





Our Mission

The San Antonio Museum of Art brings people together with art by collecting, preserving, and presenting significant works of art representing a broad range of history and cultures, advancing human connection and understanding, and inspiring curiosity, creativity, and discovery.

Our Vision

We enrich the lives of people in our community and beyond through art.

Our Values

Committed to excellence and integrity, the San Antonio Museum of Art values collaboration and community engagement, making art accessible and relevant for all in a welcoming space where lifelong learning and culture are celebrated, preserved, and advanced.



San Antonio Museum of Art 2023–2024 Annual Report

Message from the Director	4
Exhibitions	5
Learning & Interpretation	14
Collecting	19
Senior Staff & Curators	39
Support & Giving	40
Financials	44
The Year in Numbers	47

Photo credits: Kat Carey, Alayna Barrett Fox, Joel Salcido, Ansen Seale, Felicia Sealey-Blue Marie Photography, Nathan Sokul, Peggy Tenison

Front cover: Visitors stroll through the colonial Latin American art gallery in the Nelson A. Rockefeller Center for Latin American Art.

Back cover: A visitor takes video of a Hawaiian dance performance during Film on the Green.

Dear SAMA Friends,

Thanks to you and the enduring support of our Board, staff, and community, this past fiscal year the San Antonio Museum of Art presented ten exhibitions, acquired major gifts and purchases of art, broke another Spring Break Family Day attendance record, garnered national funding support from distinguished foundations, and collaborated with such valued cultural partners as the Guadalupe Dance Company and the Carver Community Cultural Center, among other notable achievements.



As the only major global-facing art museum in the region, we deploy our permanent collection strategically, using its breadth and depth to create resonant experiences through temporary exhibition programs. teamLab's *The World of Irreversible Change*, which echoes one of our seventeenth-century Japanese Edo screens, for example, brings a village community to life through the latest in interactive digital technology. The Nelson Rockefeller Center for Latin American Art at SAMA provides an astoundingly comprehensive collection of art that formed the backdrop for understanding the radical innovations of installation artist Amalia Mesa-Bains, whose elaborate *ofrendas* and *altares* took visitors on a journey that elicited laughter, tears, and a sense of familiarity that transcended the cultural specificity of its contents. *American Made: Paintings and Sculpture from the DeMell Jacobsen Collection* showed how the patriotic spirit of one determined art collector resulted in a lifetime of passion and joy acquiring examples of the best in American art and sharing our nation's heritage with our audiences. And the splendors within the Lenora and Walter Brown Asian Art Wing featured one of the most important private collections in the world in *The Exquisite Art of Shibata Zeshin: Lacquerwares and Paintings*, offering fine examples of Japanese painting and lacquerware by one of the most innovative artists of Meiji-era Japan.

In contrast, as seen by the popular exhibition *The Age of Armor: Treasures from the Higgins Armory Collection at the Worcester Art Museum*, SAMA also hosts temporary exhibitions of artworks that cannot be seen in our own collections, here providing an especially relevant presentation for our large military community at home.

As we chart the next chapter in SAMA's history, we honor those who are no longer with us but who greatly impacted SAMA: Peter P. Cecere, Claire Golden, and Carlos Alvarez. It is a reminder that while our art collections and educational programs have many stories to tell, the people who make it possible—our donors and supporters—have plenty of their own to share, which they do so generously to magnify the cultural richness of San Antonio.

Thank you and cheers to another successful year at SAMA!

A handwritten signature in blue ink, reading "Emily Ballew Neff".

Emily Ballew Neff, PhD
The Kelso Director

Exhibitions



“The World of Irreversible Change is simply amazing. That the work corresponds directly to weather, time of day, and location blows my mind! I really value the way SAMA has paired this cutting-edge work with a seventeenth-century Japanese screen from its collection.”

—Visitor

teamLab, *The World of Irreversible Change*, 2022,
Interactive Digital Work, 6 channels, Endless,
Sound: teamLab © teamLab, courtesy Pace Gallery



“American Made was really spectacular. With the originality of the presentation, the journey, and connection through the galleries, it was thought-provoking, exquisite, and a pure joy to see.”

—Visitor

The vision and scholarship of our curators drive SAMA’s rich exhibition schedule, and the entire Museum community—staff, members, donors, volunteers, and visitors—contributes to their success. SAMA mounted ten exhibitions this fiscal year.

American Made: Paintings and Sculpture from the DeMell Jacobsen Collection

OCTOBER 14, 2023–JANUARY 7, 2024

Cowden Gallery

Presenting Curator: Regina Palm

Spanning more than 250 years of American art history, *American Made: Paintings and Sculpture from the DeMell Jacobsen Collection* celebrated the creativity and ingenuity of American artists. With more than a hundred works on display, it illustrated the development and continuous evolution of American art through exemplary paintings and sculpture, demonstrating not only the ways in which American art has changed stylistically but also how the face of American art has changed—figuratively and literally.

As a collector, Diane DeMell Jacobsen recognizes that, historically, collections of American art have represented one story posited as the “American story”—a story that is in fact part of our history but is but one voice in a vast sea of voices. Resolved in her desire to share a more inclusive visual history of America, she seeks both undiscovered and celebrated artists as well as artists of color and female artists—seeking representation through excellence, so that we might all see ourselves within surveys of American art.

While the paintings and sculptures in *American Made* had previously been loaned to museums across the United States, this exhibition was the first to bring them together as one collection. From the still lifes of Charles Ethan Porter and Elizabeth Paxton to the portraits of John Singer Sargent and Robert Henri, the works in the exhibition offered a lens through which to view, appreciate, and, indeed, question our history.

American Made was curated by Todd Herman, PhD, President and CEO of The Mint Museum; Kevin Sharp, Director of the Dixon Gallery and Gardens; and Jonathan Stuhlman, PhD, Senior Curator of American Art at The Mint Museum; with contributions by William Keyse Rudolph, PhD, Deputy Director, Curatorial Affairs at The Nelson-Atkins Museum of Art.

Photography for the catalogue, *American Made: Paintings and Sculpture from the DeMell Jacobsen Collection*, was supported by the Elizabeth Huth Coates Charitable Foundation of 1992.

The national tour of *American Made* was made possible by Bonhams, Christie’s, Doyle, Heather James Fine Art, Schoelkopf Gallery, Sotheby’s, and U.S. Private Wealth Management, U.S. Bank.

Bonhams **CHRISTIE’S** **DOYLE** **Schoelkopf** **Sotheby’s**
AUCTIONEERS SINCE 1793 AUCTIONEERS & APPRAISERS

In San Antonio, the exhibition was generously supported by The Brown Foundation and the Elizabeth Huth Coates Charitable Foundation of 1992.





Pase Usted

AUGUST 22, 2023–SEPTEMBER 14, 2025

Great Hall

Curator: Lana Meador

Once stark white, the walls of the San Antonio Museum of Art's cavernous Great Hall reverberated with Carlos Rosales-Silva's brilliantly hued mural, *Pase Usted*. Two central forms, rendered in golden orange and deep chartreuse on a vibrant red-orange ground, appeared like archways that beckoned visitors to pass through. In fact, "*pase usted*" is Spanish for "welcome" or "come in."

Rosales-Silva's installation inaugurated *Gateway*, an ongoing project series that enlists contemporary artists to activate SAMA's main lobby. Born in El Paso, Texas, and now based in New York City, Rosales-Silva adeptly blends forms found in nature and the built environment, distilling them to bold abstractions. In addition to his studio practice, Rosales-Silva is a seasoned muralist—*Pase Usted* was his eleventh mural. Developed over several months and multiple site visits, *Pase Usted* uniquely responded to SAMA's architecture, community, and collections while engaging with broad cultural narratives.

Examples of the round and corbel arches central to *Pase Usted* can be found across the Museum grounds and galleries and are respectively associated with classical European architecture and the architecture of the pre-1500 Americas. Bordering the arches (and continuing along the staircase and mezzanine walkway), a swirling cerulean blue motif was the artist's interpretation of wave and plant-like patterns observed on vessels throughout the Museum. The design spanned centuries and continents—from Neolithic China (ca. 2000 BC) to twentieth-century Mexico—forging connections across time, culture, and place.

This project was made possible by

BANK OF AMERICA 

Generous support also came from Christopher Hill.

Additional funding was provided by the Meadow Family in memory of Dr. Kathryn Meadow Orlans (1929–2022). Commissioned by the San Antonio Museum of Art and produced by Carlos Rosales-Silva with assistance from Cassidy Fritts.

Carlos Rosales-Silva, American, born 1982, *Pase Usted*, 2023, Matte latex paint, Commissioned by the San Antonio Museum of Art as part of the *Gateway* project series. © Carlos Rosales-Silva

Samurai Spirit: Weapons, Accessories, and Paintings

JANUARY 6, 2024–JULY 27, 2025

Asian Special Exhibitions Gallery

Curator: Emily Sano

First recounted by oral narratives, stories about samurai warriors in feudal Japan became popular subjects of literature, theater, and pictorial arts that have endured through the ages. Samurai swords, polished and decorated, were revered as treasured emblems of an honorable heritage. *Samurai Spirit* focused on samurai and their appreciation of finely honed skills in forging and polishing steel to make weapons of lethal beauty.

Japanese swords are admired for the strength of the steel, which comes from heating and folding the metal many times and shaping it into a fine, sharp blade. The exhibition featured two important fourteenth century swords: a *wakizashi*, a sword used for fighting in close quarters, signed by the maker, Yoshioka Ichimonji Sukehide, and a *katana*, a sword with a single-edged blade and a long grip for two hands. Both were purchased with funds realized from the sale of the late Robert Clemons's bequest to SAMA. Other samurai weapons and objects rounded out this introduction to a major aspect of traditional Japanese culture.



Kano Isenin Naganobu, Japanese, 1775–1828, *Portrait of Minamoto no Yoshitsune* (detail), ca. 1820, Edo period, Ink, colors, and gold on silk, 42 ½ × 17 ⅝ in. (108 × 44 cm), San Antonio Museum of Art, purchased with funds provided by the Bessie Timon Endowment Fund, 2019.7





Ángel Rodríguez-Díaz: The Goddess Triptych Reunited

JANUARY 27, 2024–SEPTEMBER 14, 2025

Steves Gallery

Curator: Lana Meador

Ángel Rodríguez-Díaz: The Goddess Triptych Reunited honored the legacy of the artist (born San Juan, Puerto Rico, 1955–died San Antonio, Texas, 2023) and commemorated the acquisition of *Yemayá*, the central painting of Rodríguez-Díaz's *Goddess Triptych*. The other portraits, *The Myth of Venus* and *La Primavera*, entered SAMA's collection in 2013 as gifts from renowned author Sandra Cisneros.

Rodríguez-Díaz is recognized nationally for his distinct approach to portraiture. He studied art at the University of Puerto Rico, then moved to New York City in 1978 and received an MFA degree from Hunter College before settling in San Antonio in 1994. Influenced by his background as a gay Latino of African, Taíno, and Spanish descent, Rodríguez-Díaz employed portraiture to celebrate

Ángel Rodríguez-Díaz, American, born Puerto Rico, 1955–2023, *Yemayá*, 1993, Oil on canvas, 84 × 68 in. (213.4 × 172.7 cm), San Antonio Museum of Art, purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2023.1

cultural diversity. His powerful *Goddess Triptych* features nude women of color who do not conform to the idealized body type prevalent throughout Western art history and is exemplary of Rodríguez-Díaz's reframing of art historical precedents to empower his subjects.

Also on view were female figures from SAMA's ancient Mediterranean collection and a video by influential Cuban American artist Ana Mendieta on loan from Art Bridges to contextualize Rodríguez-Díaz's representation of the body. Modern interpretations of these figures as goddess-like entities and their ongoing influence on art reveals attitudes towards gender, race, and beauty. Whether venerated by ancient cultures, idealized by European artists, or reclaimed by feminists, Rodríguez-Díaz's *Goddess Triptych* is in dialogue with images of the female form across time, culture, and geography. His portraits present strong, heroic women who assert their rightful place in the history of art.

Generous support for this project was provided by Art Bridges.

Art Bridges

Ángel Rodríguez-Díaz, American, born Puerto Rico, 1955–2023, *The Myth of Venus*, 1991, Oil on canvas, 72 × 55 in. (182.9 × 139.7 cm), San Antonio Museum of Art, gift of Sandra Cisneros, 2013.43.1



Beyond its focus on the role of armor in European society, SAMA's presentation of *The Age of Armor* also invited visitors to reflect on the legacies of this material by drawing connections with SAMA's collection and our community's history. Armor like that shown in the exhibition was worn by conquistadors and often identifies them in later images of the Spanish invasion of the Americas. It is also portrayed in statues of San Fernando, namesake of San Antonio's Catholic cathedral, and in depictions of other soldier-saints from Latin America. The exhibition closed with works by contemporary artists whose reinterpretations of arms and armor speak to personal identity in modern society and comment on the violence pervasive in many regions today.

The Age of Armor: Treasures from the Higgins Armory Collection at the Worcester Art Museum was organized by the WORCESTER ART MUSEUM.

In San Antonio, the exhibition was generously supported by The Brown Foundation and the Elizabeth Huth Coates Charitable Foundation of 1992. Additional support was provided by Dana F. McGinnis and William and Lucy Rasco.

The Age of Armor: Treasures from the Higgins Armory Collection at the Worcester Art Museum

FEBRUARY 16–MAY 12, 2024

Cowden Gallery

Presenting Curator: Jessica Powers

Visitors to SAMA had a special opportunity to explore the reality behind legends of “knights in shining armor” when the Museum hosted *The Age of Armor: Treasures from the Higgins Armory Collection at the Worcester Art Museum*. With more than eighty works on view, including several full suits of armor, the exhibition brought together an impressive array of armor and weapons from late medieval and early modern Europe.

During the heyday of plate armor in the 1400s and 1500s, highly skilled craftsmen based in workshops in southern Germany and northern Italy fashioned pieces of armor into intricate forms that echoed contemporary clothing styles. In this period, suits of armor played an important role in conveying the wearer's social position. This tradition continued into the 1600s, even as plate armor was beginning to decline in importance on the battlefield. *The Age of Armor* examined the impact of this transition as the increasing use of gunpowder and firearms on European battlefields gradually rendered plate armor ineffective.



teamLab: The World of Irreversible Change

MARCH 23, 2024–MARCH 23, 2025

Contemporary II Gallery

Curators: Lana Meador, Emily Sano, and Shawn Yuan

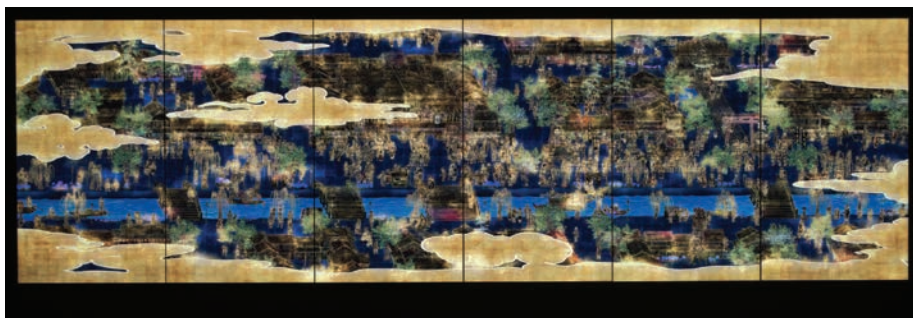
In this focus exhibition, SAMA presented a digital artwork by the international art collective teamLab alongside a seventeenth-century Japanese screen from the Museum's collection.

The World of Irreversible Change resembles the format of historic Japanese screens such as *Scenes in and Around Kyoto (Rakuchu Rakugai-zu)*, which presents a bird's-eye view of the ancient capital city with major buildings and thoroughfares that are bustling with life. Viewers' actions affect the artworld of a virtual city that is both somewhere in time and here and now and influence the behaviors of the people in it. Presented across six monitors, the artwork changes in real-time with the seasons, weather, and the time of day of its location—in this case San Antonio.

The exhibition brought forward concepts including digital vs. analog, the recontextualization of art historical precedents, collective creativity, and humanity's relationship to the environment.

teamLab formed in 2001. Their collaborative practice seeks to navigate the confluence of art, science, technology, and the natural world. Through art, the interdisciplinary group of specialists, including artists, programmers, engineers, CG animators, mathematicians, and architects, aims to explore the relationship between the self and the world and new forms of perception.

This presentation was made possible by a generous loan from the Carl & Marilyn Thoma Foundation.



teamLab, *The World of Irreversible Change*, 2022, Interactive Digital Work, 6 channels, Endless, Sound: teamLab © teamLab, courtesy Pace Gallery

Lovers & Fighters: Prints by Latino Artists in the SAMA Collection

APRIL 20, 2024–APRIL 20, 2025

Golden Gallery

Curator: Lana Meador



Lovers & Fighters: Prints by Latino Artists in the SAMA Collection, a focus exhibition displayed in four rounds, highlighted works featuring imagery and subjects related to concepts of love, power, and struggle.

Romantic couples, heart motifs, boxers, and wrestlers evoked “lovers” and “fighters” and served as points of departure to explore these seemingly opposing concepts. However, the prints on view reframed and expanded upon those subjects, offering nuanced interpretations of emotions that go beyond stereotypes of romance and violence.

The focus on printmaking also demonstrated the medium's influence in Latino art history—from politically engaged works produced at the Taller de Gráfica Popular printmaking collective in 1940s Mexico City to Chicano activism in the United States during the '60s and '70s and today's community-based studios, including Self Help Graphics in Los Angeles and Coronado Studio in Austin. The medium's capacity to produce multiple prints enables accessibility to a broad audience while its ability to capture bold, graphic imagery provides a resounding platform for the artist's voice.





The Exquisite Art of Shibata Zeshin: Lacquerwares and Paintings

APRIL 27, 2024–APRIL 27, 2025

Japanese Gallery

Curator: Emily Sano

This installation focused on lacquer, a medium derived from the toxic sap of trees belonging to the genus of poison oaks. Asian lacquer trees are found in India, China, Korea and Japan, and each country has produced distinctive lacquerwares since ancient times.

