



San Antonio
Museum
of Art

2021–2022 Annual Report



The mission of the San Antonio Museum of Art is to collect, preserve, exhibit, and interpret significant works of art representing a broad range of history and world cultures to strengthen our shared understanding of humanity.

Values

PASSION

We believe in the power of art.

EXCELLENCE

We strive to excel in all that we do.

INSPIRATION

We are a place of joyful learning.

COMMUNITY

We are committed to growing and diversifying our audiences.

COLLABORATION

We collaborate with other organizations and museums, sharing knowledge and art.

Dale Chihuly, American, born 1941, *Persian Ceiling*, 2005, Purchased with funds provided by Robert and Betty Kelso, 2003.34 ©Chihuly Studio



Earthenware Jar from Tonalá (detail), Mid to late 18th century, Burnished and painted earthenware, 33 1/2 x 22 3/8 x 13 1/8 in. (85.1 x 56.8 x 35.1 cm), Purchased with funds provided by the Lillie and Roy Cullen Endowment Fund, 2021.21.a-d. Image courtesy Carteia Fine Arts

San Antonio Museum of Art 2021–2022 Annual Report

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Front cover: *Statue of Cupid and Psyche*, Roman, ca. A.D. 117–138, Marble, 43 3/8 x 25 x 21 7/8 in. (109.7 x 63.5 x 55.5 cm), Gift of Gilbert M. Denman, Jr., 86.134.118

Back cover: Visitors wait to enter the Museum for the Asian American and Pacific Islander Heritage Month Celebration.



Dear SAMA Friends,

You. It begins and ends with you. As we wrap up Fiscal Year 2022, we have all of you to thank: our board of trustees, staff, donors, members, volunteers, community partners, city and county leaders, and the many foundations who nurture and sustain our mission.

We have survived and thrived better than we have a right to expect as we move through pandemic recovery, leadership transitions, and a polarized political landscape. Or maybe it is because of these uncertain times that we can demonstrably prove that the art museum is the space in which we can all come together in a spirit of joyful learning. In this past year, a deeper dive into our collected data confirmed that we are on a remarkably positive trajectory, reaching more and more visitors of every demographic who come to SAMA to experience our global collections.

And we come to them, too. The biggest story out of San Antonio this last year developed from SAMA. The account of an ancient Roman bust found in a Goodwill store in Austin, restituted to its home in Germany, and displayed at the Museum for a year, became viral global news, garnering more than 3,500 media mentions.

FY 2022 brought a balanced schedule of exhibitions. *Wendy Red Star: A Scratch on the Earth*, the first major solo exhibition of a living woman and Native American artist at SAMA, ensured our community has access to the best in art museum practice. *Forty Years, Forty Stories: Treasures and New Discoveries from SAMA's Collection* embraced the Museum's history through remarkable objects, and *Tony Parker's Heroes and Villains* connected beloved Marvel and DC Comics characters to ancient mythic figures in our collections. The Museum also mounted two beautiful focus installations—*Creative Splendor: Japanese Bamboo Baskets from the Thoma Collection* and *A Legacy in Clay: The Ceramics of Tonalá, Mexico*.

As we close the year, we are mindful of those we have lost, including Nancy Brown Negley, Helen Kleberg Groves, and John L. Hendry III. We are grateful to those who have come before us and welcome those who are new as we rebuild and expand our terrific team.

Thank you, onward, and see you in the galleries!

Emily Ballew Neff, PhD
The Kelso Director



Exhibitions

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



40 Years, 40 Stories: Treasures and New Discoveries from SAMA's Collection

OCTOBER 16, 2021–JANUARY 2, 2022

Cowden Gallery

Curator: Jessica Powers, PhD

The San Antonio Museum of Art celebrated its fortieth anniversary in 2021, and to mark the occasion, the fall exhibition focused on unique works in the Museum's collection.

40 Years, 40 Stories: Treasures and New Discoveries from SAMA's Collection brought together a selection of artworks that had not recently been on display and shared their fascinating stories. Like the Museum's collection, the works in this exhibition spanned the globe, representing cultures on six continents and thousands of years of human endeavor.

