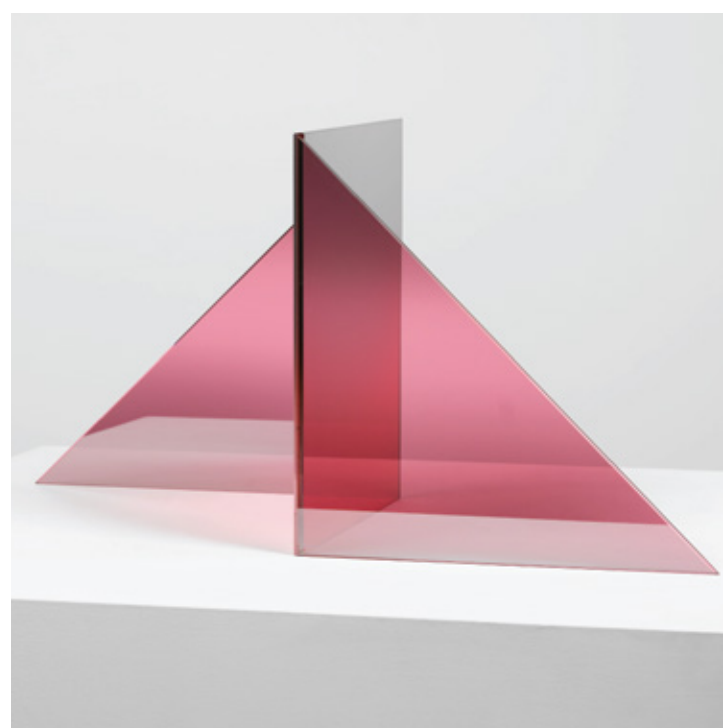
Members: free | Non-members: \$5

Left: Larry Bell, *Yellow System #1*, 2023. Laminated glass. Larry Bell Studio, Photo by Desiree Manville.

Right: Larry Bell, American, born 1939, *The Dilemma of Griffin's Cat*, 1980, ½ in., plate glass coated with Inconel. Overall: 10 × 17 × 17 ft (304.9 × 518.3 × 518.3 cm); 12 panels, each: 10 × 5 ft (304.9 × 152.4 cm), San Antonio Museum of Art, purchased with funds provided by The Brown Foundation and the National Endowment for the Arts, 80.89 © Larry Bell

Center Right: Larry Bell, *Triolith (Poppy/Hibiscus) A*, 2020. Laminated glass coated with Inconel, 12 × 24 × 12 in. Larry Bell Studio, Courtesy of the artist and Anthony Meier, Mill Valley.

Bottom Right: Larry Bell, *Kyiv-- formally Iwo Jima-BMP #29*, 1990. Mixed media/3 panels black canvas, 87 × 122 in. Larry Bell Studio, Photo by Desiree Manville.



Kindred Spirits



▶ **THOUGH PAINTER GEORGIA O'KEEFFE AND CERAMICIST MARIA MARTINEZ** apparently never knew each other, they had a lot in common. The most renowned artists associated with the American Southwest, O'Keeffe and Martinez were active at the same time, and both lived in New Mexico—O'Keeffe in and near Abiquiú and Martinez in San Ildefonso Pueblo—and drew inspiration from the desert.

Canvas to Clay: Georgia O'Keeffe and Maria Martinez to Mata Ortiz and Tonalá, a focus exhibition, brings together four paintings by O'Keeffe and three black pottery vessels by Martinez with ceramics from SAMA's Latin American collection, including works from Mata Ortiz, Chihuahua, and Tonalá, Jalisco. In dialogue, the works bespeak a deep sensitivity to landscape and earth. They also attest to the longstanding cultural connection between what is now the Southwestern United States and Northern Mexico.

Three paintings by O'Keeffe come to SAMA from the Cleveland Museum of Art through Art Bridges, and the vessels by Martinez and an additional painting by O'Keeffe are on loan from the Museum of Fine Arts, Houston. *Canvas to Clay* celebrates both artists while examining O'Keeffe's work within the context of Indigenous art practices.



This exhibition has been made possible by the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation. Vital support has been provided by Kelly Doggett.