Throughout its history, lacquer has been used in a variety of ways for finishes on a wide range of items. In Japan, polished gold boxes embellished with designs in mixed metals were produced as early as the Heian period (794–1185). Black lacquer decorated with gold and warm red lacquer finishes were produced for dining utensils used in Buddhist temples and elite homes.

Japanese lacquerwares reached a pinnacle in the work of artist Shibata Zeshin during the Meiji period (1868–1912). Zeshin was a multi-talented artist who learned traditional painting techniques but was also extraordinarily skilled in using lacquer. Notably, he adapted this difficult medium to painting by inventing a way to maintain the flexibility of the lacquer so that a scroll could be rolled without cracking.

Works on view included sake ewers, stacked boxes for food, storage boxes for paper and clothing, writing boxes with inkstones and brushes, and paintings.

Shibata Zeshin, Japanese, 1807–1891, *Hou Ma Attending a Banquet and Tai Ando Breaking His Harp* (detail), 19th century, Pair of hanging scrolls: ink and light colors on silk, On loan from the Catherine and Thomas Edson Collection, L.2009.10.6.a-b

Lacquer-decorated Ostrich Egg, Japan, 19th century, Ostrich egg, floral designs in raised gold lacquer, On loan from the Catherine and Thomas Edson Collection, L.2001.10.21



Creative Splendor: Japanese Bamboo Baskets from the Thoma Collection

JULY 15, 2022–JANUARY 2, 2024

Asian Special Exhibitions Gallery

Curators: Emily Sano and Shawn Yuan

Creative Splendor: Japanese Bamboo Baskets from the Thoma Collection was a series of three installations of approximately fifteen baskets each that surveyed the outstanding accomplishments of Japanese basket makers from the nineteenth century to the present day from three regions of Japan: the Kansai region, which encompasses the ancient capital, Kyoto; the Kanto region, which stretches westward from Tokyo; and the southernmost island of Kyushu. The exhibition demonstrated the specific techniques and styles of cutting and weaving bamboo that are particular to each of these geographic regions.

This exhibition was made possible by the Carl & Marilyn Thoma Foundation.

Hodo Yako, Japanese, 1940–2018, *Fire*, n.d., Madake (Japanese timber bamboo), rattan, 14 ½ × 8 ¾ × 7 in. (36.8 × 22.2 × 17.8 cm), Collection of the Carl & Marilyn Thoma Foundation, L.2023.23.8

Misaki Ebana, Japanese, born 1990, *Tiger Lily*, 2013, Madake (Japanese timber bamboo), rattan, 10 ½ × 16 × 16 in. (26.7 × 40.6 × 40.6 cm), Collection of Carl & Marilyn Thoma, L.2023.23.3



Amalia Mesa-Bains: Archaeology of Memory

SEPTEMBER 20, 2024–JANUARY 12, 2025

Cowden Gallery

Presenting curator: Lana Meador

Dried lavender, chemistry beakers, crushed glass, *lotería* cards, oxygen cords, armoires, seashells, a First Communion gown, and family photographs—this is just a small sampling of the materials, embedded with memory, that Amalia Mesa-Bains has incorporated into her room-sized installations over forty-five years of artistic practice. Known for pioneering the genre of altar-installations, Mesa-Bains has innovated sacred forms such as *altares* (home altars), *ofrendas* (offerings to the dead), *descansos* (roadside resting places), and *capillas* (home yard shrines) to recover cultural memory and position Chicana art in the broader field of contemporary American art.



Amalia Mesa-Bains: Archaeology of Memory, her first retrospective exhibition, celebrated her contributions as an influential artist and cultural critic. Organized by the Berkeley Art Museum and Pacific Film Archive, the exhibition featured forty works created from 1991 to 2024 in a range of media, including ten installations and a film of the artist in her studio directed by Raymond Telles. SAMA's presentation of the exhibition marked the premiere of a new large-scale sculpture and the re-envisioning of *Venus Envy Chapter III: Cihuatlampa, the Place of the Giant Women* as an exploration of the celestial space of Cihuatlampa, the Mexica (Aztec) afterlife of women who died in childbirth.

The exhibition was curated by María Esther Fernández, Artistic Director, The Cheech Marin Center for Chicano Art & Culture of the Riverside Art Museum, and Laura E. Pérez, Professor of Chicanx, Latinx and Ethnic Studies and Chair of Latinx Research Center, UC Berkeley, and was accompanied by a fully illustrated catalogue.

Amalia Mesa-Bains: Archaeology of Memory was organized by the Berkeley Art Museum and Pacific Film Archive in collaboration with the Latinx Research Center (LRC) at UC Berkeley.

The exhibition was made possible by generous lead support from the Henry Luce Foundation and The Andy Warhol Foundation for the Visual Arts.

In San Antonio, *Amalia Mesa-Bains: Archaeology of Memory* was generously supported by The Brown Foundation. Additional funding came from the John R. & Grelis N. Less Charitable Trust, the Marcia and Otto Koehler Foundation, and Chave and Bill Gonzaba.



In Their Words

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

This multistory museum took my breath away. I was in awe the ENTIRE TIME.

This is better than therapy. The calming art and atmosphere are just what I needed.

This museum continues to be a wonderful place to visit and learn from.

Many thanks to all the staff for their courtesy and willingness to help. They made us feel like family. We will return as soon as possible.

Whether you're an aspiring artist or a curious explorer, this cultural gem is a must-see!

I have visited many of the European museums (Prado, Louvre, Vatican, British), and I was floored by the diversity of the San Antonio Museum of Art. Absolutely a fantastic experience.

If you have any interest in art at all, I recommend coming to see this gem in the heart of San Antonio.

An amazing museum with eclectic collections. This was a great place to visit on a very hot Texas afternoon.

If you're seeking some inspiration and peace, this is the place to stop. It's easy to lose track of time while enjoying all the art.

Lovely place and even better staff. What an awesome experience. 5/5 will go again when passing through San Antonio.

Learning & Interpretation



SAMA continued to offer relevant, responsive, and diverse programming and interpretation in a welcoming, visitor-centered environment, activating the Museum with exciting and inspiring performances, demonstrations, and activities.

In Fiscal Year 2024, SAMA adjusted its strategic approach to educational programming by offering a tailored calendar of events that respected institutional and audience capacity and allowed the education team to craft the best possible experience for each program. Multimodal learning, a pedagogical approach that centers on engaging the senses, and intergenerational learning, a model that enhances learning and skillsharing across age groups, remained key strategies among program areas.

SAMA kicked off FY 2024 with the special exhibition *American Made: Paintings and Sculpture from the DeMell Jacobsen Collection* to which the education department contributed a small didactic gallery that highlighted the tools and techniques used to handcraft gilded frames. As a part of the special exhibition programming, the Museum presented three well-received lectures. Diane DeMell Jacobsen regaled the public with stories of her collecting practice, and noted scholar of African American art history Lisa Farrington spoke on negritude, the Harlem Renaissance, and the artists of color on view in the exhibition. The final lecture brought William Keyse Rudolph, the beloved former Chief Curator and inaugural Marie and Hugh Halff, Jr., Curator of American Art at SAMA, into conversation with Emily Ballew Neff, The Kelso Director, to discuss the origins, development, and future of SAMA's American art collection.



Continuing its long-standing Día de los Muertos tradition, the Museum partnered with the Universidad Nacional Autónoma de México (UNAM) San Antonio to present *Ofrenda: Juan O’Gorman and a Legacy of Muralism*. Inspired by Carlos Rosales-Silva’s mural *Pase Usted*, architecture and design students designed an *ofrenda* (altar) in honor of Mexican muralist Juan O’Gorman and installed it in the Great Hall with the help of Museum staff.



The focus exhibition *Ángel Rodríguez-Díaz: The Goddess Triptych Reunited* provided wonderful opportunities to partner with other community organizations thanks to the generous support of Art Bridges. With the Carver Community Cultural Center and the Guadalupe Dance Company, SAMA presented three special performances inspired by the

exhibition, culminating in the premiere of *Paisajes del Alma (Landscapes of the Soul)*, an original production choreographed by members of the dance company.



With the opening of *The Age of Armor: Treasures from the Higgins Armory Collection at the Worcester Art Museum*, SAMA put on a panoply of exciting programs. For 2024's Free Spring Break Family Day, the Museum hosted its own SAMA-style Renaissance faire complete with blacksmithing, falconry, and historical fencing demonstrations, art activities, music, and—of course—the rare opportunity to pet “real,” live unicorns. A record-breaking 4,284 attendees turned out to participate in the merrymaking, the majority of whom were first-time visitors to the Museum. Programming for *The Age of Armor* was rounded out by a conversation with James Lawson, a local collector of Japanese swords, a lecture by Jeffrey Forgeng, curator of arms and armor at the Worcester Art Museum, and a packed outdoor screening of the modern fairy tale classic *The Princess Bride*.



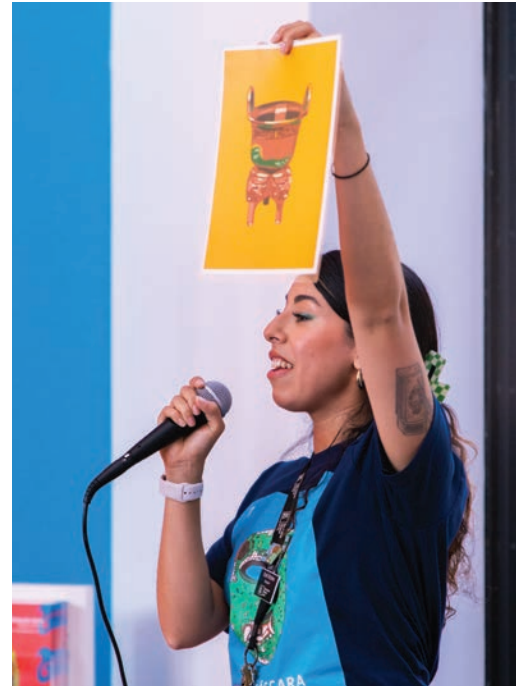
“I thank the San Antonio Museum of Art with all my heart for their dedication to the education of our community and the magic of their exhibits.”

—College Instructor

For the Museum's summer programming, the education team turned to the permanent collection for inspiration. SAMA put Art on Tap throughout the summer; each collection-themed happy hour featured food, drink, artmaking, themed tours, and live music. Summer also marked the launch of First Tuesdays, a new initiative that offers additional opportunities for visitors to engage in artmaking, cultural performance, or artistic demonstrations during our free hours. Off the Wall, a series of curated tours that explore fun or unusual topics across SAMA's permanent collection, was also introduced, and the Museum hosted its inaugural SAMA Lotería Night, complete with a custom *lotería* deck by San Antonio artist Jayme Ditto. Each of these programs proved to be successful and is expected to remain a part of the Museum's slate of programs through FY 2025.



“Thank you for everything you do. I always learn something new.”
—ReCollections Participant





SAMA maintained its close partnership with the San Antonio Public Library (SAPL) in FY 2024. In addition to creating a themed reading list for *The Age of Armor*, SAPL hosted SAMA's popular Kids' Studio program for budding artists ages 0–5 and their caregivers at six branches around the city. SAMA educators reached more than 150 participants of all ages with sensory storytelling and interactive art experiences.

SAMA also continued its partnership with the Glenn Biggs Institute for Alzheimer's and Neurodegenerative Diseases, UT Health San Antonio, the Alzheimer's Association, and Grace Place to offer ReCollections, a program that provides art museum experiences for individuals living with Alzheimer's and related dementias and their families and caregivers. Sessions include facilitated conversations inspired by artworks in the Museum's collection to encourage close looking, reminiscence, storytelling, and artmaking. Afterward, participants share a meal courtesy of Meals on Wheels San Antonio. Due to the popularity of the program, SAMA is expanding ReCollections in FY 2025.

The fiscal year ended with the opening of *Amalia Mesa-Bains: Archaeology of Memory*, which featured a conversation between the artist and her longtime friend, colleague, and scholar of Latina/o arts and culture, Tomás Ybarra-Frausto. A final public conversation—a partnership with the Texas Nature Conservancy—placed artist James Prosek, Trinity University biologist Kelly Lyons, and moderator Chet Garner (of *The Daytripper* fame) in dialogue with one another to discuss the ways in which science and the arts can be mutually supportive disciplines when it comes to preserving the natural world.



Collecting

The San Antonio Museum of Art's collection continues to grow thanks to the generosity of private donors, income from endowed funds, and the vision of our curators. This fiscal year, the Museum added more than five hundred works of art.



AMERICAN ART

THOMAS SULLY
 American, 1783–1872
The Spanish Guitar and Mantilla, 1840
 Oil on canvas
 36 × 28 ½ in.
 Gift of Marie Halff in honor of William Keyse Rudolph, PhD, the inaugural Marie and Hugh Halff, Jr., Curator of American Art at SAMA, 2023.17

ANNIE M. SNYDER
 American, 1852–1927
Apples and Nuts, n.d.
 Oil on board
 Framed: 17 × 32 in.
 Purchased with funds provided by Dr. Mary E. Walker in honor of Myrtle Agnew Walker, 2024.7

MARY VIRGINIA PHILLIPS
 American, 1848–1923
The White Shawl, 1883
 Oil on canvas laid down on board
 Framed: 44 ½ × 23 ¾ × 6 ¼ in.
 Purchased with funds provided by Dr. Mary E. Walker in honor of Myrtle Agnew Walker, with additional funds from Martha Avant and Dacia Napier, 2024.11

ART OF THE ANCIENT MEDITERRANEAN WORLD

Transport Amphora
 Roman-Byzantine, 5th–7th century AD
 Fired clay
 23 ⅞ × 6 ½ in.
 Gift of Beryl N. and Henry G. McCleary, 2023.16.1

Transport Amphora
 Roman-Byzantine, 5th–7th century AD
 Fired clay
 17 ⅞ × 4 ⅝ in.
 Gift of Beryl N. and Henry G. McCleary, 2023.16.2

Denarius of M. Caecilius Metellus
 Minted in Rome, 127 BC
 Silver
 diam. ¾ in.
 Purchased with the George Noel His Endowment Fund, 2024.1



ASIAN ART

Saddle

Mongolia, 20th century
Wood, textile, silver
48 × 23 × 34 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.1.a–c

Pair of Silver Pots

Mongolia, 20th century
Silver
each: 8 × 6 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.2.1–2

Offering Bowl

Mongolia, 20th century
Silver repoussé, burlwood
4 ½ × 7 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.3

Offering Bowl

Mongolia, 20th century
Silver repoussé, burlwood
4 ½ × 7 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.4

Offering Bowl

Mongolia, 20th century
Silver repoussé, burlwood
4 ½ × 7 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.5

Offering Bowl

Mongolia, 20th century
Silver repoussé, burlwood
4 ½ × 7 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.6

Inlaid Offering Bowl

Mongolia, 20th century
Silver repoussé, burlwood,
turquoise, coral
4 ½ × 7 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.7

Offering Bowl

Mongolia, 20th century
Silver repoussé, burlwood
4 ½ × 7 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.8

Pair of Offering Bowls

Mongolia, 20th century
Silver repoussé, burlwood
each: 4 ½ × 7 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.9.a–b

Offering Bowl with Lid

Mongolia, 20th century
Silver repoussé, burlwood,
and coral
4 ½ × 7 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.10.a–b

Offering Bowl

Mongolia, 20th century
Gilt silver repoussé, burlwood
4 ½ × 7 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.11

Offering Bowl

Mongolia, 20th century
Silver repoussé, burlwood
4 ½ × 7 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.12

Offering Bowl

Mongolia, 20th century
Gilt silver repoussé, burl-
wood, Russian ruble
4 ½ × 7 in.
Gift of Ambassador (Ret.)
Donald C. Johnson in memory
of his wife Nelda Sabillon
Johnson, 2023.13.13

NAKAMURA

Japanese, born 1945
Plate, 2009
Kutani glazed stoneware
4 × 16 ¾ × 9 in.
Gift of The Carol and Jeffrey
Horvitz Collection, 2023.14.1

RYOJI KOIE

Japanese, 1938–2020
Jar, 1993
Glazed stoneware
5 ¾ × 6 ½ in.
Gift of The Carol and Jeffrey
Horvitz Collection, 2023.14.2

TAKIGUCHI KAZUO

Japanese, born 1953
Biomorphic Sculpture, 2001
Glazed stoneware
14 ½ × 18 × 14 in.
Gift of The Carol and Jeffrey
Horvitz Collection, 2023.14.3

ITO MOTOHIKO

Japanese, born 1939
Bowl, 1992–1993
Glazed stoneware
5 ¼ × 11 ⅞ × 10 ¾ in.
Gift of The Carol and Jeffrey
Horvitz Collection, 2023.14.4

SETO HIROSHI

Japanese, 1941–1994
Tall Vase, 1992
Glazed stoneware
10 ⅞ × 3 ⅞ × 3 ¼ in.
Gift of The Carol and Jeffrey
Horvitz Collection, 2023.14.5

KAMADA KOJI

Japanese, born 1948
Set of Five Bowls, 2016
Glazed porcelain
each: 3 × 8 ⅞ in.
Gift of The Carol and Jeffrey
Horvitz Collection, 2023.14.6

KAKUREZAKI RYUICHI

Japanese, born 1950
Ovoid Vase, 2015
Glazed stoneware
15 ⅞ × 10 ½ × 9 ¼ in.
Gift of The Carol and Jeffrey
Horvitz Collection, 2023.14.7

IMAIZUMI IMAEMON XIV

Japanese, born 1962
Hexagonal Vase, 20th century
Glazed stoneware
11 ¼ × 5 ¼ × 4 ⅝ in.
Gift of The Carol and Jeffrey
Horvitz Collection, 2023.14.8

GORO KAWAMOTO

Japanese, 1919–1986
*Four-sided Vase in Aka-e
Design*, 20th century
Glazed earthenware
10 ¾ × 5 ¾ × 5 ½ in.
Gift of The Carol and Jeffrey
Horvitz Collection, 2023.14.9

SUZUKI SANSEI

Japanese, born 1936
Vessel with Wide Mouth,
20th century
Glazed porcelain
h. 12 ¾ in.
Gift of The Carol and Jeffrey
Horvitz Collection,
2023.14.10
© Suzuki Sansei



Apron

China, Miao culture,
20th century
Cotton
32 ¼ × 31 in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.1

Baby Carrier

China, Miao culture,
20th century
Cotton
30 ½ × 49 in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.2

Collar

China, Miao culture,
20th century
Cotton
14 ½ × 26 ½ in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.3

Baby Carrier

China, Miao culture,
20th century
Cotton
26 ½ × 23 in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.4

Baby Carrier

China, Miao culture,
20th century
Cotton
27 × 29 in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.5

Pair of Embroidered Panels

China, Miao culture,
20th century
Cotton
each: 9 × 12 ¾ in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.6.a–b.