The exhibition's themes included the behind-the-scenes work of caring for the Museum's collection. *40 Years, 40 Stories* unveiled the results of conservation treatment on two important paintings: the Museum's full-length portrait *Mary, Lady Arundell of Wardour* by the celebrated English painter Sir Joshua Reynolds and a late sixteenth- or early seventeenth-century Chinese handscroll depicting the tale of the *Peach Blossom Spring* in which a fisherman discovers a utopian community.

The exhibition introduced several new acquisitions, among them an exquisitely carved Islamic amulet and a petrosphere (a massive stone sphere) fashioned by the ancient inhabitants of Costa Rica. In addition, *40 Years, 40 Stories* explored remarkable but little-known stories about the Museum's donors, including Pola Negri, a femme fatale of 1920s and '30s Hollywood who retired to San Antonio and left her glamorous portrait to the Museum.

40 Years, 40 Stories was organized by the San Antonio Museum of Art and generously supported by the Sue Denman Memorial Exhibition Fund, the Helen and Everett Jones Exhibition Fund, the Amy Shelton McNutt Exhibition Fund, and the Daniel Sullivan Exhibition Fund.

Wendy Red Star: A Scratch on the Earth

FEBRUARY 11, 2022–MAY 8, 2022

Cowden Gallery

Presenting curator: Lana Meador

A mid-career survey of the Portland-based artist, *Wendy Red Star: A Scratch on the Earth* featured work from the last fifteen years, including photography, sculpture, textiles, video, and sound installations.

Red Star's practice reflects her experience growing up in Billings, Montana, as a member of the Apsáalooke (Crow) Tribe and explores the intersections of Native American ideologies with colonialist structures, historically and



All artworks ©Wendy Red Star

today. Her intergenerational approach to photography examines its role in crafting identity, interweaving past and present through archival images, historical narratives, and contemporary experience.

The history of ancestral Apsáalooke lands was another focus of the exhibition, culminating in the artist's re-creation of a sweat lodge. An immersive 360-degree video was projected onto the interior walls, joining imagery from Crow mythology and the Montana landscape. Another large-scale wall installation mapped the ancestral lands of Crow women and the Indigenous roots of feminism. To reclaim the matrilineal society disrupted by the reservation system, Red Star contacted Apsáalooke women across the country and researched their familial ties to the land. Also included was a powerful series of self-portraits titled *Apsáalooke Feminist* for which Red Star and her daughter, Beatrice, posed wearing traditional elk tooth dresses, symbols of Crow womanhood.

"A scratch on the earth" is a translation of "Annúkaxua," the Apsáalooke term for the period after 1880 when the U.S. government imposed an agrarian lifestyle and aimed to confine the Crow Nation to the reservation. The notion of an invisible boundary in the landscape resonates deeply today. Through her work, Red Star traverses supposed borderlines to initiate vital conversations about identity, culture, and history.

The exhibition was organized by The Newark Museum of Art. In San Antonio, it was generously funded by The Ford Foundation, The Brown Foundation, Inc., and The Betty Stieren Kelso Foundation.





A Legacy in Clay: The Ceramics of Tonalá, Mexico

MARCH 18, 2022–MARCH 24, 2024

Golden Gallery

Curator: Lucía Abramovich Sánchez, PhD

The town of Tonalá, Mexico, has a long history with clay dating back to the pre-Hispanic period and enduring to the present day. Tonalá's dedication to ceramic arts was spurred by Early Modern Europeans' obsession with the quality of the region's clay beginning in the early sixteenth century.

A Legacy in Clay: The Ceramics of Tonalá, Mexico highlights a selection of SAMA's collection of Tonalá ceramics, which span from an important recent acquisition of an eighteenth-century monumental vessel, to a variety of works from the twentieth century that demonstrate the trajectory of style in Tonalá pottery.

The exhibition offers visitors a glimpse into an important genre of SAMA's Latin American art collection while demonstrating the breadth in styles achieved by some of Tonalá's expert ceramicists.

This exhibition was generously supported by the Gloria Galt Endowment Fund.



A Roman Portrait from Germany in Texas

MAY 4, 2022–MAY 21, 2023

Denman Gallery

Curator: Lynley McAlpine, PhD

An ancient Roman portrait dating from the first century BC or first century AD was discovered in a Goodwill Store in Austin in 2018. It had once stood in the town of Aschaffenburg, Germany, in the Pompejanum, a full-scale model of a house from Pompeii built by Ludwig I of Bavaria.