Generous support has also been made by **Art Bridges**

**Canvas to Clay:
Georgia O'Keeffe & Maria Martinez to
Mata Ortiz & Tonalá**

October 4, 2025–October 4, 2026
Steves Gallery

Above Left and Cover Above Left: Georgia O'Keeffe (American, 1887–1986), *It Was Yellow and Pink II*, 1959, Oil on canvas; unframed: 91.5 x 76.2 cm (36 x 30 in.), The Cleveland Museum of Art, Bequest of Georgia O'Keeffe 1987.137 © 2025 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

Above Right: Maria Martinez (San Ildefonso Pueblo, 1885–1943) and Julian Martinez (San Ildefonso Pueblo, 1887–1980), *Double Spouted Wedding Vessel with Butterflies*, 1930–1940, Earthenware with slip, 10 1/2 x 8 in. diameter, The Museum of Fine Arts, Houston, Gift of Miss Ima Hogg, 44.86, Photograph © The Museum of Fine Arts, Houston; Thomas R. DuBrock

Bottom Right: *Jar*, Tonalá, Jalisco, Mexico, ca. 1930, Painted and burnished earthenware, height: 20 in. (50.8 cm); diameter: 17 in. (43.2 cm), San Antonio Museum of Art, The Nelson A. Rockefeller Mexican Folk Art Collection, 85.98.1853

Behind the Mask



► **THE FIRST EXHIBITION OF ITS KIND**, *New African Masquerades* presents the work of four artists working today in four different regions of West Africa: Chief Ekpenyong Basse Nsa (Nigeria), Sheku “Goldenfinger” Fofanah (Sierra Leone), David Sanou (Burkina Faso), and Hervé Youmbi (Cameroon). Focusing on each, we learn about masquerades that honor family, support the livelihoods of their makers, offer new imagery, and circulate through twenty-first century technology. Along with thirteen masquerade ensembles made from various materials, including wood, cloth, fabric, sequins, raffia, beads, feathers, and shells, the exhibition includes an immersive video experience, with 360-degree views showing masquerade ensembles as they are made and performed.

Challenging historical collecting practices, the artworks included in *New African Masquerades* were newly commissioned for museum display, with the featured artists and communities actively negotiating how each artwork would be presented. To upend the idea of the “anonymous African artist,” the exhibition recounts in-depth stories about the lives, motivations, and ideas of each of the four participating masquerade makers.

Reflecting the global, collaborative nature of the exhibition, *New African Masquerades* has two parallel tours: one through US institutions and the other to museums in Africa. Most centrally, the exhibition offers a vision of African masquerades as contemporary art of and speaking to our moment.

The exhibition is accompanied by a full-color catalogue.

New African Masquerades: Artistic Innovations and Collaborations is organized by the New Orleans Museum of Art in partnership with the Musée des Civilisations noires in Dakar, Senegal, and received generous support from the National Endowment for the Humanities and the National Endowment for the Arts.

The exhibition is directed by Amanda M. Maples, PhD (New Orleans Museum of Art), in collaboration with Jordan Fenton, PhD (Miami University), Lisa Homman, PhD (UNC Charlotte), Aimé Kantoussan, PhD (MCN), and Hervé Youmbi.

**New African Masquerades:
Artistic Innovations and Collaborations**

February 27, 2026–July 5, 2026
Cowden Gallery

Above: *Kimi* masquerade ensemble in honor of André Sanou's *Qui Dit Mieux?*, 2022 (headpiece by David Sanou in the studio of André Sanou; the maker of the body requests anonymity). Collection of the Fitchburg Art Museum. Photo courtesy of the New Orleans Museum of Art.



Five Questions with...Mai Yamaguchi

Coates-Cowden-Brown Associate Curator of Asian Art

What is the most exciting thing about your new job?

Getting to know such a great collection of Asian art and being responsible for it is really daunting but exciting at the same time. As a curator, I research the stories that these objects hold and then pass them on to our visitors. I'm really looking forward to exploring stories that connect Asia to San Antonio.

What is your favorite artwork in SAMA's collection?

Of the works in the galleries right now, it would be the Shintō foxes in the Japanese gallery. They are messengers to the *kami* (Shinto deities), but they are also known to be very mischievous. There are many folk stories surrounding foxes in Japanese culture that I remember hearing as a child, and the sculptures recall those memories.

What book did you most recently finish?