Embroidered Panel

China, Miao culture,
20th century
Cotton
18 × 19 in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.7

Embroidered Panel

China, Miao culture,
20th century
Cotton
16 ¾ × 10 ½ in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.8

Pair of Embroidered Panels

China, Miao culture,
20th century
Cotton
a: 8 ½ × 14 ½ in.
b: 9 × 14 in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.9.a–b

Pouch

China, Miao culture,
20th century
Cotton
10 × 6 ½ in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.10

<p><i>Pouch</i> China, Miao culture, 20th century Cotton 12 × 7 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.11</p>	<p><i>Baby Carrier</i> China, Miao culture, 20th century Cotton 26 ¾ × 24 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.17</p>	<p><i>Baby Carrier</i> China, Miao culture, 20th century Cotton 27 ½ × 182 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.23</p>	<p><i>Bed Cover</i> China, Miao culture, 20th century Cotton 63 × 42 ¾ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.29</p>	<p><i>Embroidered Panels</i> China, Miao culture, 20th century Cotton 42 × 43 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.35</p>	<p><i>Embroidered Panels</i> China, Miao culture, 20th century Cotton 39 × 44 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.41</p>
<p><i>Pair of Embroidered Panels</i> China, Miao culture, 20th century Cotton a: 8 ¾ × 13 in. b: 8 ½ × 13 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.12.a–b</p>	<p><i>Woman's Jacket</i> China, Miao culture, 20th century Cotton 24 × 53 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.18</p>	<p><i>Pair of Embroidered Panels</i> China, Miao culture, 20th century Cotton each: 43 × 11 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.24.a–b</p>	<p><i>Batik Embroidered Woman's Blouse</i> China, Miao culture, 20th century Cotton 26 ½ × 46 ¼ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.30</p>	<p><i>Bed Cover</i> China, Miao culture, 20th century Cotton 78 × 58 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.36</p>	<p><i>Bed Cover</i> China, Miao culture, 20th century Cotton 78 × 64 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.42</p>
<p><i>Embroidered Panel</i> China, Miao culture, 20th century Cotton 10 ½ × 59 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.13</p>	<p><i>Woman's Jacket</i> China, Miao culture, 20th century Cotton 34 ½ × 53 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.19</p>	<p><i>Baby Carrier</i> China, Miao culture, 20th century Cotton 23 ¼ × 28 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.25</p>	<p><i>Batik Legging Band</i> China, Miao culture, 20th century Cotton 6 × 70 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.31</p>	<p><i>Embroidered Panels</i> China, Miao culture, 20th century Cotton 42 × 43 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.37</p>	<p><i>Baby Carrier</i> China, Miao culture, 20th century Cotton 30 × 30 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.43</p>
<p><i>Pair of "Broken Thread" Embroidery Panels</i> China, Miao culture, 20th century Cotton each: 6 × 13 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.14.a–b</p>	<p><i>Woman's Jacket</i> China, Miao culture, 20th century Cotton 29 ¼ × 53 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.20</p>	<p><i>Baby Carrier</i> China, Miao culture, 20th century Cotton 26 ¼ × 22 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.26</p>	<p><i>Embroidered Placket Women's Winter Jacket</i> China, Miao culture, 20th century Cotton 23 ¼ × 42 ¼ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.32</p>	<p><i>Embroidered Panels</i> China, Miao culture, 20th century Cotton 39 × 30 ¼ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.38</p>	<p><i>Vest</i> China, Miao culture, 20th century Cotton 25 × 22 ¾ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.44</p>
<p><i>Baby Carrier</i> China, Miao culture, 20th century Cotton 26 ½ × 22 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.15</p>	<p><i>Pleated Skirt</i> China, Miao culture, 20th century Cotton 17 × 38 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.21</p>	<p><i>Baby Carrier</i> China, Miao culture, 20th century Cotton 28 ¾ × 26 ¼ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.27</p>	<p><i>Bed Cover</i> China, Miao Culture, 20th century Cotton 52 × 31 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.33</p>	<p><i>Embroidered Panels</i> China, Miao culture, 20th century Cotton 52 × 28 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.39</p>	<p><i>Baby Carrier</i> China, Miao culture, 20th century Cotton 29 × 42 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.45</p>
<p><i>Baby Carrier</i> China, Miao culture, 20th century Cotton 25 ½ × 26 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.16</p>	<p><i>Pair of Legging Bands</i> China, Miao culture, 20th century Cotton a: 9 ¼ × 86 in. b: 9 ¼ × 96 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.22.a–b</p>	<p><i>Baby Carrier</i> China, Miao culture, 20th century Cotton 27 × 26 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.28</p>	<p><i>Bed Cover</i> China, Miao culture, 20th century Cotton 63 × 43 ¼ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.34</p>	<p><i>Embroidered Panels</i> China, Miao culture, 20th century Cotton 52 × 29 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.40</p>	<p><i>Woman's Jacket</i> China, Miao culture, 20th century Cotton 17 × 52 ¼ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.46</p>

"Twisted Thread"
Embroidered Fan Piece
 China, Miao culture,
 20th century
 Cotton
 34 ½ × 25 ½ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.47

*Pair of Embroidered Panels
 for Jacket Sleeves*
 China, Miao culture,
 20th century
 Cotton
 a: 8 × 13 in.
 b: 8 ¼ × 12 ¾ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.48.a-b

Apron
 China, Miao culture,
 20th century
 Cotton
 19 ½ × 18 ¾ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.49

Apron Panel
 China, Miao culture,
 20th century
 Cotton
 16 × 15 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.50

Apron
 China, Miao culture,
 20th century
 Cotton
 15 × 12 ½ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.51

Embroidered Panel
 China, Miao culture,
 20th century
 Cotton
 16 × 18 ¾ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.52



Apron
 China, Miao culture,
 20th century
 Cotton
 16 ¼ × 18 ¼ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.53

Apron
 China, Miao culture,
 20th century
 Cotton
 16 ¾ × 14 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.54

Apron
 China, Miao culture,
 20th century
 Cotton
 18 × 17 ½ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.55

Apron
 China, Miao culture,
 20th century
 Cotton
 19 ½ × 16 ¾ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.56

Woman's Jacket
 China, Miao culture,
 20th century
 Cotton
 33 × 28 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.57

*Batik Embroidered Placket
 Woman's Top*
 China, Miao culture,
 20th century
 Cotton
 40 ½ × 50 ¼ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.58

Woman's Jacket
 China, Miao culture,
 20th century
 Cotton
 23 ¼ × 47 ½ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.59

Woman's Jacket
 China, Miao culture,
 20th century
 Cotton, sequins
 23 ¼ × 47 ½ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.60

Woman's Jacket
 China, Miao culture,
 20th century
 Cotton
 27 ¼ × 58 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.61

*Older Woman's Dress with
 Silkworm Pattern*
 China, Miao culture,
 20th century
 Cotton
 30 ½ × 51 ¼ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.62

*Embroidered Placket
 Mid-Sleeve Woman's Top*
 China, Miao culture,
 20th century
 Cotton
 51 × 33 ½ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.63

*Embroidered Placket
 Mid-Sleeve Woman's Top*
 China, Miao culture,
 20th century
 Cotton
 33 ¼ × 40 ½ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.64

*Embroidered Mid-Sleeve
 Woman's Top*
 China, Miao culture,
 20th century
 Cotton
 36 × 52 ¼ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.65

*Embroidered Placket
 Mid-Sleeve Woman's Top*
 China, Miao culture,
 20th century
 Cotton
 30 ½ × 50 ½ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.66

Embroidered Woman's Top
 China, Miao culture,
 20th century
 Cotton
 45 ½ × 29 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.67

*Embroidered Placket
 Mid-Sleeve Woman's Top*
 China, Miao culture,
 20th century
 Cotton
 36 ¼ × 45 ½ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.68

*Patterned Jacket with
 Dragons*
 China, Miao culture,
 20th century
 Cotton
 35 × 48 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.69

Embroidered Woman's Top
 China, Miao culture,
 20th century
 Cotton
 26 ½ × 66 ½ in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.70

Embroidered Woman's Top
 China, Miao culture,
 20th century
 Cotton
 24 × 69 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.71

*Embroidered Placket
 Mid-Sleeve Woman's Top*
 China, Miao culture,
 20th century
 Cotton
 34 × 44 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.72

*Embroidered Woman's
 Blouse with Batik Patch*
 China, Miao culture,
 20th century
 Cotton
 27 ½ × 56 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.73

*Embroidered Woman's
 Blouse*
 China, Miao culture,
 20th century
 Cotton
 27 ½ × 50 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.74

*Embroidered Placket
 Woman's Jacket*
 China, Miao culture,
 20th century
 Cotton
 36 × 53 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.75

Embroidered Woman's Jacket
 China, Miao culture,
 20th century
 Cotton
 34 ½ × 50 in.
 Gift of Nicholas Grindley in
 memory of Nancy Murphy,
 2024.2.76

<i>Embroidered Woman's Jacket</i> China, Miao culture, 20th century Cotton 32 ¼ × 52 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.77	<i>Embroidered Woman's Top</i> China, Miao culture, 20th century Cotton 36 ½ × 48 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.83	<i>Small Flower Batik Patch Embroidered Blouse</i> China, Miao culture, 20th century Cotton 25 ¾ × 56 ¼ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.89	<i>Hundred Bird Ceremonial Robe</i> China, Miao culture, 20th century Cotton, suede, feathers, shells 50 × 61 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.95	<i>Bracelet</i> China, Miao culture, 20th century Silver diam. 4 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.101	<i>Pair of Bracelets</i> China, Miao culture, 20th century Silver each: 1 × 4 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.107.a-b
<i>Woman's Formal Jacket</i> China, Miao culture, 20th century Cotton 34 ½ × 45 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.78	<i>Embroidered Woman's Top</i> China, Miao culture, 20th century Cotton 36 ½ × 45 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.84	<i>Woman's Jacket</i> China, Miao culture, 20th century Cotton 26 ¼ × 49 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.90	<i>Hundred Bird Ceremonial Robe</i> China, Miao culture, 20th century Cotton, feathers, shells 31 × 52 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.96	<i>Bracelet</i> China, Miao culture, 20th century Silver diam. 4 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.102	<i>Pair of Earrings</i> China, Miao culture, 20th century Silver each: diam. 1 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.108.a-b
<i>Embroidered Woman's Jacket</i> China, Miao culture, 20th century Cotton 29 ¼ × 52 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.79	<i>Women's Blouse with Batik</i> China, Miao culture, 20th century Cotton 29 × 55 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.85	<i>Baby Carrier</i> China, Miao culture, 20th century Cotton 28 ¼ × 47 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.91	<i>Bracelet</i> China, Miao culture, 20th century Silver diam. 4 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.97	<i>Bracelet</i> China, Miao culture, 20th century Silver diam. 4 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.103	<i>Back Ornament</i> China, Miao culture, 20th century Silver 4 × 6 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.109
<i>Woman's Embroidered Jacket</i> China, Miao culture, 20th century Cotton 31 ¼ × 49 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.80	<i>Patchwork Embroidered Collarless Women's Blouse</i> China, Miao culture, 20th century Cotton, silver 24 ¾ × 50 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.86	<i>Unlined Cotton Jacket</i> China, Miao culture, 20th century Cotton 21 × 53 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.92	<i>Bracelet</i> China, Miao culture, 20th century Silver diam. 4 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.98	<i>Bracelet</i> China, Miao culture, 20th century Silver diam. 4 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.104	<i>Pair of Bracelets</i> China, Miao culture, 20th century Silver each: diam. 4 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.110
<i>Embroidered Woman's Top</i> China, Miao culture, 20th century Cotton 31 ¾ × 47 ¾ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.81	<i>Patchwork Embroidered Collarless Women's Blouse</i> China, Miao culture, 20th century Cotton 20 ¾ × 56 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.87	<i>Embroidered Sleeves for a Jacket</i> China, Miao culture, 20th century Cotton 18 × 18 ¼ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.93	<i>Bracelet</i> China, Miao culture, 20th century Silver diam. 4 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.99	<i>Pair of Earrings</i> China, Miao culture, 20th century Silver, turquoise each: h. 3 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.105.a-b	<i>Pair of Earrings</i> China, Miao culture, 20th century Silver each: diam. 4 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.111.a-b
<i>Embroidered Woman's Top</i> China, Miao culture, 20th century Cotton 36 ½ × 42 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.82	<i>Woman's Batik Embroidered Placket Blouse</i> China, Miao culture, 20th century Cotton 25 × 46 ½ in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.88	<i>Skirt</i> China, Miao culture, 20th century Cotton 21 × 31 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.94	<i>Bracelet</i> China, Miao culture, 20th century Silver diam. 4 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.100	<i>Pair of Earrings</i> China, Miao culture, 20th century Silver each: diam. 1 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.106.a-b	<i>Back Ornament</i> China, Miao culture, 20th century Silver 7 × 3 in. Gift of Nicholas Grindley in memory of Nancy Murphy, 2024.2.112

Back Ornament
China, Miao culture,
20th century
Silver
7 × 3 in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.113

Container
China, Miao culture,
20th century
Silver
5 × 1 in.
Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.114

Pendant
China, Miao culture,
20th century
Silver
8 × 3 in.

Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.115

Pendant
China, Miao culture,
20th century
Silver
8 × 3 in.

Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.116

Neckring
China, Miao culture,
20th century
Silver
diam. 9 in.

Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.117

Neckring
China, Miao Culture,
20th century
Silver
diam. 9 in.

Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.118



Neckring
China, Miao culture,
20th century
Silver
diam. 9 in.

Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.119

Neckring
China, Miao culture,
20th century
Silver
diam. 9 in.

Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.120

Neckring
China, Miao culture,
20th century
Silver
diam. 9 in.

Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.121

Neckring
China, Miao culture,
20th century
Silver
diam. 11 in.

Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.122

Pendant
China, Miao culture,
20th century
Silver
12 × 3 in.

Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.123

Baby Apron
China, Miao culture,
20th century
Cotton
26 × 18 ¾ in.

Gift of Nicholas Grindley in
memory of Nancy Murphy,
2024.2.124

***The Sanno Festival at
Hie Shrine***
Japan, Momoyama period,
late 16th–early 17th century
Ink, color, mica, cut gold
leaf, and gold leaf on paper
54 ½ × 158 in.
Gift of Leighton and
Rosemarie Longhi in honor
of Emily Sano, 2024.6

Plate with Fish
Vietnam, Le-So dynasty,
15th–16th century
Stoneware with underglaze
cobalt pigment
diam. 14 ½ in.

Purchased with the Bessie
Timon Endowment Fund,
2024.8.1

Box with Phoenix
Vietnam, Le-So dynasty,
15th–16th century
Stoneware with underglaze
cobalt pigment
h. 1 ¾ in., diam. 2 ½ in.

Purchased with the Bessie
Timon Endowment Fund,
2024.8.2.a–b

Box with Water Bird
Vietnam, Le-So dynasty,
15th–16th century
Stoneware with underglaze
cobalt pigment
h. 1 ¾ in., diam. 2 ½ in.

Purchased with the Bessie
Timon Endowment Fund,
2024.8.3.a–b

Box with Landscape
Vietnam, Le-So dynasty,
15th–16th century
Stoneware with underglaze
cobalt pigment
h. 1 ¾ in, diam. 2 ½ in.

Purchased with the Bessie
Timon Endowment Fund,
2024.8.4.a–b

*Box with Overglaze
Landscape*
Vietnam, Le-So dynasty,
15th–16th century
Stoneware with underglaze
cobalt pigment and overglaze
enamels
h. 2 ¾ in., diam. 3 ½ in.