During World War II, Allied bombers targeted Aschaffenburg and seriously damaged the Pompejanum, and the portrait disappeared. After the war, the United States Army established various military installations in Aschaffenburg, many of which remained until the end of the Cold War. Most likely a returning soldier brought the sculpture to Texas, where it remained unknown until 2018.

By agreement with the Bavarian Administration of State-Owned Palaces, Gardens, and Lakes, the portrait will remain on display at the San Antonio Museum of Art until its return to Germany in May 2023.



This installation was made possible by generous support from the Ewing Halsell Foundation and the Gilbert M. Denman, Jr. Trust. Additional support has been provided by the Mellon Foundation.



Tony Parker's Heroes and Villains

JUNE 10, 2022– SEPTEMBER 4, 2022

Cowden Gallery

Curator: Emily Sano, PhD

In partnership with the San Antonio Museum of Art, four-time NBA champion Tony Parker presented *Tony Parker's Heroes and Villains*, an exhibition of the Spurs legend's private collection of pop culture memorabilia.

Throughout the years, Parker, a pop culture enthusiast, has amassed a collection of more than thirty larger-than-life statues of comic book and film heroes and villains, including Superman, Wonder Woman, Spiderman, Captain America, Thor, and Thanos.

Heroes and Villains served as a follow-up to the popular spring 2021 exhibition *Movie Metal*, which featured a reproduction of the Batmobile driven by Adam West in the 1960s *Batman* television series, a DeLorean from *Back to the Future*, and an *A-Team* van, among other vehicles, from the collection of Bob Wills, owner of the PM Group advertising and marketing agency.

Though most of the statues in *Heroes and Villains* were from Parker's collection, Wills also contributed several pieces to the exhibition, including statues of the Predator from the science-fiction franchise and the Alien introduced to movie-goers in the 1979 film directed by Ridley Scott.

This exhibition was made possible by the Helen and Everett Jones Exhibition Endowment, Thomas J. Henry, and The PM Group.





Creative Splendor: Japanese Baskets from the Thoma Collection

JULY 15, 2022–JANUARY 2, 2024

Asian Special Exhibitions Gallery

Curators: Emily Sano, PhD and Shawn Yuan

Creative Splendor: Japanese Bamboo Baskets from the Thoma Collection is a survey of the outstanding accomplishments of Japanese basket artists active since the nineteenth century to the present and serves as a complement to SAMA's extensive collection of Japanese art.

The exhibition comprises three installations; each features approximately fifteen baskets and focuses on the work of basket artists from one of the three regions of Japan: The Kansai region, which encompasses the ancient capital, Kyoto; the Kanto region stretching westward from Tokyo; and the southernmost island of Kyushu. The exhibition demonstrates the specific techniques and styles of cutting and weaving bamboo that are particular to each of these geographic regions. SAMA is the first museum to showcase the baskets collected by the Thoma Foundation.

This exhibition was made possible by the Thoma Foundation.



In Their Words

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

I love your collection of contemporary art! I always see work that I love by artists I was unfamiliar with.

The art can really take your breath away.

Your collection is so beautiful and so diverse, thank you! So glad SA has you.

This was my first time visiting, and it was a beautiful journey. Grateful for this gift. <3

A visit to this museum is a must for every visitor to San Antonio. It gives food for soul.

The most important thing we did in SA!

Such a comprehensive and engaging collection.

I've been going to SAMA since it first opened in 1981, and it just keeps getting better and better.

The exhibits were stellar, the narratives were great, and the atmosphere was superb.

Absolutely amazing! Would definitely visit again!

We always make time to stop at @SAMAart when we're in town. World-class art museum.

Absolutely enlightening displays of American, Latin American, Asian, Mediterranean, European, and contemporary art.

Learning & Interpretation



The San Antonio Museum of Art experienced a year of new beginnings as we resumed in-person programming in February 2022, and Lindsay O'Connor joined the education department as the new AT&T Director of Education.