I recently finished reading *The Restaurant of Lost Recipes* by Japanese author Hisashi Kashiwai. I picked that book up at first because it had a cat on the cover. Yes, I am the type to consider cover art before reading! The book is about a chef and his daughter who solve food mysteries. Clients request recipes tied to their memories, and the duo figure out ways to recreate them.

What are three things you can't live without?

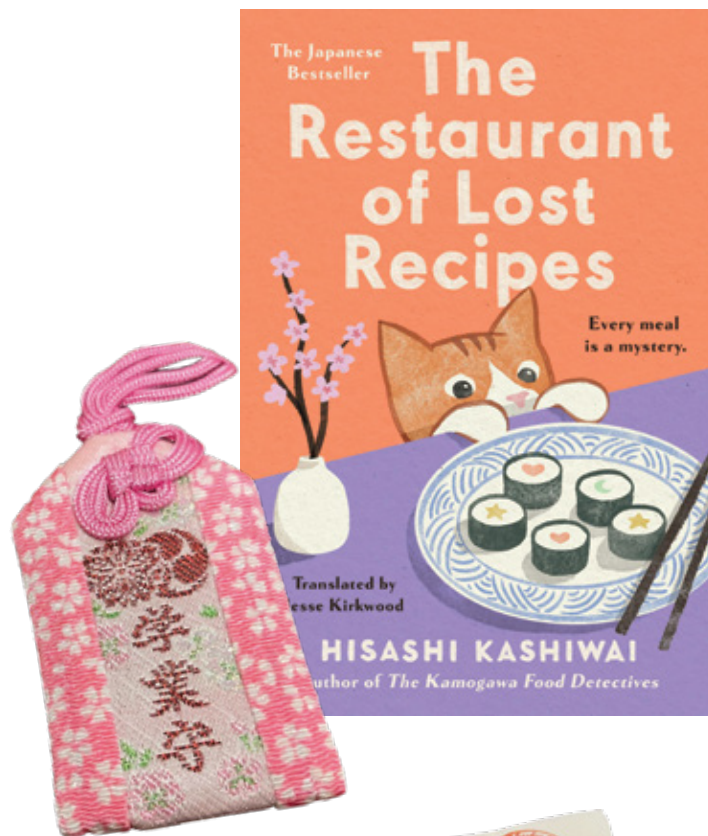
Ever since I was a child, I've liked having what's called an *omamori*. In Japan, shrines sell these little amulets to protect you from various ills and to ensure success. I have ones for academics and health that friends and family gave to me. They're usually small enough to put in your wallet or attach to bags or backpacks. Having one just makes me feel protected and helps alleviate my worries.

I have a pocket-size notebook where I like to collect ephemera. In Asia, places like museums, parks, and train stations often have special commemorative stamps you can get for free. I also keep tickets and admission stickers—little things that remind me of where I've been and what I've experienced. My current notebook is about the size of a passport.

I'm also very particular about my pens because I take notes by hand. I prefer 0.3 mm or 0.38 mm gel pens that produce clean lines.

What is the first thing you do when you visit an art museum?

When I go to any art museum, my goal is to see every single gallery and every single object that's on display. Sometimes I'll run through the entire place and gauge how big it is, so I know what to prioritize. I like to start with special exhibitions and Asian art. I can spend hours at a museum, because there are always little discoveries that are hidden throughout the galleries. It could be a piece of art or even the way it's displayed.



Pair of Inari Fox Kami, Japanese, 18th to 19th century, Edo period, Lacquer, pigments, and wood, each: h. 13 3/8 in. (34 cm); w. 5 1/2 in. (14 cm); d. 13 3/4 in. (35 cm), San Antonio Museum of Art, purchased with the Lillie and Roy Cullen Endowment Fund, 2022.5.1.a-b

Keeping Up with Jones Ave.

Finds and Curiosities in Walking or Biking Distance of the Museum



1. ART OF CELLARING – 2.1 miles
2810 N. Flores St. | 210.245.6422
artofcellaring.com

Erected in 1927, the building that houses Art of Cellaring was once a community center. In a sense, that's fitting, because like a community center, the three-in-one wine club, school, and retail shop is meant to be welcoming. Sommelier Josh Thomas launched the San Antonio location of the Houston-based business late last year. For aficionados, membership buys 24-hour access to climate-controlled storage and a luxe private lounge, while more casual enthusiasts can pop by the shop for a bottle of wine and tastings. The school offers certification classes for aspiring wine professionals as well as consumer classes. "Because it's such a broad range, there's no single one of those three concepts that I want to hang a hat on, because I don't want to exclude anyone," Thomas said. "We're here to get the word of wine out."