Purchased with the Bessie
Timon Endowment Fund,
2024.8.5.a–b

CONTEMPORARY ART

SANTA BARRAZA
American, born 1951
Emma Tenayuca Retablo,
1993

Oil on metal
Framed: 15 × 14 × 1 3/16 in.
Purchased with funds
provided by the Dorothy
Antoinette LaSelle
Foundation, the William and
Salome Scanlan Foundation,
and Candace and Michael
Humphreys, 2023.9

STUART ALLEN
American, born 1970
Shadow No. 10, 9 Pixels,
2005
Pigment based digital print
Framed: 34 × 28 × 2 ½ in.
Gift of Greg and Carol Booth,
2023.10

LARRY COLWELL
American, 1901–1972
*Seated nude with hands on
knees and head turned back*
(*Jytte Svendson*), ca. 1960
Vintage gelatin silver print
10 × 8 in.
Gift of Roger Hartl, MD,
New York, NY, 2023.18.1

LEONARD FREED American, 1929–2006 <i>A Bedouin school in Negev Desert, Israel, 1962</i> Vintage ferrotyped gelatin silver print 6 ½ × 9 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.2	LEONARD FREED American, 1929–2006 <i>Working with the IBM computer in Sindenlfingen, West Germany, 1966</i> Vintage gelatin silver print 9 ⅜ × 6 ⅜ in. Gift of Roger Hartl, MD, New York, NY, 2023.18.7	ABELARDO MORELL Cuban, born 1948 <i>Tent-Camera Image on Ground: View of Lake Crescent Looking Northwest, Olympic National Park, Washington, 2012</i> Archival pigment print 22 × 29 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.12	BILL OWENS American, born 1938 <i>High school cheerleader competition, Oakland Coliseum, Oakland, California, 1973</i> From the <i>Leisure</i> series Gelatin silver print, printed later 8 × 10 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.17	BILL OWENS American, born 1938 <i>My dream is to have a cabin in the mountains. Sierra-Nevada foothills, California, 1976</i> From the <i>Leisure</i> series Gelatin silver print, printed later 8 × 10 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.21	<i>sex until puberty when they return to their mothers. At this stage they undergo clitoridectomy (female circumcision), 1979</i> Vintage gelatin silver print 9 ½ × 6 ¼ in. Gift of Roger Hartl, MD, New York, NY, 2023.18.22
LEONARD FREED American, 1929–2006 <i>Young boy holds a portrait of Nikita Khrushchev, Leipzig, East Germany, 1959</i> Gelatin silver print, printed later 9 ½ × 6 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.3	DANNY LYON American, born 1942 <i>Couple with Newborn Baby, 1965, printed 2010</i> From the <i>Uptown Chicago</i> series Gelatin silver print, printed later 14 × 11 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.8	BILL OWENS American, born 1938 <i>I'm here to meet boys. Holiday Inn, Beverly Hills, California, 1976</i> From the <i>Leisure</i> series Gelatin silver print, printed later 10 × 8 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.13	BILL OWENS American, born 1938 <i>I learned how to juggle while doing porn films. I needed something to kill time during takes. Some days us extras do nothing at all. Altamont, California, 1973</i> From the <i>Leisure</i> series Gelatin silver print, printed later 8 × 10 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.18	GEORGE RODGER British, 1908–1995 <i>Masai circumcision ceremony... coming of age in Kenya: The Masai are semi nomadic pastoral tribe of Nilotic origin who today number roughly 120,000 and range over an area of 45,000 square miles straddling Kenya and Tanzania. Each remains without family status or identity until he has been circumcised, usually in his teens. The tear of circumcision is the most crucial in a Masai's life, when he emerges into manhood but the actual date of this event depends on seasonal change, father's wealth and the time when Junior "Moran" became a member of the Elders. Immediately following circumcision is a "healing period" of 3 months, during this the young Moran must wear black and the "Olemasari" feather headdress, is not allowed to wash, be seen eating, their food may not be touched by women. The boys live isolated in the bush in male groups. This exceptional series of photographs were taken at sunrise in pre-dawn twilight. During pre-puberty young girls are called "Noites", although they can be engaged from birth onwards to members of the Moran with whom they live and have</i>	GEORGE RODGER British, 1908–1995 <i>A young girl of the Masai (N'Dito) dressed in beaded finery for a circumcision ceremony, Kenya, 1979</i> Vintage gelatin silver print 9 ¾ × 6 ½ in. Gift of Roger Hartl, MD, New York, NY, 2023.18.23
LEONARD FREED American, 1929–2006 <i>Woman returning from shopping, East German countryside, 1984</i> Vintage gelatin silver print 6 × 8 ⅞ in. Gift of Roger Hartl, MD, New York, NY, 2023.18.4	ABELARDO MORELL Cuban, born 1948 <i>Book: Details from Masaccio's Saint Anna Madonna & Child with Angels, 1993</i> Archival pigment print 29 × 22 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.9	BILL OWENS American, born 1938 <i>Lake Del Val, Livermore, California, 1977</i> From the <i>Leisure</i> series Gelatin silver print, printed later 8 × 10 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.14	BILL OWENS American, born 1938 <i>Greenwood Forest, Houston, Texas, 1976</i> From the <i>Leisure</i> series Gelatin silver print, printed later 8 × 10 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.19	GEORGE RODGER British, 1908–1995 <i>Dinka girls of Duk Faiwil, Kordofan, Southern Sudan, 1949</i> Vintage gelatin silver print 10 × 8 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.24	GEORGE RODGER British, 1908–1995 <i>Bracelet fighters of Nuba tribe, Sudan, ca. 1948</i> Vintage gelatin silver print 7 × 10 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.25
LEONARD FREED American, 1929–2006 <i>East German soldiers as Communist East Germany builds the Berlin Wall, East Berlin, 1966</i> Vintage gelatin silver print 6 ¾ × 9 ¾ in. Gift of Roger Hartl, MD, New York, NY, 2023.18.5	ABELARDO MORELL Cuban, born 1948 <i>Camera Obscura: View of Sister's Shop Inside the Infirmary Room in the Brick Dwelling, 2018</i> Archival pigment print 22 × 29 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.10	BILL OWENS American, born 1938 <i>National All-Star Wrestling, Pleasanton County Fair Grounds, Pleasanton, California, 1974</i> From the <i>Leisure</i> series Gelatin silver print, printed later 8 × 10 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.15	BILL OWENS American, born 1938 <i>Golden Gate Bridge, San Francisco, California, 1983</i> From the <i>Leisure</i> series Gelatin silver print, printed later 8 × 10 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.20	GEORGE RODGER British, 1908–1995 <i>Nuer tribesmen tune up the drums before a tribal dance, ca. 1948</i> Vintage gelatin silver print 8 × 10 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.26	
LEONARD FREED American, 1929–2006 <i>Children at sports lesson at the Jewish community center, Dusseldorf, West Germany, 1961</i> Vintage gelatin silver print 6 ¼ × 8 ⅞ in. Gift of Roger Hartl, MD, New York, NY, 2023.18.6	ABELARDO MORELL Cuban, born 1948 <i>Camera Obscura: View of Manhattan from Financial District, Late Afternoon, 2019</i> Archival pigment print 22 × 29 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.11	BILL OWENS American, born 1938 <i>Kansas, City, Missouri, 1976</i> From the <i>Leisure</i> series Gelatin silver print, printed later 8 × 10 in. Gift of Roger Hartl, MD, New York, NY, 2023.18.16			



LAURE ALBIN-GUILLOT
French, 1879–1962
La Pluie (The Rain), ca. 1930
 Vintage Fresson print
 14 ¾ × 11 ¾ in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.27

NATHAN LERNER
 American, 1913–1997
Bold kanji, Japan, ca. 1970
 Vintage gelatin silver print
 5 ½ × 9 in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.28

NATHAN LERNER
 American, 1913–1997
Barber, Japan, ca. 1970
 Vintage gelatin silver print
 9 × 6 in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.29

NATHAN LERNER
 American, 1913–1997
Street painted with cross,
Japan, ca. 1970
 Vintage gelatin silver print
 9 ¾ × 6 in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.30

NATHAN LERNER
 American, 1913–1997
Shoes, 1937
 Vintage gelatin silver print
 5 ¾ × 7 ¾ in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.31

NATHAN LERNER
 American, 1913–1997
Man with Standpipe, 1936
 Gelatin silver print,
 printed later
 9 ¾ × 7 ¼ in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.32

NATHAN LERNER
 American, 1913–1997
Child and Mask, 1936
 Vintage gelatin silver print
 9 ¾ × 7 ¾ in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.33

NATHAN LERNER
 American, 1913–1997
Girl Against Post, 1936
 Gelatin silver print,
 printed later
 9 × 6 ¾ in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.34

NATHAN LERNER
 American, 1913–1997
Boy Wearing Stripes, ca. 1930
 Gelatin silver print,
 printed later
 7 × 6 ¾ in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.35

NATHAN LERNER
 American, 1913–1997
Bowling Shoes, ca. 1930
 Gelatin silver print,
 printed later
 9 × 8 in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.36

NATHAN LERNER
 American, 1913–1997
Double exposure of statue,
ca. 1930
 Gelatin silver print,
 printed later
 8 × 7 ¼ in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.37

MATTHEW PILLSBURY
 American, born 1973
Alex Franklin, Project Gotham
Racing, Las Vegas, Tuesday
November 22nd, 2005,
10:48–11:24 pm, 2005
 Archival pigment print
 22 × 28 in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.38

MATTHEW PILLSBURY
 American, born 1973
On the Roof of the Whitney
Museum of American Art,
New York, 2015
 Archival pigment print
 22 × 28 in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.39

MATTHEW PILLSBURY
 American, born 1973
Nate's Reflection at Dawn,
One57, 2016
 Archival pigment print
 22 × 28 in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.40

MATTHEW PILLSBURY
 American, born 1973
Edgewater Beach #6,
Cleveland, 2017
 Archival pigment print
 22 × 27 in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.41

FÉLIX THIOILLIER
 French, 1842–1914
Remparts de Saint-Haon-le-
Châtel, France, 1887
 Vintage albumen print from a
 collodion negative
 7 ¾ × 6 in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.42

FÉLIX THIOILLIER
 French, 1842–1914
Montarcher, France, ca. 1860
 Vintage albumen print from a
 collodion negative
 4 7/8 × 7 7/8 in.
 Gift of Roger Hartl, MD,
 New York, NY, 2023.18.43

TIMOTHY
 GREENFIELD-SANDERS
 American, born 1952
Sandra Cisneros, 2011
 Pigmented inkjet print
 58 × 44 in.
 Gift of Hiram Butler and
 Andrew Spindler-Roesle in
 honor of Banks M. Smith,
 2023.19.1

TIMOTHY
 GREENFIELD-SANDERS
 American, born 1952
Ralph de la Vega, 2011
 Pigmented inkjet print
 58 × 44 in.
 Gift of Hiram Butler and
 Andrew Spindler-Roesle in
 honor of Banks M. Smith,
 2023.12.2

TIMOTHY
 GREENFIELD-SANDERS
 American, born 1952
Nely Galán, 2011
 Pigmented inkjet print
 58 × 44 in.
 Gift of Hiram Butler and
 Andrew Spindler-Roesle in
 honor of Banks M. Smith,
 2023.19.3

TIMOTHY
 GREENFIELD-SANDERS
 American, born 1952
José Moreno Hernández,
 2010
 Pigmented inkjet print
 58 × 44 in.
 Gift of Hiram Butler and
 Andrew Spindler-Roesle in
 honor of Banks M. Smith,
 2023.19.4

TIMOTHY
 GREENFIELD-SANDERS
 American, born 1952
Dolores Huerta, 2012
 Pigmented inkjet print
 58 × 44 in.
 Gift of Hiram Butler and
 Andrew Spindler-Roesle in
 honor of Banks M. Smith,
 2023.19.5

TIMOTHY
 GREENFIELD-SANDERS
 American, born 1952
Consuelo Castillo Kickbusch,
 2011
 Pigmented inkjet print
 58 × 44 in.
 Gift of Hiram Butler and
 Andrew Spindler-Roesle in
 honor of Banks M. Smith,
 2023.19.6

TIMOTHY
 GREENFIELD-SANDERS
 American, born 1952
George Lopez, 2012
 Pigmented inkjet print
 58 × 44 in.
 Gift of Hiram Butler and
 Andrew Spindler-Roesle in
 honor of Banks M. Smith,
 2023.19.7

TIMOTHY
 GREENFIELD-SANDERS
 American, born 1952
Pitbull, 2010
 Pigmented inkjet print
 58 × 44 in.
 Gift of Hiram Butler and
 Andrew Spindler-Roesle in
 honor of Banks M. Smith,
 2023.19.8

TIMOTHY
 GREENFIELD-SANDERS
 American, born 1952
Judy Reyes, 2012
 Pigmented inkjet print
 58 × 44 in.
 Gift of Hiram Butler and
 Andrew Spindler-Roesle in
 honor of Banks M. Smith,
 2023.19.9

TIMOTHY
 GREENFIELD-SANDERS
 American, born 1952
Jon Seda, 2012
 Pigmented inkjet print
 58 × 44 in.
 Gift of Hiram Butler and
 Andrew Spindler-Roesle in
 honor of Banks M. Smith,
 2023.19.10

TIMOTHY
 GREENFIELD-SANDERS
 American, born 1952
Soledad O'Brien, 2012
 Pigmented inkjet print
 58 × 44 in.
 Gift of Hiram Butler and
 Andrew Spindler-Roesle in
 honor of Banks M. Smith,
 2023.19.11

TIMOTHY
GREENFIELD-SANDERS
American, born 1952
Christy Turlington Burns,
2011
Pigmented inkjet print
58 × 44 in.
Gift of Hiram Butler and
Andrew Spindler-Roesle in
honor of Banks M. Smith,
2023.19.12

TIMOTHY
GREENFIELD-SANDERS
American, born 1952
Raul Yzaguirre, 2010
Pigmented inkjet print
58 × 44 in.
Gift of Hiram Butler and
Andrew Spindler-Roesle in
honor of Banks M. Smith,
2023.19.13

**MATTHEW ANGELO
HARRISON**
American, born 1989
Beloved Worker, 2023
Hardhat, polyurethane resin,
acrylic and aluminum stand
55 ½ × 13 ½ × 10 ½ in.
Purchased with The Brown
Foundation Contemporary
Art Acquisition Fund, 2024.3
© Matthew Angelo Harrison



CARLOS ROSALES-SILVA
American, born 1982
Biblioteca no. 3, 2022
Sand and crushed stone in
acrylic paint on panel
40 × 34 in.
Purchased with The Brown
Foundation Contemporary Art
Acquisition Fund, 2024.4

E.V. DAY
American, born 1967
Winged Victory, 2002
Red sequin dress, organza
gloves, synthetic eyelashes,
acrylic nails, monofilament,
hardware, and mirror-
polished base
Variable dimensions:
115 × 92 × 100 in.
Gift of Jereann and Holland
Chaney, 2024.5

CLEVE GRAY
American, 1918–2004
Hiilawe, 1970
Acrylic on canvas
69 × 48 in.
Gift of the Cleve Gray
Foundation, 2024.9
© Cleve Gray Foundation

LYNN ALDRICH
American, born 1944
*AltarWings: The Birds of
America*, 1991–1993
Acrylic on pages from
John James Audubon's book
of bird prints, tree trunk,
velvet cushion
135 × 256 in.
Anonymous gift, 2024.10.a–c

LATIN AMERICAN ART

Effigy Censer
Mexico, Belize, or Guatemala,
Maya culture, AD 1300–1450
Earthenware
14 ½ × 8 × 6 in.
Gift of John and Kathi
Oppenheimer, 2023.7.1

Pregnant Female Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 5 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.2

Figure
Mexico, Colima culture,
200 BC–AD 300
Earthenware
h. 6 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.3

Female Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 6 in.
Gift of John and Kathi
Oppenheimer, 2023.7.4

Figure
Mexico, Chupicuaro culture,
400–100 BC
Earthenware
h. 3 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.5

Standing Female Figure
Mexico, Jalisco culture,
400 BC–AD 100
Earthenware
h. 4 ¾ in.
Gift of John and Kathi
Oppenheimer, 2023.7.6

Female Figure
Mexico, Chupicuaro culture,
400–100 BC
Earthenware
h. 3 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.7

Female Figure
Mexico, Chupicuaro culture,
400–100 BC
Earthenware
h. 3 ¼ in.
Gift of John and Kathi
Oppenheimer, 2023.7.8

Female Figure Holding Child
Mexico, Chupicuaro culture,
400–100 BC
Earthenware
h. 3 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.9

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 4 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.10

Figure
Mexico, Tlatilco culture,
1200–900 BC
Earthenware
h. 4 in.
Gift of John and Kathi
Oppenheimer, 2023.7.11

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 4 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.12

Figure
Mexico, Teotihuacan culture,
AD 250–650
Earthenware
h. 3 in.
Gift of John and Kathi
Oppenheimer, 2023.7.13

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 4 ¾ in.
Gift of John and Kathi
Oppenheimer, 2023.7.14

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 3 in.
Gift of John and Kathi
Oppenheimer, 2023.7.15

Figure
Mexico, Veracruz culture,
AD 100–1000
Earthenware, tar paint
(*chapopote*)
h. 3 in.
Gift of John and Kathi
Oppenheimer, 2023.7.16

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 4 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.17

Figure
Mexico, Chupicuaro culture,
400–100 BC
Earthenware
h. 5 in.
Gift of John and Kathi
Oppenheimer, 2023.7.18

Female Figure
Mexico, Chupicuaro culture,
400–100 BC
Earthenware
h. 6 in.
Gift of John and Kathi
Oppenheimer, 2023.7.19

Figure
Mexico, Chupicuaro culture,
400–100 BC
Earthenware
h. 4 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.20

Slab-Base Figurine
Mexico, Chupicuaro culture,
400–100 BC
Earthenware
h. 5 ¼ in.
Gift of John and Kathi
Oppenheimer, 2023.7.21



Pregnant Female Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 4 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.22

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 6 in.
Gift of John and Kathi
Oppenheimer, 2023.7.23

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 5 in.
Gift of John and Kathi
Oppenheimer, 2023.7.24

Figure
Mexico, Chupicuaro culture,
400–100 BC
Earthenware
h. 6 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.25

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 5 in.
Gift of John and Kathi
Oppenheimer, 2023.7.26

Female Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 8 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.27

Ball Player
Mexico, Colima culture,
200 BC–AD 300
Earthenware
h. 7 ¼ in.
Gift of John and Kathi
Oppenheimer, 2023.7.28

Female Figure
Mexico, Chupicuaro culture,
400–100 BC
Earthenware
h. 7 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.29

Figure
Mexico, Colima culture,
200 BC–AD 300
Earthenware
h. 7 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.30

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 8 ¼ in.
Gift of John and Kathi
Oppenheimer, 2023.7.31

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 6 in.
Gift of John and Kathi
Oppenheimer, 2023.7.32

Female Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 5 ¾ in.
Gift of John and Kathi
Oppenheimer, 2023.7.33

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 4 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.34

Figure
Mexico, Tlatilco culture,
1200–200 BC
Earthenware
h. 4 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.35

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 5 in.
Gift of John and Kathi
Oppenheimer, 2023.7.36

Figure
Mesoamerican culture,
400 BC–AD 1000
Earthenware
h. 4 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.37