A robust suite of programs welcomed visitors back to the Museum and offered a variety of ways to connect with the collection, special exhibitions, and with each other, including lectures and symposia, film screenings, artmaking workshops led by local artists, educator workshops, music and

dance performances, and a Museum-wide game of riddles. Our docent corps welcomed K-12 students and adult visitors back to the galleries for in-person tours and recruited a cohort of new docents. A new accessibility program, ReCollections: Art Conversations to Stimulate the Mind, engaged the community of people living with Alzheimer's and related dementias, including families and caregivers. SAMA partnered with the DoSeum, McNay Art Museum, San Antonio Zoo, and the Witte Museum to launch a year-long professional development program for educators. For our youngest visitors, Art Crawl, Playdates, and Family Day supported key early learning abilities while providing a safe, welcoming space for children and their caregivers to learn together, bond, and explore through the lens of the Museum's encyclopedic collection.



Our partnership with SAMA gave our students something to look forward to during these difficult years of pandemic teaching. The Zoom sessions and classroom visits were engaging, and each student felt like they were receiving a gift when they got to create artwork with their individual art kit. Our teachers and students look forward to their START experience each year, no matter what format it takes!

— Krista Powell, art teacher,
Briscoe Elementary



SAMA produced more than 275 programs online, in person, or as a hybrid of both.

HIGHLIGHTS

Through the generous funding of the Mays Family Foundation, SAMA held its twenty-fourth annual **MAYS SYMPOSIUM**. This year's theme coincided with the Museum's presentation of our spring special exhibition, *Wendy Red Star: A Scratch on the Earth*. This symposium aimed to provide greater context, understanding, and inclusivity through fresh insights into the personal and societal narratives that are woven into the practice of contemporary Native American artists. To increase programming accessibility, the Museum invested in hybrid streaming technology that we have continued using in subsequent programs.

After numerous COVID-related delays and months of planning alongside UT Health and the Alzheimer's Association, SAMA's newest accessibility program, **RECOLLECTIONS**, debuted in May 2022. ReCollections brings art museum experiences to the community of people living with Alzheimer's and related dementias, including families and caregivers. Sessions include facilitated conversations inspired by works of art in the Museum's collection to encourage close-looking, reminiscence, and storytelling.

The DoSeum, McNay Art Museum, San Antonio Museum of Art, San Antonio Zoo, and the Witte Museum have come together to partner with educators in the Greater San Antonio area. **MUSEO INSTITUTE** is a year-long professional development program that invites educators to explore various learning and teaching approaches, discover opportunities for collaboration, and create lessons and activities that merge the best practices of informal and formal education to benefit students. Eight educators from Museo Institute's first-ever cohort partnered with SAMA to develop a project-based learning curriculum inspired by the Museum's collection.

SAMA celebrated its summer blockbuster exhibition *Tony Parker's Heroes and Villains* and delighted visitors with **CHOOSE YOUR DESTINY**, a Museum-wide game of riddles in the galleries. Superhero fans of all ages enjoyed the interactive game, a prize drawing, a visit from the Teenage Mutant Ninja Turtle van, artmaking on the River Pavilion, and food and beverage vendors. After completing the game, guests were invited to enjoy the classic 1990s movie *Teenage Mutant Ninja Turtles* on the West Lawn. SAMA served over 500 happy visitors.



SAMA's dedicated volunteer **DOCENTS** successfully navigated the challenges of the pandemic and returned to facilitating long-awaited in-person tours in March. For the first time in three years, the education department recruited a cohort of new docents to join experienced volunteers. New docents began their intensive two-year training program in September.

In-person experiences at the Museum are back in full swing, and **FAMILY DAY** is no exception! In March 2022, SAMA transitioned from touch-free art kit-based programming to in-person Family Day festivals with artmaking, gallery experiences, performances, live music, story time, and participation by community groups. In total, 4,872 visitors participated in Family Day this year.

As we welcomed the tenth anniversary of SAMA's **START** program for Title I schools, we continued to navigate through the barriers that COVID-19 presented to museum visitation, supporting students and teachers in their own spaces. The education department led in-person classroom programming with art activities for four partner campuses, serving 1,265 students. Each student received a complimentary family pass, inviting them to visit the Museum with their family and friends.

More than 19,700 visitors were served through virtual and in-person learning and engagement programs.



Collecting



The San Antonio Museum of Art's collection continues to grow in depth, reach, and quality thanks to the generosity of private donors, income from endowed funds, and the vision of our curators. This fiscal year, the Museum added over ninety-five works of art.



AMERICAN ART

JULIAN ONDERDONK

American, 1882–1922

Evening - Fort Sam Houston, San Antonio, Texas, 1911

Oil on canvas

framed: 27 ¼ × 37 ¼ in.