2. THRIFT @ THE WAREHOUSE – 0.3 miles
1203 Camden St. | 210.322.1191
instagram.com/thriftatthewarehouse

The bold black-and-white zebra stripes on the building's exterior will tell you that you've arrived at Thrift @ the Warehouse. The buy-sell-trade shop opened its newest store in April. One side of the space is devoted to curated racks of clothing divided by style, including Y2K, boho, vintage, and western. "We get a lot of first-time thrifters, so having it sectioned out by style categories makes it easier," said manager Alexis Rodriguez. On the other side, items are grouped by category and size for more experienced fans of vintage and sustainable fashion to comb through.

3. FLOWERGIRL COFFEE – 0.4 miles
909 Broadway | 210.396.8674
flowergirlcoffeetx.com

When Sarah Reynosa decided to turn her love of coffee into a business, she knew she wanted her mom Faye and sisters Zoei and Gia to be a part of it. The result was Flowergirl Coffee, a cozy trailer where customers can pick up a cheerful bouquet with their coffee or tea. Faye, whose passion for flowers inspired the shop's name, designs the floral arrangements, and Zoei and Gia help develop recipes and work the counter. "We definitely wanted to create a space where everyone is welcome, like women, families," Reynosa said. Flowergirl moved to its current location in June and has quickly developed a following with its signature Cinnamon Girl latte and seasonal offerings.

4. OTTO'S ICE HOUSE – 0.4 miles
111 Newell Ave. | 726.215.6886
ottosicehouse.com

If stepping into Otto's Ice House feels a little like going back in time, there's a reason. Three-time James Beard-nominated chef Levi Goode drew inspiration from the Texas icehouses of his youth for the venture. Across the river from the Pearl, the restaurant is intended to evoke "those laid-back neighborhood spots where cold beer, good food, and casual conversation come easy," Goode said via email. Eats include homemade bratwurst, street tacos, and mesquite-grilled redfish. The restaurant is named after Pearl Brewery founder Otto Koehler whose penchant for philandering (and women named Emma) led to a famously bad end. Raise a glass to him with Otto's Last Shot, a mezcal cocktail that is "a little spicy, a little playful, and a wink at (Koehler's) legendary story," Goode said.

5. SHIRO JAPANESE BISTRO – 0.1 miles
107 W. Jones Ave. | 210.585.1863
shirossan.com

The subtle silver metal sign outside Shiro Japanese Bistro matches the spare elegance of the restaurant's interior. Despite the lack of flash, however, word has gotten out, in no small part thanks to enthusiastic reviews from critics that have kept coming since James Beard-nominated chef Grey Hwang opened the spot across from SAMA about five years ago. The menu features an array of small plates, specialty sushi rolls, and meals. Those who can't make up their minds can try the "I'll leave it up to you" menu, which includes chef-curated selections of nigiri, sashimi, and chirashi.

6. THE SHOP AT THE SAN ANTONIO MUSEUM OF ART – 0 miles
200 W. Jones Ave. | 210.978.8140
shop.samuseum.org

A tattoo artist for almost twenty years, Alex Kass looks for inspiration wherever he goes. Museums, including SAMA, have been a rich source. "I've lived here since 2010 and have loved SAMA since the first time I visited," said Kass, owner of Electric Panther Tattoo. On a recent trip, he took photos of artworks in the Museum's ancient Mediterranean and Asian art collections and translated details into tattoos designs using the bold lines and bright colors characteristic of American tattoo style. Digital prints of the flash—the term for images of designs displayed in tattoo shops—Kass created in gouache and marker are available in the Museum Shop. Signed and numbered, the prints include the artist's take on a gorgon from a Greek cup and a flowering vine from a Chinese dish. Kass donated the prints to benefit SAMA. "My goal with this was to give a little bit of something to the Museum," he said.