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 5 in.
Gift of John and Kathi
Oppenheimer, 2023.7.38

Female Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 3 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.39

Female Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 6 in.
Gift of John and Kathi
Oppenheimer, 2023.7.40

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 3 in.
Gift of John and Kathi
Oppenheimer, 2023.7.41

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 3 ¼ in.
Gift of John and Kathi
Oppenheimer, 2023.7.42

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 3 ¾ in.
Gift of John and Kathi
Oppenheimer, 2023.7.43

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 3 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.44

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 3 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.45

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 3 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.46

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 4 in.
Gift of John and Kathi
Oppenheimer, 2023.7.47

Figure
Mexico, Michoacan culture,
400–100 BC
Earthenware
h. 3 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.48

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 4 in.
Gift of John and Kathi
Oppenheimer, 2023.7.49

Female Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 3 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.50

Female Figure
Mexico, Tlatilco culture,
ca. 700 BC
Ceramic, red wash
3 ¼ x 1 ⅝ x ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.51

Pendant
Mexico, Mixtec culture,
ca. AD 1200–1521
Jade
h. 3 in.
Gift of John and Kathi
Oppenheimer, 2023.7.52

Figure
Mexico, Mezcala culture,
AD 100–700
Earthenware
h. 4 ⅞ in.
Gift of John and Kathi
Oppenheimer, 2023.7.53

Double-faced Female Figure
Mexico, Tlatilco culture,
1200–900 BC
Earthenware
3 ⅞ x 1 ⅝ x ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.54

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 3 ¼ in.
Gift of John and Kathi
Oppenheimer, 2023.7.55



<p><i>Pendant</i> Mesoamerican culture, AD 100–1500 Jade h. 2 ½ in. Gift of John and Kathi Oppenheimer, 2023.7.56</p>	<p><i>Figure</i> Mexico, Chupicuaro culture, 400–200 BC Earthenware h. 3 ¾ in. Gift of John and Kathi Oppenheimer, 2023.7.63</p>	<p><i>Pendant</i> Mexico, Chupicuaro culture, 400–200 BC Earthenware h. ½ in. Gift of John and Kathi Oppenheimer, 2023.7.70</p>	<p><i>Whistle</i> Mexico, Maya culture, AD 600–900 Earthenware h. 6 in. Gift of John and Kathi Oppenheimer, 2023.7.77</p>	<p><i>Figure</i> Mexico, Mezcala culture, 200 BC–AD 500 Stone h. 5 ⅝ in. Gift of John and Kathi Oppenheimer, 2023.7.84</p>	<p><i>Rattle in the Form of a Standing Female Figure</i> Mexico or Guatemala, Maya culture, AD 600–900 Earthenware h. 9 in. Gift of John and Kathi Oppenheimer, 2023.7.91</p>
<p><i>Female Figure</i> Mexico, Michoacan culture, 400–100 BC Earthenware h. 4 ⅞ in. Gift of John and Kathi Oppenheimer, 2023.7.57</p>	<p><i>Female Figure</i> Mexico, Tlatilco culture, ca. 700 BC Ceramic, traces of yellow and red pigments, earthenware, cinnabar 4 x 1 ⅞ x ¾ in. Gift of John and Kathi Oppenheimer, 2023.7.64</p>	<p><i>Whistle</i> Mexico, Veracruz culture, AD 400–800 Earthenware h. 4 in. Gift of John and Kathi Oppenheimer, 2023.7.71</p>	<p><i>Whistle Figurine of a Seated Dwarf</i> Mexico, Maya culture, AD 600–800 Earthenware h. 7 in. Gift of John and Kathi Oppenheimer, 2023.7.78</p>	<p><i>Celt</i> Mexico, Colima culture, 200 BC–AD 300 Stone 3 x 4 ½ x 2 in. Gift of John and Kathi Oppenheimer, 2023.7.85</p>	<p><i>Figure</i> Mexico, Tlatilco culture, n.d. Earthenware h. 7 in. Gift of John and Kathi Oppenheimer, 2023.7.92</p>
<p><i>Pendant</i> Mexico, Mixtec culture, ca. AD 700–1400 Jade 3 ¾ x 1 ⅞ x ⅝ in. Gift of John and Kathi Oppenheimer, 2023.7.58</p>	<p><i>Female Figure</i> Mexico, Chupicuaro culture, 400–200 BC Earthenware h. 4 in. Gift of John and Kathi Oppenheimer, 2023.7.65</p>	<p><i>Figure</i> Mexico, Chupicuaro culture, 400–200 BC Earthenware h. 7 ¼ in. Gift of John and Kathi Oppenheimer, 2023.7.72</p>	<p><i>Figure of a Seated Male</i> Mexico, Olmec culture, 1200–800 BC Earthenware h. 3 ½ in. Gift of John and Kathi Oppenheimer, 2023.7.79</p>	<p><i>Bat Urn</i> Mexico, Zapotec culture, AD 300–800 Earthenware h. 9 in. Gift of John and Kathi Oppenheimer, 2023.7.86</p>	<p><i>Celt</i> Mexico, Colima culture, 200 BC–AD 300 Stone 7 x 4 ¼ x 1 ¾ in. Gift of John and Kathi Oppenheimer, 2023.7.93</p>
<p><i>Pendant</i> Mexico or Guatemala, Maya culture, 300 BC–AD 250 Jade h. 2 ½ in. Gift of John and Kathi Oppenheimer, 2023.7.59</p>	<p><i>Whistle</i> Unknown, n.d. Earthenware h. 2 in. Gift of John and Kathi Oppenheimer, 2023.7.66</p>	<p><i>Figure with Rattle</i> Mexico or Guatemala, Maya culture, AD 600–900 Earthenware h. 8 ½ in. Gift of John and Kathi Oppenheimer, 2023.7.73</p>	<p><i>Whistle Figurine of a Standing Dwarf</i> Mexico, Maya culture, AD 600–900 Earthenware h. 4 ¼ in. Gift of John and Kathi Oppenheimer, 2023.7.80</p>	<p><i>Rattle Depicting Male Figure Holding Child</i> Unknown, n.d. Earthenware h. 10 in. Gift of John and Kathi Oppenheimer, 2023.7.87</p>	<p><i>Standing “Smiling” Figure</i> Mexico, Remojadas culture, AD 500–900 Earthenware h. 13 in. Gift of John and Kathi Oppenheimer, 2023.7.94</p>
<p><i>Figure</i> Mexico, Mezcala culture, 200 BC–AD 500 Stone h. 4 ⅞ in. Gift of John and Kathi Oppenheimer, 2023.7.60</p>	<p><i>Whistle</i> Unknown, n.d. Earthenware h. 2 ¼ in. Gift of John and Kathi Oppenheimer, 2023.7.67</p>	<p><i>Seated Female Figure</i> Mexico, Maya culture, AD 600–900 Earthenware h. 8 in. Gift of John and Kathi Oppenheimer, 2023.7.74</p>	<p><i>Pendant</i> Unknown, 300 BC–AD 250 Jade h. 3 ¼ in. Gift of John and Kathi Oppenheimer, 2023.7.81</p>	<p><i>Female Figure Holding Child</i> Mexico, Veracruz culture, AD 100–1000 Earthenware 8 ⅞ x 5 ⅝ in. Gift of John and Kathi Oppenheimer, 2023.7.88</p>	<p><i>Face Mask</i> Mexico, Colima culture, 200 BC–AD 300 Earthenware h. 10 in. Gift of John and Kathi Oppenheimer, 2023.7.95</p>
<p><i>Pendant</i> Mexico, Zapotec culture, AD 900–1420 Jade h. 3 ⅞ in. Gift of John and Kathi Oppenheimer, 2023.7.61</p>	<p><i>Pendant</i> Unknown, n.d. Stone h. 2 in. Gift of John and Kathi Oppenheimer, 2023.7.68</p>	<p><i>Figure</i> Mexico, Colima culture, 200 BC–AD 300 Earthenware h. 11 in. Gift of John and Kathi Oppenheimer, 2023.7.75</p>	<p><i>Face Plaque</i> Mexico, Olmec culture, 1000–500 BC Stone h. 2 ½ in. Gift of John and Kathi Oppenheimer, 2023.7.82</p>	<p><i>Figure with Headdress</i> Mexico or Guatemala, Maya culture, AD 600–900 Earthenware h. 8 in. Gift of John and Kathi Oppenheimer, 2023.7.89</p>	<p><i>Figure</i> Mexico, Nayarit culture, 200 BC–AD 300 Earthenware h. 9 in. Gift of John and Kathi Oppenheimer, 2023.7.96</p>
<p><i>Figure</i> Mexico, Chupicuaro culture, 400–200 BC Earthenware h. 3 in. Gift of John and Kathi Oppenheimer, 2023.7.62</p>	<p><i>Pendant</i> Mexico, Zapotec culture, AD 700–900 Jade h. 2 in. Gift of John and Kathi Oppenheimer, 2023.7.69</p>	<p><i>Figure</i> Mexico or Guatemala, Maya culture, AD 600–900 Earthenware h. 8 in. Gift of John and Kathi Oppenheimer, 2023.7.76</p>	<p><i>Female Figure</i> Mexico, Nayarit culture, 300 BC–AD 400 Earthenware h. 10 ½ in. Gift of John and Kathi Oppenheimer, 2023.7.83</p>	<p><i>Rattle in the Form of a Female Figure</i> Mexico or Guatemala, Maya culture, AD 600–900 Earthenware h. 8 in. Gift of John and Kathi Oppenheimer, 2023.7.90</p>	<p><i>Figure</i> Mexico, Jalisco culture, 200 BC–AD 300 Earthenware h. 8 in. Gift of John and Kathi Oppenheimer, 2023.7.97</p>

Figure
Mexico, Chupicuaro culture,
400–200 BC
Earthenware
h. 4 in.
Gift of John and Kathi
Oppenheimer, 2023.7.98

Figure
Mexico, Nayarit culture,
300 BC–AD 400
Earthenware
h. 7 in.
Gift of John and Kathi
Oppenheimer, 2023.7.99

Figure Holding Child
Mexico, Tuxcacuesco-Ortices
culture, 200 BC–AD 300
Earthenware
h. 7 in.
Gift of John and Kathi
Oppenheimer, 2023.7.100

Head
Mexico, Olmec culture,
1200–800 BC
Earthenware
5 ¾ x 3 ¼ x 3 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.101

Figure
Mexico, Colima culture,
200 BC–AD 300
Earthenware
h. 12 in.
Gift of John and Kathi
Oppenheimer, 2023.7.102

Figure
Mexico, Teotihuacan culture,
AD 250–650
Earthenware
h. 4 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.103

Figure
Mexico, Nayarit culture,
200 BC–AD 300
Earthenware
h. 6 in.
Gift of John and Kathi
Oppenheimer, 2023.7.104



Figure
Mexico or Guatemala, Maya
culture, AD 600–900
Earthenware
h. 5 in.
Gift of John and Kathi
Oppenheimer, 2023.7.105

Head of a Figure
Unknown, n.d.
Stone
2 ⅞ x 3 ⅞ in.
Gift of John and Kathi
Oppenheimer, 2023.7.106

Figure with Mirror
Mexico, Colima culture,
200 BC–AD 300
Earthenware and hematite
a: 3 in.
b: 1 ¼ in.
Gift of John and Kathi
Oppenheimer, 2023.7.107.a–b

Male Figure
Mexico or Guatemala, Maya
culture, AD 600–900
Earthenware
h. 7 in.
Gift of John and Kathi
Oppenheimer, 2023.7.108

Ball Player Figure
Mexico, Tuxcacuesco-Ortices
culture, 200 BC–AD 300
Earthenware
h. 5 in.
Gift of John and Kathi
Oppenheimer, 2023.7.109

Vessel
Mesoamerica, n.d.
Earthenware
h. 4 in.
Gift of John and Kathi
Oppenheimer, 2023.7.110

Pendant
Unknown, n.d.
Earthenware
h. 3 in.
Gift of John and Kathi
Oppenheimer, 2023.7.111

Mace Head
Mesoamerica, n.d.
Stone
h. 3 in.
Gift of John and Kathi
Oppenheimer, 2023.7.112

Duck Bowl
Mexico, Tlatilco culture,
ca. 700 BC
Earthenware, possibly
cinnabar, burnished
2 ¼ x 2 ¼ x 3 in.
Gift of John and Kathi
Oppenheimer, 2023.7.113

Celt
Mexico, Colima culture,
200 BC–AD 300
Stone
2 ½ x 5 ⅞ x 2 ⅞ in.
Gift of John and Kathi
Oppenheimer, 2023.7.114

Celt
Mexico, Colima culture,
200 BC–AD 300
Stone
3 ¾ x 5 ⅞ x 1 ¾ in.
Gift of John and Kathi
Oppenheimer, 2023.7.115

Tripod Vessel
Guatemala, Maya culture,
AD 250–650
Earthenware
h. 6 in.
Gift of John and Kathi
Oppenheimer, 2023.7.116

*Vessel with God L in
Armadillo Guise*
Mexico or Guatemala, Maya
culture, AD 830–1000
Earthenware
h. 7 in.
Gift of John and Kathi
Oppenheimer, 2023.7.117

**Tuabal Ajaw
Vessel with Ceremonial
Scene**
**Guatemala, Maya culture,
ca. AD 771**
Polychrome earthenware
4 ¼ x 5 in.
**Gift of John and Kathi
Oppenheimer, 2023.7.118**

Turtle Bowl
Mexico, Chupicuaro culture,
300 BC–AD 100
Earthenware
h. 5 ⅞ in.
Gift of John and Kathi
Oppenheimer, 2023.7.119

Bipointed Biface Blade
Mesoamerica, n.d.
Obsidian
h. 10 in.
Gift of John and Kathi
Oppenheimer, 2023.7.120

*Projectile Point with Tanged
Stem*
Mesoamerica, n.d.
Obsidian
h. 5 in.
Gift of John and Kathi
Oppenheimer, 2023.7.121

Blade
Mesoamerica, n.d.
Obsidian
h. 4 in.
Gift of John and Kathi
Oppenheimer, 2023.7.122

Blade
Mesoamerica, n.d.
Obsidian
h. 3 in.
Gift of John and Kathi
Oppenheimer, 2023.7.123

Pendant
Mexico, Mixtec culture,
AD 1200–1521
Jade
h. 2 in.
Gift of John and Kathi
Oppenheimer, 2023.7.124

Pendant
Mexico, Mixtec culture,
AD 1200–1521
Stone
h. 2 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.125

Stone with Drilled Hole
Unknown, n.d.
Stone
¾ x 1 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.126

Face Plaque
Unknown, n.d.
Stone
¼ x 2 in.
Gift of John and Kathi
Oppenheimer, 2023.7.127

Rattle
Mexico, Aztec culture,
AD 1200–1521
Earthenware
h. 2 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.128

Miniature Bowl
Mexico, Tarascan culture,
AD 1300–1530
Earthenware
diam. 2 in.
Gift of John and Kathi
Oppenheimer, 2023.7.129

Mold
Mexico, Teotihuacan culture,
AD 100–700
Earthenware
3 x 4 in.
Gift of John and Kathi
Oppenheimer, 2023.7.130

Stamp
Mesoamerica, n.d.
Earthenware
h. 2 in.
Gift of John and Kathi
Oppenheimer, 2023.7.131

Roller Stamp
Mexico, Aztec culture,
AD 1200–1521
Earthenware
h. 2 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.132

Bark Beater
Mexico or Guatemala, Maya culture, AD 250–900
Limestone
h. 3 in.
Gift of John and Kathi Oppenheimer, 2023.7.133

Rattle
Mexico, Aztec culture, AD 1200–1521
Earthenware
diam. 2 in.
Gift of John and Kathi Oppenheimer, 2023.7.134

Mold in the Shape of a Face
Mexico, Teotihuacan culture, AD 250–650
Earthenware
h. 3 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.135

Figure
Mexico, Aztec culture, AD 1325–1521
Stone
h. 4 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.136

Whistle
Mexico, Veracruz culture, AD 100–1000
Earthenware
h. 4 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.137

Bowl
Unknown, n.d.
Earthenware
diam. 2 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.138

Bowl
Unknown, n.d.
Earthenware
diam. 2 ¾ in.
Gift of John and Kathi Oppenheimer, 2023.7.139

Figure of a Dog
Mexico, Nayarit culture, 300 BC–AD 400
Earthenware
3 ⅝ × 2 ⅝ × 4 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.140

Figure
Mexico, Nayarit culture, 300 BC–AD 400
Earthenware
4 ½ × 2 ¾ × 2 ¾ in.
Gift of John and Kathi Oppenheimer, 2023.7.141

Spindle Whorls
Mesoamerica, n.d.
Earthenware
h. 11 in.
Gift of John and Kathi Oppenheimer, 2023.7.142

Urn
Mexico, Zapotec culture, AD 200–300
Earthenware
h. 4 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.143

Mold
Mexico, n.d.
Earthenware
h. 4 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.144

Jar
Mexico, Chupicuaro culture, 300 BC–AD 100
Earthenware
h. 6 in.
Gift of John and Kathi Oppenheimer, 2023.7.145

Footed Vessel
Mexico, Mixtec culture, AD 1200–1521
Earthenware
h. 6 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.146

Jar
Mexico, Teotihuacan culture, AD 250–650
Earthenware
h. 6 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.147

Figure
Mexico, Jalisco culture, 300 BC–AD 400
Earthenware
h. 9 in.
Gift of John and Kathi Oppenheimer, 2023.7.148

Figure
Mexico, Jalisco culture, 300 BC–AD 400
Earthenware
h. 8 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.149

Figure
Mexico, Nayarit culture, 300 BC–AD 400
Earthenware
h. 7 in.
Gift of John and Kathi Oppenheimer, 2023.7.150

Footed Bowl
Mexico, Chupicuaro culture, 300 BC–AD 100
Earthenware
h. 4 in.
Gift of John and Kathi Oppenheimer, 2023.7.151