(69.2 × 94.6 cm)

canvas: 20 × 30 in.

(50.8 × 76.2 cm)

Purchased with funds provided by the Kelso Endowment for Texas Art, 2022.6

RODOLFO (RUDOLPH)

GUZZARDO GUZZARDI

American, born Italy,

1903–1962

The Alamo, 1937

Oil on canvas

framed: 37 ¾ × 48 ⅞ in.

(95 × 122 cm)

Gift of the Rev. James E.

Aydelotte, PhD, 2022.9



As a community partner, I've enjoyed the special exhibitions and permanent collection at SAMA. As an artist, I am now part of the Museum's permanent collection; this is an incredibly supportive step for an artist and underscores the advocacy of the institution. I really admire and appreciate all that SAMA brings to the city, and because of your support, the San Antonio art community continues to thrive.

— Jenelle Esparza, artist



ART OF THE ANCIENT MEDITERRANEAN WORLD

*Scented oil or perfume bottle
(unguentarium)*

Roman, 2nd–4th century A.D.
Glass

6 3/4 × 1 15/16 in. (17.2 × 5 cm)

Gift of Jordan and Benjamin
Ghawi, 2021.22

Female Figure

Egyptian, ca. 2065–1650 B.C.

Limestone with traces of
black pigment

4 15/16 × 1 1/16 in.

(12.6 × 4.3 cm)

Gift of Chris Karcher and
Karen Keach, 2021.25.1

*Female Figure with a Child
on a Bed*

Egyptian, ca. 1550–1069 B.C.

Fired clay

1 3/8 × 4 1/2 × 2 9/16 in.

(3.5 × 11.5 × 6.5 cm)

Gift of Chris Karcher and
Karen Keach, 2021.25.2

Taweret

Egyptian, ca. 664–30 B.C.

Faience

2 9/16 in. (6.5 cm)

Gift of Chris Karcher and
Karen Keach, 2021.25.3



Cup (skyphos)

Greek, ca. 750–700 B.C.

Fired clay

3 1/2 × 8 1/2 × 6 in.

(8.9 × 21.6 × 15.2 cm)

Purchased with the Grace
Fortner Rider Fund, 2022.1.1

Tankard

Greek, ca. 750–700 B.C.

Fired clay

5 1/2 × 5 1/4 × 4 in.

(14 × 13.3 × 10.2 cm)

Purchased with the Grace
Fortner Rider Fund, 2022.1.2

Cameo with a rural sanctuary of Bacchus

Roman, 1st century B.C.–

2nd century A.D.

Onyx

1 × 1 3/8 × 1/8 in.

(2.6 × 3.5 × 0.3 cm)

Purchased with the Grace
Fortner Rider Fund, 2022.4



ASIAN ART

TADASHI NAKAYAMA
Japanese, 1927–2014
Gogo ni (In the Afternoon),
1970
Woodblock print
34 × 22 in. (86.4 × 55.9 cm)
Gift of Akira and Reiko
Kanda, 2021.19

Pear-shaped Bottle
Korea, Goryeo Dynasty,
918–1392
Bronze
12 × 6 ½ in. (30.5 × 16.5 cm)
Anonymous Gift, 2021.20

Attributed to school of
Mitsuoki Tosa, 1617–1691
Bamboo Blinds
Japan, 17th–18th century
Pair of six-fold screens,
pigments, ink, and gold foil
on paper
Each: 66 × 139 ½ in.
(167.6 × 354.3 cm)
Gift of The Fellowship of
San Antonio, 2021.26.a–b

*Menuki (Sword Grips) Formed
as a Buddhist Rosary and
Jizo Rattle*
Japan, 19th century
Iron and shakudo (alloy of
gold and copper)
1 ⅝ × ⅞ × ⅙ in.
(4.1 × 1.4 × 0.2 cm)
1 ⅞ × ⅝ × ⅙ in.
(4 × 1.6 × 0.3 cm)
Bequest of Robert Clemons,
2022.3.1.a–b