New and Noted

Curator Travels

When our curators are not at SAMA, they are frequently traveling to cities in the US and abroad to meet with gallerists, present lectures, conduct research, and represent the Museum at conferences. This year, they have already logged many miles. Here are some highlights:

Lana Meador, Associate Curator of Modern and Contemporary Art, went to New Mexico to visit with artist Larry Bell in his Taos studio in preparation for SAMA's presentation of *Larry Bell: Improvisations*. She also attended the International Fine Print Dealers Association Print Fair in New York.

Kristopher Driggers, Associate Curator of Latin American Art, traveled to Mexico City and New York, New Orleans, and McAllen, Texas. In New Orleans, he attended the opening of *New African Masquerades: Artistic Innovations and Collaborations* at the New Orleans Museum of Art. He also journeyed to Novi Sad, Serbia, to present a paper about the history of collecting ancient American art in the Southwest at the International Congress of Americanists.



Curator Kristopher Driggers and Board member Katherine Moore McAllen with colleagues at the International Museum of Art & Science in McAllen.

Mai Yamaguchi, Coates-Cowden-Brown Associate Curator of Asian Art, traveled to Japan, China, and Nepal. In Japan, she visited major exhibitions coinciding with the Osaka World Expo 2025. In China, she gave a lecture on working as an Asian Art curator in the US. In Nepal, she attended the 2025 AAS-in-Asia conference in Kathmandu and presented research on a nineteenth-century Japanese painting of a rhinoceros resembling a woodcut by Albrecht Dürer.

Jessica Powers, Chief Curator and the Gilbert M. Denman, Jr., Curator of Art of the Ancient Mediterranean World, traveled to Chicago, Philadelphia, and Waco. More recently, she and **Lynley McAlpine**, Associate Curator of Provenance Research, journeyed to Italy where they spent time in Barbarano Romano as guests of Baylor University's San Giuliano Archaeological Research Project.



Roman sculptures from the Sanctuary of Diana at Nemi at the Penn Museum in Philadelphia.

New Acquisitions

SAMA's permanent collection continues to grow!

This year, the Museum welcomed a gift of 104 photographs from collectors Marie Brenner and Ernest Pomerantz; a Greek red-figure terracotta cup depicting a youth holding a cup and Eros playing a flute; *Inmaculada with Joachim and Anna*, an oil painting by an artist of the Cuzco School; and *Santo Niño de Atocha*, a nineteenth-century sculpture made from wood and embellished with pigment and glass.



Expanding Docent Resources

Thanks to a generous gift from the Alaka 'ina Foundation, SAMA has been able to expand its resources for our Docent Association. With our docents serving as key ambassadors for the Museum, this type of support is greatly appreciated!

Mellon and Luce Grants

SAMA is grateful to receive grants from two of the nation's leading philanthropic organizations: the Andrew W. Mellon Foundation and the Henry Luce Foundation. The multi-year grant from the Mellon Foundation will support the ongoing development of the Nelson A. Rockefeller Center for Latin American Art through enhanced research, expanded exhibitions, refreshed collection displays, and new professional development opportunities for the curatorial team.

The Luce Foundation's grant will enable a comprehensive evaluation of SAMA's photography collection, which consists of 2,899 works. It will support the engagement of outside experts to assess the collection, identify future research and conservation needs and collection display opportunities, including a 2027 exhibition.

Center and Cover Above Right: *Cup (glaux)* with a youth holding a cup, Greek (Attic), ca. 460-450 BC, Terracotta (red-figure technique), 3 1/16 × 6 1/2 × 4 1/8 in., rim diam.: 4 1/8 in., foot diam.: 2 3/16 in., San Antonio Museum of Art, gift of Curtis Brown, 2025.4

Center: *Inmaculada with Joachim and Anna*, Peru, 18th century, Oil on canvas, 47 × 36 in. (119.4 × 91.4 cm), San Antonio Museum of Art, gift of a friend of the Museum, 2025.6

Gateway

Pase Usted, the vibrant mural in the Great Hall, will be coming down on September 14. Completed by artist Carlos Rosales-Silva in August 2023, the mural was the inaugural installation of SAMA's *Gateway* series, an ongoing project to enlist contemporary artists to activate the Museum's lobby. Stop by and see it before we welcome Marisa Morán Jahn as the next *Gateway* artist. She is set to install her work November 11-15.