Figure
Mexico, Nayarit culture, 300 BC–AD 400
Earthenware
h. 7 in.
Gift of John and Kathi Oppenheimer, 2023.7.152

Seated Hunchback Figure
Mexico, Colima culture, 300 BC–AD 400
Earthenware
h. 7 in.
Gift of John and Kathi Oppenheimer, 2023.7.153

Head of a “Smiling” Figure
Mexico, Remojadas culture, AD 600–900
Earthenware
h. 4 in.
Gift of John and Kathi Oppenheimer, 2023.7.154

Figure
Mexico, Olmec culture, 1000–500 BC
Earthenware
h. 4 in.
Gift of John and Kathi Oppenheimer, 2023.7.155

Whistle Figurine
Mexico, Veracruz culture, AD 100–1000
Earthenware, bitumen
h. 6 in.
Gift of John and Kathi Oppenheimer, 2023.7.156

Squash Vessel
Mexico, Colima culture, 300 BC–AD 400
Earthenware
h. 7 in.
Gift of John and Kathi Oppenheimer, 2023.7.157

Strand of Shell Beads and Pendant
Unknown, n.d.
Shell
l. 16 in.
Gift of John and Kathi Oppenheimer, 2023.7.158

Vessel
Mexico, Jalisco culture, 300 BC–AD 400
Earthenware
h. 4 in.
Gift of John and Kathi Oppenheimer, 2023.7.159

Head of a “Smiling” Figure
Mexico, Remojadas culture, AD 600–900
Earthenware
5 ½ × 6 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.160



Mask
Mexico, Chontal culture, 300–100 BC
Stone
5 ½ × 5 in.
Gift of John and Kathi Oppenheimer, 2023.7.161

Figure
Unknown, n.d.
Earthenware
h. 6 in.
Gift of John and Kathi Oppenheimer, 2023.7.162

Figure
Mexico, Veracruz culture, AD 100–1000
Earthenware
h. 4 in.
Gift of John and Kathi Oppenheimer, 2023.7.163

Figure
Mexico, Michoacan culture, 200 BC–AD 300
Earthenware
h. 6 in.
Gift of John and Kathi Oppenheimer, 2023.7.164

Standing Figure on Platform
Mexico, Veracruz culture, AD 100–1000
Earthenware
h. 7 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.165

Figure
Unknown, n.d.
Earthenware
h. 7 ½ in.
Gift of John and Kathi Oppenheimer, 2023.7.166

Dish with Handles
Peru, Inca culture, ca. AD 1450
Polychromed earthenware
3 × 8 ⅝ × 6 in.
Gift of John and Kathi Oppenheimer, 2023.7.167

Seated Figure
Mexico, Nayarit culture, 300 BC–AD 400
Earthenware
h. 11 in.
Gift of John and Kathi Oppenheimer, 2023.7.168

Seated Female Figure
Mexico, Nayarit culture,
300 BC–AD 400
Earthenware
h. 11 in.
Gift of John and Kathi
Oppenheimer, 2023.7.169

Figure
Mexico, Jalisco culture,
300 BC–AD 400
Earthenware
2 ¼ in.
Gift of John and Kathi
Oppenheimer, 2023.7.170

Vessel with Face
Mexico or Guatemala, Maya
culture, AD 300–600
Earthenware
5 × 5 × 6 in.
Gift of John and Kathi
Oppenheimer, 2023.7.171

Figure
Mexico, Nayarit culture,
300 BC–AD 400
Earthenware
h. 11 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.172

Bowl
Mexico, Chupicuaro culture,
300 BC–AD 100
Earthenware
diam. 8 in.
Gift of John and Kathi
Oppenheimer, 2023.7.173

Seated Female Figure
Mexico, Jalisco culture,
300 BC–AD 400
Earthenware
h. 12 in.
Gift of John and Kathi
Oppenheimer, 2023.7.174

Seated Female Figure
Mexico, Jalisco culture,
300 BC–AD 400
Earthenware
h. 11 in.
Gift of John and Kathi
Oppenheimer, 2023.7.175

Plate
Mexico, Aztec culture,
AD 1200–1350
Earthenware
diam. 8 in.
Gift of John and Kathi
Oppenheimer, 2023.7.176

Elderly Figure
Mexico, Nayarit culture,
300 BC–AD 400
Earthenware
h. 10 in.
Gift of John and Kathi
Oppenheimer, 2023.7.177

Seated Figure
Mexico, Nayarit culture,
300 BC–AD 400
Earthenware
h. 8 in.
Gift of John and Kathi
Oppenheimer, 2023.7.178

Tripod Bowl
Mexico, Mixtec culture,
AD 1200–1520
Earthenware with polychrome
h. 6 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.179

Seated Figure
Mexico, Nayarit culture,
300 BC–AD 400
Earthenware
h. 16 in.
Gift of John and Kathi
Oppenheimer, 2023.7.180

Footed Bowl
Mexico, Chupicuaro culture,
300 BC–AD 100
Earthenware
diam. 10 in.
Gift of John and Kathi
Oppenheimer, 2023.7.181

*Spouted Vessel with Stirrup
Handle*
Mexico, Tarascan culture,
AD 1200–1530
Earthenware
h. 8 in.
Gift of John and Kathi
Oppenheimer, 2023.7.182

Seated Female Figure
Mexico, Nayarit culture,
300 BC–AD 400
Earthenware
h. 17 in.
Gift of John and Kathi
Oppenheimer, 2023.7.183

Female Figure
Mexico, Jalisco culture,
300 BC–AD 400
Earthenware
h. 18 in.
Gift of John and Kathi
Oppenheimer, 2023.7.184

Bier with Lying Figure
Mexico, Nayarit culture,
300 BC–AD 400
Earthenware
h. 3 in.
Gift of John and Kathi
Oppenheimer, 2023.7.185

Figure
Mexico, Tlapacoaya culture,
1500–300 BC
Earthenware
h. 5 in.
Gift of John and Kathi
Oppenheimer, 2023.7.186

Seated Figure
Mexico, Olmec culture,
1000–500 BC
Earthenware
2 ½ × 2 × 2 in.
Gift of John and Kathi
Oppenheimer, 2023.7.187

Axe
Mexico, Mixtec culture,
AD 1200–1521
Metal
h. 6 in.
Gift of John and Kathi
Oppenheimer, 2023.7.188

Bipoint Biface Blade
Mesoamerican culture, n.d.
Obsidian
h. 11 in.
Gift of John and Kathi
Oppenheimer, 2023.7.189

Bipoint Biface Blade
Mesoamerican culture, n.d.
Obsidian
h. 11 in.
Gift of John and Kathi
Oppenheimer, 2023.7.190

Pendant
Mexico, Mixtec culture,
AD 1200–1521
Jade/greenstone
h. 1 ⅞ in.
Gift of John and Kathi
Oppenheimer, 2023.7.191

Pendant
Unknown, n.d.
Stone
h. 2 in.
Gift of John and Kathi
Oppenheimer, 2023.7.192

Pendant
Mexico, Mixtec culture,
AD 1200–1521
Jade/greenstone
h. 1 ⅞ in.
Gift of John and Kathi
Oppenheimer, 2023.7.193

Earflare
Mexico, Teotihuacan
culture, AD 100–700
Stone
diam. 1 ¼ in.
Gift of John and Kathi
Oppenheimer, 2023.7.194

Earflare
Mexico, Teotihuacan
culture, AD 100–700
Stone
diam. 4 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.195

Celt
Mesoamerican culture, n.d.
Stone
h. 4 ½ in.
Gift of John and Kathi
Oppenheimer, 2023.7.196

Celt
Mesoamerican culture, n.d.
Stone
h. 3 in.
Gift of John and Kathi
Oppenheimer, 2023.7.197

Celt
Mesoamerican culture, n.d.
Stone
h. 5 ⅞ in.
Gift of John and Kathi
Oppenheimer, 2023.7.198

Celt
Mesoamerican culture, n.d.
Stone
h. 5 in.
Gift of John and Kathi
Oppenheimer, 2023.7.199

***Biface Reliquary: The Virgin
of Copacabana/
San Ildefonso***
Bolivia, 19th century
Tempera on mother of pearl,
silver frame
3 ¼ × 3 ¼ in.
Gift of Martha Egan, 2023.8





Comb with the Seal of Mexico
Mexico, ca. 1930s
Tortoiseshell
approx. 11 × 10 in.
Gift of Laura Young, 2023.11

Tunjo with Male Figure
Colombia, Muisca culture,
AD 900–1500
Gold
h. 3 7/8 in.
Gift of Lindsay and Lucy Duff, 2023.12.1

Winged Pendant
Venezuela, Tairona culture,
ca. AD 900–1500
Stone
w. 5 in.
Gift of Lindsay and Lucy Duff, 2023.12.2

Stamp with Frog Design
Ecuador, Jama-Coaque culture, 500 BC–AD 500
Earthenware
l. 3 1/4 in.
Gift of Lindsay and Lucy Duff, 2023.12.6

Stamp with Feline Design and Handle
Ecuador, Jama-Coaque culture, 500 BC–AD 500
Earthenware
l. 3 in.
Gift of Lindsay and Lucy Duff, 2023.12.7

Stamp with Serpent Design
Ecuador, Jama-Coaque culture, 500 BC–AD 500
Earthenware
l. 3 1/2 in.
Gift of Lindsay and Lucy Duff, 2023.12.8

Beads in the form of Birds
Peru, Chancay culture, ca. AD 1300–1500
Shell
approx. l. 11 in.
Gift of Lindsay and Lucy Duff, 2023.12.9

Bracelet with Beads
Peru, Chancay culture, ca. AD 1300–1500
Shell, cotton
approx. l. 7 in.
Gift of Lindsay and Lucy Duff, 2023.12.10

Bracelet with Beads
Peru, Chancay culture, ca. AD 1300–1500
Shell, cotton
approx. l. 7 in.
Gift of Lindsay and Lucy Duff, 2023.12.11

Bracelet with Beads
Peru, Chancay culture, ca. AD 1300–1500
Shell, cotton
approx. l. 6 in.
Gift of Lindsay and Lucy Duff, 2023.12.12

Openwork Mace Head
Peru, Vicus culture, 800–200 BC
Copper
diam. 3 in.
Gift of Lindsay and Lucy Duff, 2023.12.3

Tupu with Face and Serpent Heads
Peru, Recuay culture, AD 200–700
Copper with gold gilt
h. 12 in.
Gift of Lindsay and Lucy Duff, 2023.12.4

Bone Flute
Peru, Chancay culture, ca. AD 1100–1300
Bone
l. 8 in.
Gift of Lindsay and Lucy Duff, 2023.12.5



Bracelet with Shell Beads Attached to a Woven Band
Peru, Chancay culture, ca. AD 1300–1500
Shell, textile, cotton thread
approx. l. 6 in.
Gift of Lindsay and Lucy Duff, 2023.12.13

Whistle in the Form of a Bird
Peru, Nazca culture, 100 BC–AD 500
Earthenware
l. 3 in.
Gift of Lindsay and Lucy Duff, 2023.12.14

Whistle in the Form of a Bird with Spread Wings
Peru, Nazca culture, 100 BC–AD 500
Earthenware
l. 2 1/2 in.
Gift of Lindsay and Lucy Duff, 2023.12.15

Whistle in the Form of a Feline
Peru, Chimu culture, AD 1100–1400
Bronze
h. 2 in.
Gift of Lindsay and Lucy Duff, 2023.12.16

Whistle in the Form of a Bird
Peru, Nazca culture, 100 BC–AD 500
Earthenware
h. 2 in.
Gift of Lindsay and Lucy Duff, 2023.12.17

Whistle in the Form of a Camelid
Peru, Nazca culture, 100 BC–AD 500
Earthenware
h. 2 in.
Gift of Lindsay and Lucy Duff, 2023.12.18

Pectoral Disk with Bird
Peru, Chimu culture, AD 1100–1400
Copper
diam. 4 in.
Gift of Lindsay and Lucy Duff, 2023.12.19

Tumi (Ceremonial Knife) with Llama Head
Peru, Inca culture, AD 1400–1500
Copper
h. 4 1/2 in.
Gift of Lindsay and Lucy Duff, 2023.12.20

Mask
Peru, Moche culture, AD 100–600
Copper
3 1/2 × 4 in.
Gift of Lindsay and Lucy Duff, 2023.12.21

Mask
Peru, Moche culture, AD 100–600
Copper
5 × 7 in.
Gift of Lindsay and Lucy Duff, 2023.12.22

Mask
Peru, Moche culture, AD 100–600
Copper
2 3/4 × 4 in.
Gift of Lindsay and Lucy Duff, 2023.12.23

Lime Dipper with Parrot
Peru, Chimu culture, AD 1100–1500
Silver
l. 5 in.
Gift of Lindsay and Lucy Duff, 2023.12.24

Lime Dipper with Hummingbird
Peru, Chimu culture,
AD 1100–1500
Silver
l. 5 ⅞ in.
Gift of Lindsay and Lucy Duff,
2023.12.25

Pin or Lime Dipper with Bird
Peru, Chimu culture,
AD 1100–1500
Silver
l. 6 in.
Gift of Lindsay and Lucy Duff,
2023.12.26

Lime Dipper with Bird
Peru, Chimu-Inca culture,
AD 1100–1500
Bronze
l. 6 in.
Gift of Lindsay and Lucy Duff,
2023.12.27

Lime Dipper with Bird
Peru, Chimu-Inca culture,
AD 1100–1500
Bronze
l. 2 ⅞ in.
Gift of Lindsay and Lucy Duff,
2023.12.28

Lime Dipper with Bird
Peru, Chimu-Inca culture,
AD 1100–1500
Bronze
l. 5 ⅞ in.
Gift of Lindsay and Lucy Duff,
2023.12.29

Lime Dipper with Bird
Peru, Chimu-Inca culture,
AD 1100–1500
Bronze
l. 3 in.
Gift of Lindsay and Lucy Duff,
2023.12.30

Lime Dipper with Bird
Peru, Chimu-Inca culture,
AD 1100–1500
Bronze
l. 2 ½ in.
Gift of Lindsay and Lucy Duff,
2023.12.31

Balance Beam with Birds
Peru, Chimu culture,
AD 1100–1400
Wood, stone inlay
l. 4 in.
Gift of Lindsay and Lucy Duff,
2023.12.32

Balance Beam with Monkeys
Peru, Chimu culture,
AD 1100–1400
Bone
l. 4 in.
Gift of Lindsay and Lucy Duff,
2023.12.33

Balance Beam with Birds and Incised Circles
Peru, Chimu culture,
AD 1100–1400
Bone
l. 3 in.
Gift of Lindsay and Lucy Duff,
2023.12.34

Balance Beam with Openwork Design
Peru, Chimu culture,
AD 1100–1400
l. 4 ½ in.
Bronze
Gift of Lindsay and Lucy Duff,
2023.12.35

Balance Beam with Incised Circles
Peru, Chimu culture,
AD 1100–1400
Bone
l. 5 in.
Gift of Lindsay and Lucy Duff,
2023.12.36

Balance Beam with Paired Monkeys
Peru, Chimu culture,
AD 1100–1400
Wood, net, and thread
l. 6 in.
Gift of Lindsay and Lucy Duff,
2023.12.37

Woven Band with Anthropomorphic Tassels
Peru, Chancay culture,
AD 1100–1400
Cotton
l. 78 in.
Gift of Lindsay and Lucy Duff,
2023.12.38

Textile Fragment with Figure Holding Tumi (Ceremonial Knife)
Peru, Moche culture,
AD 600–800
Cotton
4 ½ × 15 ⅞ in.
Gift of Lindsay and Lucy Duff,
2023.12.39

Flared Cup with Hummingbirds
Peru, Nazca culture,
AD 400–600
Earthenware
diam. 4 ½ in.
Gift of Lindsay and Lucy Duff, 2023.12.40

Tool with Bird Finial
Peru, Chimu culture,
AD 700–900
Bronze
h. 6 in.
Gift of Lindsay and Lucy Duff,
2023.12.41

Blade with Bird Finial
Peru, Moche culture,
AD 500–650
Bronze
l. 2 ¼ in.
Gift of Lindsay and Lucy Duff,
2023.12.42

Tumi (Knife)
Peru, Chimu culture,
AD 900–1100
Bronze
6 ½ × 4 ½ in.
Gift of Lindsay and Lucy Duff,
2023.12.43

Whistling Vessel with Seated Monkey
Peru, Vicus culture,
100 BC–AD 500
Earthenware
h. 8 in.
Gift of Lindsay and Lucy Duff,
2023.12.44

Group of Spindle Whorls
Peru, ca. AD 900–1200
Earthenware
each: diam. ¾ in.
Gift of Lindsay and Lucy Duff,
2023.12.45.1–9

Tabard
Peru, Inca culture,
ca. AD 1000
Cotton
33 × 47 in.
Gift of Lindsay and Lucy Duff,
2023.12.46

Double Spout Bottle with Masked Figures
Peru, Nazca culture,
AD 100–600
Earthenware
h. 8 × diam. 8 in.
Gift of Lindsay and Lucy Duff,
2023.12.47

Stirrup Spout Bottle with Sleeping Warrior
Peru, Moche culture,
ca. AD 350–650
Earthenware
h. 8 in.
Gift of Lindsay and Lucy Duff,
2023.12.48

Gold Beads with Raised Points
Peru, Moche culture,
ca. 100 BC–AD 100
Gold
each: diam. 1 ½ in.
Gift of Lindsay and Lucy Duff,
2023.12.49.a–f

Pin Finial with Figure Holding Kero (Beaker)
Peru, Inca culture,
AD 1300–1500
Silver or copper
h. ½ in.
Gift of Lindsay and Lucy Duff,
2023.12.50

Square Silver Beads
Peru, Chimu culture,
ca. AD 900–1300
Silver
each: ¾ × ¾ × ¼ in.
Gift of Lindsay and Lucy Duff,
2023.12.51