*Tsuba (Sword Guard), Menuki
(Metal Fittings for Handle
Grip), Fuchi (Hilt Collar),
Kashira (End Cap for Handle)*
*Decorated with the Seven
Household Gods*
Japan, 19th century
Bronze and gilding and
possibly shakudo
2 ½ × 2 ¾ × ⅙ in.
(6.4 × 7 × 0.3 cm)
1 ½ × ⅞ × ½ in.
(3.8 × 2.2 × 1.3 cm)
1 ¼ × ¾ × ⅜ in.
(3.2 × 1.9 × 1 cm)
1 ⅝ × ⅝ × ⅙ in.
(3.3 × 1.6 × 0.3 cm)
1 ⅞ × ⅝ × ⅙ in.
(2.7 × 1.6 × 0.3 cm)
Bequest of Robert Clemons,
2022.3.2.a–e

*Set of Kozuka and Kogai
(Small Knife Carried in
Scabbard of Sword and a
Tool Used in Dressing Hair)
with Tabanoshi (Banded
Ropes) Decoration*
Japan, 17th–18th century
Steel, shakudo
8 ⅝ × ½ × ⅙ in.
(21.1 × 1.3 × 0.2 cm)
8 ¼ × ⅞ × ⅜ in.
(21 × 1.4 × 0.5 cm)
Bequest of Robert Clemons,
2022.3.3.a–b

*Tsuba (Sword Guard)
Depicting the Demon, Ibaraki*
Japan, 19th century
Copper with inlaid mixed
metal
2 ⅞ × 3 ⅜ × ⅙ in.
(7.3 × 8.6 × 0.3 cm)
Bequest of Robert Clemons,
2022.3.4

*Lacquered Scabbard, Tsuba,
Fuchi, Kashira, and Menuki*
Japan, 18th–19th century
Lacquer with stylized tortoise
shell pattern, iron, and wood
39 × 3 × 2 ¾ in.
(99.1 × 7.6 × 7 cm)
Bequest of Robert Clemons,
2022.3.5

*Techigai Yaria (Multi-pronged
weapon)*
Japan, 16th century
Steel
18 × 4 × 4 in.
(45.7 × 10.2 × 10.2 cm)
Bequest of Robert Clemons,
2022.3.6.a–b

Menuki of Nio Guardian
Japan, 19th century
Gilded copper
1 ⅝ × ¾ × ¼ in.
(4.1 × 1.9 × 0.6 cm)
1 ⅝ × ¾ × ¼ in.
(4.1 × 1.9 × 0.6 cm)
Bequest of Dr. Robert
Clemons, 2022.3.7.a–b

Menuki in Kana Script
Japan, 18th century
Gilt copper
2 ⅙ × ½ × ⅜ in.
(5.2 × 1.3 × 0.5 cm)
2 ⅙ × ⅜ × ⅜ in.
(5.2 × 1 × 0.5 cm)
Bequest of Robert Clemons,
2022.3.8.a–b

*Fuchi (Collar), Kashira (End
Cap of Handle), and Kojiri
(End Cap of Scabbard)*
Japan, 18th century
Iron with gold and copper
1 ⅝ × ⅝ × ¾ in.
(3.3 × 1.6 × 1.9 cm)
1 ⅞ × ⅞ × ⅞ in.
(4 × 2.1 × 1.1 cm)
1 ⅞ × ¾ × ¼ in.
(3.3 × 1.9 × 0.6 cm)
Bequest of Robert Clemons,
2022.3.9.a–c

*Shakujo with Hidden Yari
Blade*
Japan, 16th–17th century
Iron and steel
11 ½ × 2 × ⅞ in.
(29.2 × 5.1 × 1.6 cm)
Bequest of Robert Clemons,
2022.3.10.a–b



Kusarigama
Japan, 18th century
Cast iron
12 ¾ × 5 ½ × ⅝ in.
(32.4 × 14 × 1.6 cm)
Bequest of Robert Clemons,
2022.3.11

Jutte
Japan, 18th century
Bronze
15 ¼ × 2 × ⅞ in.
(38.7 × 5.1 × 2.2 cm)
Bequest of Robert Clemons,
2022.3.12

*Suzuribako (Traveling Writing
Kit)*
Japan, 19th century
Wood with inkstone, metal
fittings
15 ⅙ × 1 ¾ × ¾ in.
(38.4 × 4.4 × 1.9 cm)
Bequest of Robert Clemons,
2022.3.13