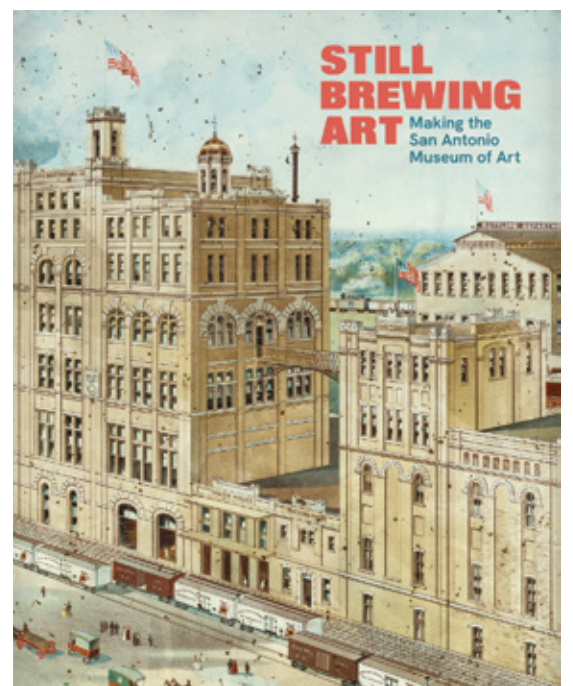


Photo by David Plakke

Jahn's practice explores civic spaces and the art of play, often taking the form of large-scale public artworks and spatial interventions. She draws on her background as an American of Ecuadorian and Chinese descent in much of her artistry, and we are thrilled to host her work for the next two years.

Coming soon! Still Brewing Art

Still Brewing Art: Making the San Antonio Museum of Art, the Museum's latest publication, will be arriving soon in the Museum Shop. Featuring material from the exhibitions *40 Years, 40 Stories* (2021) and *Still Brewing Art* (2023), this richly illustrated book explores SAMA's origins as the old Lone Star Brewery and traces the remarkable ongoing transformation of the Museum campus and surrounding neighborhood. Also highlighted are a selection of artworks with stories about the collection's growth and conservation.





San Antonio
Museum
of Art

Fall at SAMA



For a full list of programs and events and to register, please visit samuseum.org/events.

Guided Exhibition Tours: Larry Bell: Improvisations

Tuesdays, through January 4 | 4:30–5:30 p.m.

Sundays, through January 4 | 1:00–2:00 p.m.

Free with Museum admission

Off the Wall Tours

Tuesdays | 5:30–6:30 p.m.

Free with Museum admission

Hear the stories behind some of SAMA's most captivating artworks.

Check our online calendar for themes.

FREE First Tuesday Programs

First Tuesday programming is underwritten by the Art Bridges Foundation's Access for All program. Don't miss these upcoming events!

September 2 | 5:00–7:00 p.m. | Explore The Magic Flute with
OPERA San Antonio

October 7 | 6:00–7:00 p.m. | Multifaceted History of Glass with Kelly Conway

November 4 | 5:30–6:30 p.m. | House Party Improv Workshop

December 2 | 5:00–7:00 p.m. | Light and Reflection: A Community Installation

Kids' Studio (0–5 and their caregivers)

Select Wednesdays | 10:00–11:15 a.m.

September 10, October 8, November 12, December 10

Free to Members or with Museum admission

Come curious and leave inspired through sensory storytelling and interactive art activities. Siblings, friends, and family of any age are welcome to join.

Educator Workshop: The Cultural Chemistry of Maya Blue

Friday, September 19 | 6:00–8:00 p.m.

\$20 | Registration required | 2 CPE and lesson plan

University of the Incarnate Word professor Brian McBurnett will guide educators through interactive demonstrations and experiments to reveal how the Maya developed a brilliant, durable blue pigment they used for centuries.

Lecture: From Factory to Studio: Readymade Objects in Contemporary Art

Tuesday, September 23 | 6:00–7:00 p.m.

Free to Members | \$5 non-members

SAMA curator Lana Meader will highlight works in the *Readymade Remix* exhibition and examine the history of Marcel Duchamp's readymade artworks along with contemporary artists' fresh perspectives on everyday objects.

Cocktails and Conversation with Herzog & de Meuron

Friday, September 26 | 6:00–7:30 p.m.