Spindle and Whorl
Peru, Paracas culture,
ca. 300–100 BC
Earthenware and cactus spine
l. 7 in.
Gift of Lindsay and Lucy Duff,
2023.12.52



Spindle and Whorl
Peru, Paracas culture,
ca. 300–100 BC
Earthenware and
cactus spine
l. 7 in.
Gift of Lindsay and Lucy Duff,
2023.12.53

Spindle and Whorl
Peru, Paracas culture,
ca. 300–100 BC
Earthenware, cactus spine,
and spun thread
l. 7 in.
Gift of Lindsay and Lucy Duff,
2023.12.54

Spindle and Whorl
Peru, Paracas culture,
ca. 300–100 BC
Earthenware, cactus spine,
and spun thread
l. 7 in.
Gift of Lindsay and Lucy Duff,
2023.12.55



Spindle and Whorl
Peru, Paracas culture,
ca. 300–100 BC
Earthenware, wood, and spun
thread
l. 6 in.
Gift of Lindsay and Lucy Duff,
2023.12.56

Spindle and Whorl
Peru, Chancay culture,
ca. AD 1000–1300
Earthenware and wood
l. 8 in.
Gift of Lindsay and Lucy Duff,
2023.12.57

Spindle and Whorl
Peru, Chancay culture,
ca. AD 1000–1300
Earthenware and wood
l. 8 in.
Gift of Lindsay and Lucy Duff,
2023.12.58.a–f

Spindle and Whorl
Peru, Chancay culture,
ca. AD 1000–1300
Earthenware and wood
l. 6 in.
Gift of Lindsay and Lucy Duff,
2023.12.59

Curved Knife with Bird Finial
Peru, Chimu culture,
ca. AD 900–1100
Bronze
l. 5 in.
Gift of Lindsay and Lucy Duff,
2023.12.60

***Tumi (Ceremonial Knife)*
with Birds**
Peru, Chimu culture,
ca. AD 900–1100
Bronze
9 × 6 ½ in.
Gift of Lindsay and Lucy
Duff, 2023.12.61

Sleeve for Shaft
Peru, Chimu culture,
ca. AD 900–1300
Silver
diam. ¾ in.
Gift of Lindsay and Lucy Duff,
2023.12.62

Filigree Finger Ring
Peru, Chimu culture,
ca. AD 900–1300
Silver
diam. ¾ in.
Gift of Lindsay and Lucy Duff,
2023.12.63

Circular Tweezers with Bird
Peru, Chimu culture,
ca. AD 900–1300
Silver
l. 2 in.
Gift of Lindsay and Lucy Duff,
2023.12.64

Reed Basket
Chile or Peru, Arica culture,
ca. AD 900–1300
Reeds
h. 2 ¼ × diam. 6 ¼ in.
Gift of Lindsay and Lucy Duff,
2023.12.65

***Figural Vessel*
Peru, Nazca culture,
ca. AD 100–600
Earthenware
h. 9 in.**
Gift of Lindsay and Lucy
Duff, 2023.12.66

*Double Spout Vessel with
Birds and Deity*
Peru, Lambayeque culture,
ca. AD 850–1350
Earthenware
h. 9 in.
Gift of Lindsay and Lucy Duff,
2023.12.67



*Stirrup Spout Bottle with
Man Wearing Turban*
Peru, Moche culture,
ca. AD 100–750
Earthenware
h. 7 in.
Gift of Lindsay and Lucy Duff,
2023.12.68

*Cube-Shaped Stirrup Spout
Bottle with Crested Animal*
Peru, Moche culture,
ca. AD 100–350
Earthenware
h. 8 in.
Gift of Lindsay and Lucy Duff,
2023.12.69

*Stirrup Spout Bottle with
Serpent*
Peru, Moche culture,
ca. AD 100–300
Earthenware
h. 7 ¼ in.
Gift of Lindsay and Lucy Duff,
2023.12.70

*Stirrup Spout Bottle with a
Blind Man*
Peru, Moche culture,
ca. AD 100–750
Earthenware
h. 9 ½ in.
Gift of Lindsay and Lucy Duff,
2023.12.71

*Tumi (Ceremonial Knife) with
Crescent Headdress Deities*
Peru, Chimu culture,
ca. AD 900–1350
Copper
h. 12 ½ in.
Gift of Lindsay and Lucy Duff,
2023.12.72

*Miniature Beaker with
Embossed Dots*
Peru, Chimu culture,
ca. AD 1100–1350
Gold
h. 2 ⅙ in.
Gift of Lindsay and Lucy Duff,
2023.12.73

*Blackware Bottle with Deity
Fighting a Crab*
Peru, Moche culture,
ca. AD 100–750
Earthenware
h. 9 in.
Gift of Lindsay and Lucy Duff,
2023.12.74

Stirrup Spout Bottle
Peru, Chavin-Cupisnique
culture, ca. 1500–900 BC
Earthenware
h. 9 in.
Gift of Lindsay and Lucy Duff,
2023.12.75

*Openwork Ear Spool with
Warrior*
Peru or Bolivia, Wari culture,
AD 600–900
Wood
diam. 2 ¾ in.
Gift of Lindsay and Lucy Duff,
2023.12.76

*Miniature Ear Plug with
Geometric Decoration*
Peru, Inca culture,
ca. AD 1000–1200
Earthenware
diam. ¾ in.
Gift of Lindsay and Lucy Duff,
2023.12.77

*Miniature Ear Plug with
Geometric Decoration*
Peru, Inca culture,
ca. AD 1000–1200
Earthenware
diam. ¾ in.
Gift of Lindsay and Lucy Duff,
2023.12.78

*Comb with Double Headed
Fox on Each Side*
Peru, Wari culture,
AD 600–900
Bone
l. 3 ½ in.
Gift of Lindsay and Lucy Duff,
2023.12.79

*Pin or Lime Dipper with
Bird Finial*
Peru, Inca culture,
ca. AD 1000
Bone
l. 5 in.
Gift of Lindsay and Lucy Duff,
2023.12.80

Bowl with Hummingbirds
Peru, Nazca culture,
ca. AD 400–800
Earthenware
h. 4 in.; diam. 7 ½ in.
Gift of Lindsay and Lucy Duff,
2023.12.81

Bowl with Deity
Peru or Bolivia, Wari culture,
AD 600–900
Earthenware
h. 7 ½ in.
Gift of Lindsay and Lucy Duff,
2023.12.82



Double-Spouted Bridge Vessel with Condors
Peru or Bolivia, Wari culture, AD 600–900
Earthenware
h. 6 in.
Gift of Lindsay and Lucy Duff, 2023.12.83

Cup with Trophy Head
Peru, Nazca culture, ca. AD 100–600
Earthenware
h. 5 ½ in.
Gift of Lindsay and Lucy Duff, 2023.12.84

Urpu (Storage Jar) with Geometric Design
Peru, Inca culture, ca. AD 1300–1530
Earthenware
h. 10 in.
Gift of Lindsay and Lucy Duff, 2023.12.85

Bridge Spout Vessel with Monkey
Peru, Chavin-Cupisnique culture, ca. 1500–400 BC
Earthenware
h. 4 in.
Gift of Lindsay and Lucy Duff, 2023.12.86

Staff with Marine Bird Eating a Fish
Peru, Inca culture, ca. AD 1000–1100
Wood
h. 30 in.
Gift of Lindsay and Lucy Duff, 2023.12.87

Whistling Vessel with Jaguar
Peru, Inca culture, ca. AD 1300–1530
Earthenware
h. 7 ½ in.
Gift of Lindsay and Lucy Duff, 2023.12.88

Tunic Tabard with Nested Diamond Design
Peru, Moche culture, AD 600–800
Cotton
40 × 50 in.
Gift of Lindsay and Lucy Duff, 2023.12.89

Openwork Ear Spools with Faces
Peru, Chimu culture, ca. AD 850–1350
Wood
each: diam. 2 in.
Gift of Lindsay and Lucy Duff, 2023.12.90.a–b

Tapestry Fragment with Staff Deity and Animal Motifs
Peru, Moche culture, AD 600–800
Cotton
8 × 12 in.
Gift of Lindsay and Lucy Duff, 2023.12.91

Double-Weave Fragment with Serpents and 8-Pointed Stars
Peru, Chuquibamba culture, AD 1300–1530
Cotton
8 ½ × 14 in.
Gift of Lindsay and Lucy Duff, 2023.12.92

Stirrup Spout Bottle with Seated Figure
Peru, Moche culture, ca. AD 1–200
Earthenware
h. 8 in.
Gift of Lindsay and Lucy Duff, 2023.12.93

Tapestry Fragment with Birds and Fish
Peru, Inca culture, ca. AD 1000–1300
Cotton
11 ¾ × 27 in.
Gift of Lindsay and Lucy Duff, 2023.12.94

Tapestry Fragment with Step Frets
Peru, Chancay culture, ca. AD 1000–1350
Cotton
5 ½ × 37 in.
Gift of Lindsay and Lucy Duff, 2023.12.95

Tapestry Fragment with Stepped Diamonds and Birds
Peru, Inca culture, ca. AD 1000–1300
Cotton
23 ⅝ × 21 ⅞ in.
Gift of Lindsay and Lucy Duff, 2023.12.96

Gauze Headcloth
Peru, Chancay culture, ca. AD 1000–1350
Cotton
22 × 23 ½ in.
Gift of Lindsay and Lucy Duff, 2023.12.97

Vessel Half-Decorated with Nodules
Peru, Chavin-Cupisnique culture, ca. 1500–400 BC
Earthenware
h. 7 ¼ in.
Gift of Lindsay and Lucy Duff, 2023.12.98

Vessel with Owl Head
Peru, Chavin-Cupisnique culture, ca. 1500–400 BC
Earthenware
11 × 9 in.
Gift of Lindsay and Lucy Duff, 2023.12.99

Paired Vessels with Figures Wearing Ornaments
Peru or Bolivia, Wari culture, AD 600–900
Earthenware
each: 5 ½ × 5 ¾ in.
Gift of Lindsay and Lucy Duff, 2023.12.100.a–b

Carved Ear Spool with Monkey
Peru, Chimu culture, AD 1000–1200
Wood
diam. 1 in.
Gift of Lindsay and Lucy Duff, 2023.12.101

Tunic with Crescent Headdress Deities
Peru, Chimu culture, AD 1100–1500
Camelid fibers
15 ½ × 35 ½ in.
Gift of Lindsay and Lucy Duff, 2023.12.102

Border Fragment with Bird Motif
Peru, Paracas culture, 300–100 BC
Camelid fibers
10 × 9 ½ in.
Gift of Lindsay and Lucy Duff, 2023.12.103

Pendant
Bolivia or Peru, Tiwanaku culture, ca. AD 1000
Bone, shell, and copper
1 ⅞ × 2 × ½ in.
Gift of Lindsay and Lucy Duff, 2023.12.104



Pendant
Bolivia or Peru, Tiwanaku culture, ca. AD 1000
Bone, shell, and copper
2 ¼ × 1 ¼ in.
Gift of Lindsay and Lucy Duff, 2023.12.105

Pendant
Bolivia or Peru, Tiwanaku culture, ca. AD 1000 AD
Bone, shell, and copper
h. 1 ⅞ in.; w. 1 ¼ in.
Gift of Lindsay and Lucy Duff, 2023.12.106

Pendant
Bolivia or Peru, Tiwanaku culture, ca. AD 1000
Bone, shell, and copper
2 ¼ × 1 ⅝ in.
Gift of Lindsay and Lucy Duff, 2023.12.107

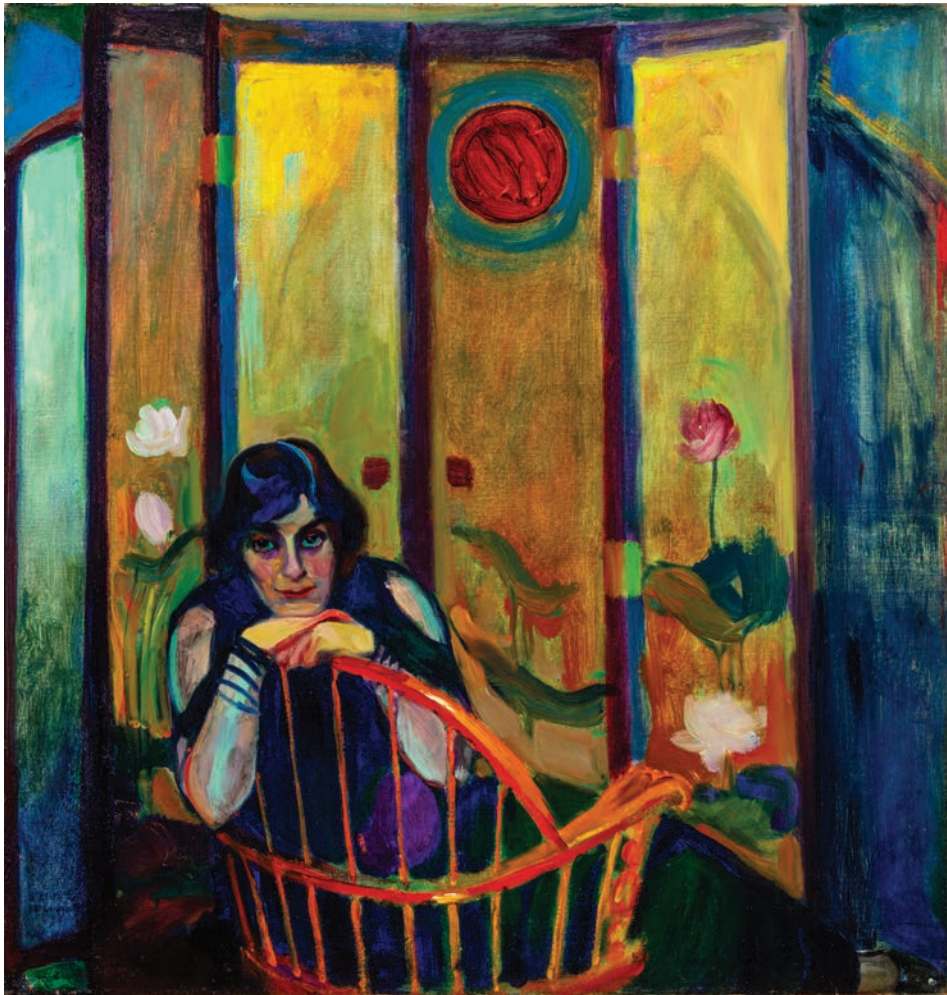
Beaker
Peru, Chimu culture, ca. AD 1000
Embossed gold
6 ¾ × 4 ½ in.
Gift of Lindsay and Lucy Duff, 2023.12.108

Portrait Vessel with Stirrup Spout
Peru, Moche culture, ca. AD 100–600
Polychromed earthenware with slip
29 ½ × 17 ⅞ × 11 ⅝ in.
Gift of Lindsay and Lucy Duff, 2023.12.109

Carved Wood Earspool Front with Monkey
Peru, Chimu culture, AD 1000–1400
Bone
l. ⅘ in.
Gift of Lindsay and Lucy Duff, 2023.12.110

Loans to and from the Collection

By sharing our holdings, we take an active part in the international museum community and extend SAMA's reputation. Similarly, the Museum brings the world to our city by borrowing important works that enrich the lives of our visitors.



SAMA loaned 13 works to the following institutions

SHORT TERM

Cleveland Art Museum, Cleveland, Ohio
Contemporary at Blue Star, San Antonio, Texas
Dallas Art Museum, Dallas, Texas
Fomento Cultural Citibanamex, Mexico City, Mexico
Japanese Art Society of America, Lexington, Massachusetts
Minneapolis Institute of Art, Minneapolis, Minnesota
New Mexico Museum of Art, Santa Fe, New Mexico

LONG TERM

Briscoe Western Art Museum, San Antonio, Texas
UMLAUF Sculpture Garden and Museum, Austin, Texas

11 works were loaned to SAMA from

Art Bridges Foundation, Bentonville, Arkansas
Thomas H. and Diane DeMell Jacobsen PhD Foundation, Ponte Vedra Beach, Florida
James Lawson, San Antonio, Texas
Carl & Marilynn Thoma Foundation

Right: This painting was loaned to the New Mexico Museum of Art for the exhibition *Saints and Santos: Picturing the Holy in New Spain*.

Nicolás Enríquez, Mexican, active 1738–ca. 1770, *Fruits of the Holy Cross of Miracles*, ca. 1770, Oil on copper, San Antonio Museum of Art, purchased with the Mary Kathryn Lynch Kurtz Fund for the Acquisition of Latin American Art, 2014.3

Left: This painting was borrowed from the Thomas H. and Diane DeMell Jacobsen PhD Foundation for display in the American II Gallery.