*Higo Koshirae, Higo Tsuba
(Scabbard and Sword Guard
from Higo Province)*
Japan, 19th century
Lacquer and shakudo
44 ¼ × 3 ⅜ × 2 ⅞ in.
(112.4 × 8.6 × 7.3 cm)
Bequest of Robert Clemons,
2022.3.14.a–b

*Staff with Hidden Chain and
Balla Kusari*
Japan, 19th century
Hard wood and cast iron
54 × 1 ½ × 1 ½ in.
(137.2 × 3.8 × 3.8 cm)
Bequest of Robert Clemons,
2022.3.15

Juji Yari Short Spear
Japan, 1853
Steel and hard wood
27 × 5 ½ × 1 ⅞ in.
(68.6 × 14 × 2.9 cm)
Bequest of Robert Clemons,
2022.3.16.a–b

*Sode Garami, Five-Pronged
Spear (aka "Sleeve Catcher")*
Japan, 18th century
Cast iron and hard wood
57 ½ × 3 ½ × 3 ½ in.
(146.1 × 8.9 × 8.9 cm)
Bequest of Robert Clemons,
2022.3.17

Sasumata
Japan, 19th century
Iron and wood
54 × 10 ⅜ × 1 ⅝ in.
(137.2 × 26.4 × 4.1 cm)
Bequest of Robert Clemons,
2022.3.18

*Tsukubo, T-shaped spiked
weapon*
Japan, 19th century
Iron and wood
50 ¾ × 13 ⅞ × 1 ¼ in.
(128.9 × 35.2 × 3.2 cm)
Bequest of Robert Clemons,
2022.3.19

*Chidori Jumonji Yari (Spear
with a Steel Point, Two Side
Blades) and Kissaki (Extra or
Downward Tip Blades on a
Lacquered Hardwood Shaft)*
Japan, 17th century
Steel and lacquered
hardwood pole
116 ½ × 5 ¾ × 1 ¼ in.
(295.9 × 14.6 × 3.2 cm)
Bequest of Robert Clemons,
2022.3.20

***Pair of Inari Fox Kami*
Japan, 18th to 19th century
Lacquer, pigments, and wood
13 ⅜ × 5 ½ × 13 ¾ in.
(34 × 14 × 35 cm)
Purchased with funds
provided by the Lillie and
Roy Cullen Endowment
Fund, 2022.5.1.a–b**



Fudō Myō-ō, The Immovable One
 Japan, 10th to 11th century
 Pigments and lacquer on wood
 51 $\frac{5}{16}$ × 21 $\frac{1}{4}$ × 14 $\frac{3}{16}$ in.
 (131 × 54 × 36 cm)
 Purchased with the Lillie and Roy Cullen Endowment Fund, 2022.5.2.a-d
 Photo by Ken Adlard. Image courtesy of Sydney Moss Gallery.

Boar
 China, Northern Wei Dynasty, 386–535
 Earthenware
 width: 5 $\frac{3}{8}$ in. (13.7 cm)
 Anonymous Gift, 2022.8.1

Model of a Well
 China, Eastern Han Dynasty, 25–220
 Earthenware
 height: 12 in. (30.5 cm)
 width: 8 $\frac{5}{8}$ in. (21.9 cm)
 Anonymous Gift, 2022.8.2.a-d

CONTEMPORARY ART

NAOMI WANJIKU GAKUNGA
 Kenyan, born 1960
Itoonyo - Entrances, 2013
 Sheet metal, stainless steel wire
 88 $\frac{1}{2}$ × 55 $\frac{1}{4}$ in.
 (224.8 × 140.3 cm)
 Purchased with The Brown Foundation Contemporary Art Acquisition Fund and funds provided by Dr. Dacia Napier, 2021.18