Free | Registration required

Join Emily Neff, The Kelso Director, and architects from Herzog & de Meuron for a conversation with insights into global projects, including London's Tate Modern, historic preservation, adaptive reuse, urban planning, and the firm's perspective on San Antonio and SAMA.

Open Studio: Alebrijes with David Linares

Friday, October 3 & Saturday, October 4 | 1:00–3:00 pm.

Free | Great Hall

Engage with folk artist David Linares, and watch as he crafts papier-mâché sculptures of fantastical creatures.

Ofrenda for Día de los Muertos: The Alebrije Legacy of Pedro Linares

Friday, October 10–Sunday, November 2

Free | Great Hall

Mexican artist David Linares will create an ofrenda honoring his grandfather, Pedro Linares, who originated *alebrijes*.



Lecture: The Multifaceted History of Glass

Tuesday, October 7 | 6:00–7:00 p.m.

Free to Members | \$5 non-members

Kelly Conway, former curator of American glass at the Corning Museum of Glass, will explore how scientists, manufacturers, and artists have harnessed the unique properties of glass to shelter, nourish, and connect us over time.

Member Mixer: Canvas to Clay

Saturday, October 11 | 10:00–11:30 a.m.

Free to Members

Enjoy coffee, pastries, and artmaking, then join Emily Neff, The Kelso Director, to learn about the exhibition *Canvas to Clay*.



FREE Family Day: Archaeology Adventures

Saturday, October 18 | 10:00 a.m.–3:00 p.m.

Free

Celebrate International Archaeology Day with a fun-filled day of artmaking and adventures. Meet archaeologists, enjoy live demonstrations, and use a gallery guide to find hidden treasures.

ReCollections: Personal Reflections

Friday, October 17 & Friday, November 21 | 11:00 a.m.–1:00 p.m.

Free | Registration Required

ReCollections delivers art museum experiences to the community of people with Alzheimer's and related dementias as well as their families. This month's session draws inspiration from the special exhibition *Improvisations*.

Film: The Invisible Man (NR, 71 min.)

Tuesday, October 28 | 6:00–8:00 p.m.

Free with Museum admission

Based on the novel by H.G. Wells, *The Invisible Man* (1933) is a chilling tale of ambition, isolation, and the terrifying cost of unchecked genius. With an introduction by Trinity University professor Patrick Keating.

In Dialogue: Larry Bell and Randy Kennedy

Friday, November 7 | 6:00–7:00 p.m.

Free to Members | \$5 non-members

Artist Larry Bell and acclaimed writer Randy Kennedy will talk about the special exhibition *Improvisations* and Bell's ongoing exploration of light, space, and surface.

Gateway Open Studio: Marisa Morán Jahn

Tuesday, November 11 | 4:00–7:00 p.m.

Free | Great Hall

Visit artist Marisa Morán Jahn as she works on the next *Gateway* mural.

Curator Talk with Emily Neff

Wednesday, November 12 | 6:00–7:15 p.m.

Open to Members at the Contributor, Patron, and Circle levels

Enjoy wine and light bites, then join Emily Neff, The Kelso Director, for an exclusive talk exploring the exhibition *Canvas to Clay*. Registration required.



Holidays on Jones: SAMA Family Day and Market

Saturday, November 29 | 10:00 a.m.–5:00 p.m.

Free

Shop for gifts from local artists and makers, and enjoy family-friendly activities, including artmaking, performances, and demonstrations inspired by the exhibition *Canvas to Clay*. Food and beverages available for purchase.

Mark Your Calendar



San Antonio
Museum
of Art

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From Switzerland to San Antonio

Cocktails and Conversation with
Herzog & de Meuron | September 26



Can you dig it?

FREE Family Day: Archaeology Adventures | October 18



Gateway: Round 2

Open Studio with Marisa Morán Jahn | November 11

STAY IN TOUCH

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samuseum.org

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Online or In-store | www.samuseum.org/shop



Bird Brooch

This vintage repoussé brooch of a bird with a train of curling feathers has turquoise accents.



Ball Necklace and Earrings

This classic vintage ball necklace pairs nicely with these modern clip earrings. Sold separately.



Swirl Cuff

Make a statement with this vintage repoussé clamper cuff bracelet with a swirling design.



Tonalá Earrings

These elegant silver clip-on earrings feature a genuine turquoise center stone and articulated dangles.