Edward Steichen, American, 1879–1973, *The Lotus Screen*. S.S.S., 1909, Oil on canvas, 25 x 24 in. (63.5 x 61 cm.), Lent by the Thomas H. and Diane DeMell Jacobsen PhD Foundation, L.2024.1.2
© Edward Steichen / Artists Rights Society (ARS), New York



Senior Staff & Curators

As of September 30, 2024

DIRECTOR

EMILY BALLEW NEFF

The Kelso Director

SENIOR STAFF

LISA ABEL

Chief Advancement
Officer

TATIANA HERRERA-SCHNEIDER

Chief Engagement Officer

WARIS MUSTAFA

Chief Financial Officer

TRIPP CARDIFF

AT&T Director of

Education

AS OF JULY 2024

ANN FIENMAN

Director of Advancement
and Business Operations

THROUGH AUGUST 2024

HEATHER S. FULTON

Director of Registration
and Collections

MYRON GRANVLE

Director of Protective
Services

SCOTT SANDERS

Director of Facilities

CURATORS

JESSICA POWERS

Chief Curator and
The Gilbert M.
Denman, Jr., Curator of
Art of the Ancient
Mediterranean World

KRISTOPHER DRIGGERS

Associate Curator of
Latin American Art
AS OF JUNE 2024

LYNLEY McALPINE

Associate Curator of
Provenance Research

LANA MEADOR

Associate Curator of
Modern and
Contemporary Art

REGINA PALM

Marie and Hugh Halff, Jr.,
Curator of American and
European Art
THROUGH AUGUST 2024

EMILY SANO

Senior Advisor for
Asian Art
THROUGH MARCH 2024

SHAWN YUAN

Associate Curator of
Asian Art
THROUGH MAY 2024





Support & Giving

Board of Trustees

As of September 30, 2024

VOTING TRUSTEES

Wendy Atwell	May Lam
Martha S. Avant	Carolina Lewis
Jorge del Alamo	Kim Lewis
Thomas Edson	Jane H. Macon
Chave Gonzaba	Katherine Moore McAllen
Marie Halff	Prentice Huntington Miller
Jason K. Harris	Bruce Mitchell
Edward A. Hart, Chair	Dacia Napier
Cecilia E. Herrera	Roxana M. Richardson, Secretary
Karen H. Herrmann	Elizabeth McAllen Roberts
Lamont Jefferson, Vice Chair	Harriett Romo
Emily M. Jones	Sichan Siv
Jennifer R. Kelley	Sidney Swearingen
Rosario Laird	

LIFE TRUSTEES

Emory Hamilton
Rose Marie Hendry
Karen Hixon
Claudia Huntington
Banks M. Smith

HONORARY TRUSTEES

Héctor Rivero Borrell
Claire Golden
Robert Hammond
Toby O'Connor
Nelson A. Rockefeller, Jr.
William Scanlan, Jr.

EX OFFICIO TRUSTEES

Emily Ballew Neff, PhD



Donors

October 1, 2023–September 30, 2024

\$500,000 AND ABOVE

The Brown Foundation, Inc

\$250,000 AND ABOVE

Art Bridges Foundation

City of San Antonio

Margaret Meador Shackelford
Charitable Remainder Trust

\$100,000 AND ABOVE

Karen Hixon

Kronkosky Charitable
Foundation

John R. and Grelí N. Less
Charitable Trust

Kim Lewis

Mays Family Foundation

Toby O'Connor and Barbara
O'Connor

\$50,000 AND ABOVE

Marie Halff

Emory Hamilton

Betty Stieren Kelso Foundation

May Lam and Victor Lam

Roxana Richardson and Bruce
Richardson

Mary Walker

\$25,000 AND ABOVE

The Greehey Family Foundation

Prentice Miller and Gregory
Miller

Myra Stafford Pryor Charitable
Trust

George Weldon Sheffield Fund

USAA Foundation

\$10,000 AND ABOVE

Alamo Colleges

Malú Alvarez

Anonymous

Wendy Atwell and William
Atwell

Tyson E. Becker and Katie
Sutcliffe Becker

Estate of Lucrecia A.
Bernal-Schneider

Capital Group

Creighton Charitable Trust

Chave Gonzaba and Bill
Gonzaba

Estate of Maria
Hanau-Schaumburg

Candace Humphreys and
Michael Humphreys

Carol Lee Jones Educational
and Cultural Fund

Carla Knobloch

Marcia and Otto Koehler
Foundation

Rosario Laird

Dacia Napier and Lanham
Napier

Emily J. Sano & Gilson S.
Riecken Charitable Fund

Daniel J. Sullivan Family
Charitable Foundation

The University of Texas at San
Antonio

Valero

\$5,000 AND ABOVE

Martha Avant

Bank of America Charitable
Foundation

Walter Brown and Katherine
Brown

Jorge del Alamo and Dawn del
Alamo

Janet Dicke and James Dicke

Thomas Edson

Thomas Gilcrease Foundation

Ed Hart and Melinda Hart

The Hart-Sheehy Fund

Cecilia E. Herrera and Frank
Herrera

Hixon Properties, Inc.

Claudia Huntington and
Marshall Miller

Lamont Jefferson and Faye Kuo

Luther King Capital
Management

Elizabeth Lende and Robert
Lende

Katherine McAllen and James
McAllen

Dana McGinnis

The Harris K. and Lois G.
Oppenheimer Foundation

Corinna Richter and J.B. Richter

Patricia Romines and Joel
Romines

Harriett Romo and Ricardo
Romo

Rugeley Ferguson Foundation

Sichan Siv

Texas A&M University–San
Antonio

Trinity University

\$2,500 AND ABOVE

The Tracy Avery Foundation

William Balthrope and Sue
Balthrope

David Berman and Ellen
Berman

Brenda Betts and Robert
Wempe

Jon Daubert and Mindy Daubert

Jason Harris and Brenda Harris

Karen and Ronald Herrmann

Robert Jones and Tina Jones

Chris Karcher and Karen Keach
Macon

Jane Macon and Laurence
Macon

Rachel B. Mannix and John
Mannix

Prentice Miller and Gregory
Miller

Bruce Mitchell and Vivienne
Mitchell

Laura Nikas and Aris Nikas

William Rasco and Lucy Rasco

Elizabeth Roberts and Barry
Roberts

William Scanlan

Muriel F. Siebert Foundation

Banks Smith and Stephanie
Smith

Sidney Swearingen and
Stephen Wood

\$1,000 AND ABOVE

Lisa Abel

Cheryl Anderson and Bruce
Anderson

Margaret Anderson and William
Crow

Ruth and Edward Austin
Foundation

Milton Babbitt

Erin Baker

S. Barshop Investments, Ltd.

Trey Bates

Martha Bazan and Carlos
Bazan

Steven A. Bennett and Elaine
M. Schmidt

Benson Family Fund

Margaret Boldrick

Mary Pat Bolner and Michael
Bolner

Judy Branch

Lois Bready and Joseph
Holahan

Bradford Breuer

Francesca Bronder and Thomas
Bronder

Barbara Brown and Richard
Brown

Robert K. Brown and Dennis
Karbach

Craig Browning

Richard Calvert

Karen Cannan and David
Cannan

Edward "Sonny" Collins and
Penelope Speier

CPKC

Elinor Du Val and Charles
Du Val

Ruthie Edmondson

Farm Bureau Bank

Katy Flato and Ted Flato

Jeannie Frazier and David
Frazier

Emil Friesenhahn and
Augustine Penalver

Susan Frost and Robert Bunch

Liz Garza and Antonio Garza

Thomas Greenwell and William
Todd

Michael Guarino

Deborah Guerra and Patrick
Williamson

Raphael Guerra and Sandra
Guerra

Anne Hardinge

Sarah Harte and John Gutzler

Lindsey Hawkins-Alprin and
Clifford Alprin

Roxana Hayne

Bruce Hopkins and Sharon
Hopkins

Susan Hunt

Diane DeMell Jacobsen

Emily Jones and Brad Jones

Bradley Kayser and Gemma
Kennedy

Jennifer Kelley

Leigh Ann King and Greg King

Bonnie Korbell and
John Korbell

Barbara Kyse

Louis Lamm

Kitty Lange and Rich Lange

Ingrid Lee

James Letchworth and Kirk
Swanson

The Lifshutz Foundation

Will Maney

Cary Marriott and Jim Taylor

Paul Martin

Hannah McManus and Jeffery
McManus

Connie McNab and John
McNab

Trece Meuth and Brian Meuth

Janice Miller and Thomas
Belden

Denise Moore and Kevin Moore

Bianca Molina and Rodolfo
Molina

Judith Morton

Linda Nairn

Emily Neff and Richard Neff

Allan Paterson and Carolyn
Paterson

Diane Persellin and Robert
Persellin

Luisa Ana Price and Robert
Price

Rhodes Charitable Fund

Laura Richards

Megan Robl and Drew Harvard

The Arch and Stella Rowan
Foundation

Cheri Rubenstein

Scott Sanders and Isabel
Garcia

William and Salome Scanlan
Foundation

Linda Seeligson

Nancy Shivers and Robert
Shivers

Dee Silverthorn

Melissa Varner

Mark Weinstein and Ellen
Weinstein

George Williams and Barbara
Williams

Patricia Winter-Valdez and
Daniel Winter-Valdez

Sandra Wulfe

\$500 AND ABOVE

Richard Arredondo

Ann Ash

Susana Baird

Brian Beck

Lori Bryant and Stewart Bryant
 Travis Bullock
 Caroline Carrington and
 William Carrington
 Kristen Casey and Rick Casey
 Lupita Castrejón Tijerina and
 Edmund Tijerina
 Mika Cole and Joe Cole
 John Cornell
 Gwen Cowden
 James Creagan and Gwyn
 Creagan
 Rosette Davila
 Natalia De La Vega
 Martha Duran and Roberto
 Duran
 Fernando Feliciano and Joseph
 Chodash
 Dianne Fetchick and Richard
 Fetchick
 Caroline A. Forgason
 Dean Fredrick
 Frances Garner and James
 Garner
 Laura Gates
 Toni Goldsmith and Richard
 Goldsmith

Natalie Gutierrez and Charles
 Gutierrez
 Charles Hinger and Jay Beatty
 Harry Half and Eleanor Half
 Lynn Horvath and Edward
 Horvath
 Obinna Isiguzo
 Donald Johnson
 Johnny Clay Johnson
 Dianne Kamolsri
 Kamo Energy, Inc.
 John Kerr and Susan Kerr
 Patricia Krueger and Kenneth
 Krueger
 Susan LaBrie and Mark LaBrie
 Gerald Lee
 Megan Lippe
 Louella McCamish
 Whitney McCarthy
 Mariah McFadin
 Lynn Meadow
 Susan Mooberry and Gregory
 Patterson
 Diana Morehouse
 Carolyn Mosmeyer and
 Lynn Mosmeyer

Marilou Moursund
 Christopher Novosad and
 Jordan Willis
 PlainsCapital Bank
 Jessica Pierce and J. David
 Pierce
 Jessica Powers and Chris
 Powers
 Patricia Pratchett
 Ethel Runion
 Sonia Rocha and Ronald Rocha
 Elva Ruiz Giving Fund
 Robin Shannon
 Susan Michael Sorensen
 Ann Stevens and Robert
 Stevens
 Teri Stieren and George Stieren
 Dorothy Torrington and
 Kenneth Torrington
 Shannon Turner and Jon Turner
 Margaret Walker
 Peggy Walter and Gary Walter
 Margaret Weinblatt and Alan
 Weinblatt
 Brooke Whittenburg and
 Dustin Whittenburg
 Karen Lee Zachry

In Memoriam

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

A renowned collector and popular art specialist, **Peter P. Cecere** actively acquired folk art for more than fifty years. Initially, his collections were mainly American, but he later focused on Spanish and Latin American material. Over ten years, Cecere donated approximately three hundred works of Spanish and Latin American folk art to SAMA. In 2013, the Museum presented *¡Pasión Popular!: Spanish and Latin American Folk Art from the Cecere Collection*, an exhibition highlighting approximately two hundred objects dating from the eighteenth century to modern times.

Claire Golden had a lifelong passion for the arts. A San Antonio native and gifted performer and violinist, she served on the Museum's Board of Trustees for more than a decade and often traveled with the Friends of Latin American Art to Mexico, Guatemala, and other Latin American countries to purchase items for Bazaar Sabado, the holiday market which ended its twenty-five-year run at SAMA in 2011. The Golden Gallery in the Museum's Nelson A. Rockefeller Center for Latin American Art is named for her and her husband.



Born in Mexico, respected businessman and philanthropist **Carlos Alvarez** moved to San Antonio in 1986. Here he founded the Gambrinus Company and built the enterprise into one of the country's top beer importing and marketing businesses.

Longtime SAMA supporters, Alvarez and his wife, Malú, were major sponsors of the 2018 exhibition *Spain: 500 Years of Spanish Painting from the Museums of Madrid*. In 2023, the Gambrinus Company lent selections from its collection of Belle Époque brewery posters to SAMA for the exhibition *Still Brewing Art*.

Financials

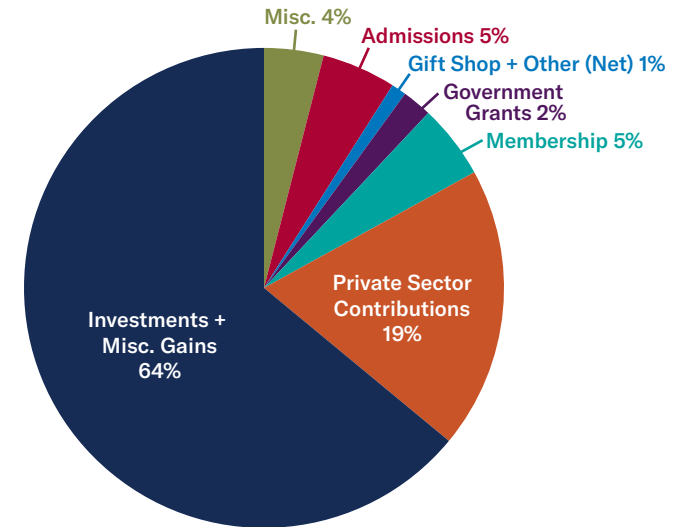


Audited Financials: Statement of Financial Position

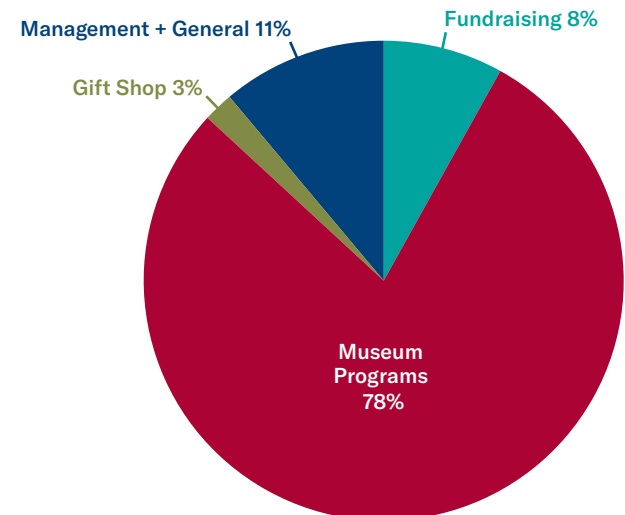
	9/30/24	9/30/23
ASSETS		
CASH AND CASH EQUIVALENTS	8,511,858	7,814,534
PLEDGES, GRANTS, AND ACCOUNTS RECEIVABLE – CURRENT	533,755	786,162
INVENTORY	131,088	128,496
PREPAID EXPENSES AND OTHER ASSETS	177,152	214,165
PLEDGES AND GRANTS RECEIVABLE – LONG TERM	274,022	624,022
INVESTMENTS, AT FAIR VALUE	61,005,399	52,509,106
LAND AND FIXED ASSETS, NET	17,113,533	17,992,839
TOTAL ASSETS	87,746,807	80,069,324
LIABILITIES AND NET ASSETS		
LIABILITIES		
TRADE AND ACCRUED EXPENSES	400,626	420,239
DEFERRED REVENUE	558,363	845,130
TOTAL LIABILITIES	958,989	1,265,369
NET ASSETS		
WITHOUT DONOR RESTRICTIONS		
OPERATING	4,333,471	4,126,005
INVESTING IN LAND AND FIXED ASSETS	17,113,533	17,992,839
TOTAL WITHOUT DONOR RESTRICTIONS	21,447,004	22,118,844
WITH DONOR RESTRICTIONS	65,340,814	56,685,111
TOTAL NET ASSETS	86,787,818	78,803,955
TOTAL LIABILITIES AND NET ASSETS	87,746,807	80,069,324

Audited Financials: Statement of Activities Breakdown

REVENUES FY 2024



EXPENSES FY 2024



Audited Financials: Statement of Activities

Year ended September 30, 2024

	UNRESTRICTED	RESTRICTED	FY2024	FY2023
CONTRIBUTED AND EARNED REVENUE, AND OTHER				
MEMBERSHIP	762,462	-	762,462	158,653
PRIVATE SECTOR CONTRIBUTIONS	1,846,915	1,258,170	3,105,085	3,446,718
ADMISSIONS	795,961	-	795,961	736,289
GIFT SHOP AND AUXILIARIES, NET	165,750	-	165,750	215,960
GOVERNMENT GRANTS	415,836	-	415,836	1,041,638
INVESTMENT INCOME, NET	-	10,736,827	10,736,827	7,099,109
MISCELLANEOUS INCOME	877,048	-	877,048	837,234
NET ASSETS RELEASED FROM RESTRICTIONS	3,339,294	(3,339,294)	-	-
TOTAL CONTRIBUTED AND EARNED REVENUE, AND OTHER	8,203,266	8,655,703	16,858,969	13,535,601
EXPENSES				
MUSEUM PROGRAMS	6,729,572	-	6,729,572	7,910,538
GIFT SHOP	220,285	-	220,285	249,551
MANAGEMENT AND GENERAL	985,369	-	985,369	996,406
FUNDRAISING	742,074	-	742,074	660,716
TOTAL EXPENSES	8,677,300	-	8,677,300	9,817,211
CHANGES IN NET ASSETS, BEFORE COLLECTION ITEMS NOT CAPITALIZED	(474,034)	8,655,703	8,181,669	3,718,390
COLLECTION ITEMS PURCHASED BUT NOT CAPITALIZED	(197,806)	-	(197,806)	(438,444)
CHANGE IN NET ASSETS	(671,840)	8,655,703	7,983,863	3,279,946
NET ASSETS, BEGINNING OF YEAR	22,118,844	56,685,111	78,803,955	75,524,009
NET ASSETS, END OF YEAR	21,447,004	65,340,814	86,787,818	78,803,955

The Year in Numbers

147,452

VISITORS

10

EXHIBITIONS

7,580

FREE FAMILY
PASSES ISSUED

114

PUBLIC TOURS

536

WORKS OF ART
ADDED TO OUR
COLLECTIONS

96

EDUCATION
PROGRAMS

115

TEACHERS
SERVED

62,558

FACEBOOK
FOLLOWERS

51,922

INSTAGRAM
FOLLOWERS

18,200

X
FOLLOWERS



San Antonio
Museum
of Art

200 W. Jones Ave.
San Antonio, Texas 78215
www.samuseum.org