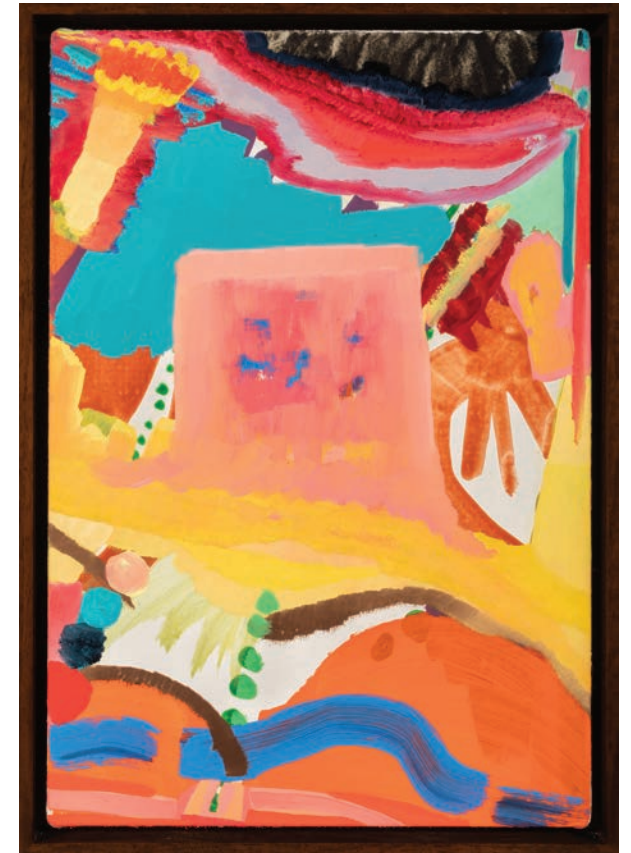
TAMARA GONZALES
 American, born 1959
Hawk Moth, 2021
 Acrylic, pastel, spray paint, fabric, sequins, and glitter on canvas
 85 × 74 in.
 (215.9 × 188 cm)
 Gift of the Alex Katz Foundation, 2021.23.1

MERLIN JAMES
 Welsh, born 1960
Night Window, 2017–2018
 Acrylic and mixed materials
 17 $\frac{1}{4}$ × 21 $\frac{1}{2}$ in.
 (43.8 × 54.6 cm)
 Gift of the Alex Katz Foundation, 2021.23.2

KAREN KILIMNIK
 American, born 1955
The World at War, 2018
 Single-channel video (color, sound), custom gilt frame
 Runtime: 43 minutes, 58 seconds
 40" monitor: 19 $\frac{5}{8}$ × 34 $\frac{7}{8}$ in.
 (49.8 × 88.6 cm)
 Frame: 27 $\frac{5}{8}$ × 43 $\frac{3}{8}$ × 3 $\frac{1}{2}$ in.
 (70.2 × 110.2 × 8.9 cm)
 Gift of the Alex Katz Foundation, 2021.23.3

MARLEY FREEMAN
 American, born 1981
Milkweed, 2020
 Oil and acrylic on linen
 16 × 11 in. (40.6 × 27.9 cm)
 Gift of the Alex Katz Foundation, 2021.23.4
 ©Marley Freeman

MARCUS LESLIE SINGLETON
 American, born 1990
Man Playing Trumpet, 2020
 Oil on canvas
 48 × 36 in.
 (121.9 × 91.4 cm)
 Gift of the Alex Katz Foundation, 2021.23.5



JUSTIN ADIAN
American, born 1976
Dipping, 2020
Oil, enamel on canvas and felt
42 × 18 × 2 ¾ in.
(106.7 × 45.7 × 7 cm)
Gift of the Alex Katz Foundation, 2021.23.6

DANNY LYON
American, born 1942
***Coffee Shop on Shattuck Avenue, Berkeley*, 1969**
Later gelatin silver print
11 × 14 in.
(27.9 × 35.6 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.1
©Danny Lyon/Magnum Photos

WILLIAM WITT
American, 1921–2013
Village Woman with Silver Bracelets, 1943–44
Vintage gelatin silver print
9 ¼ × 7 in.
(23.5 × 17.8 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.2

WILLIAM WITT
American, 1921–2013
Doris in White Room with Rug (view #1), 1948
Later gelatin silver print
14 × 11 in.
(35.6 × 27.9 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.3

MARK CITRET
American, born 1949
Chained Roll of Paper, Fallon, Nevada, 1992
Gelatin silver print on vellum (Kodak Polyfiber A)
8 ½ × 11 in.
(21.6 × 27.9 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.4

MARK CITRET
American, born 1949
Picket Fence, Bodie, 2007
Gelatin silver print on vellum (Kodak Polyfiber A)
8 ½ × 11 in. (21.6 × 27.9 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.5

MARK CITRET
American, born 1949
Sunrise #3, Vernon Lake, n.d.
Gelatin silver print on vellum (Kodak Polyfiber A)
8 ½ × 11 in.
(21.6 × 27.9 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.6

HENRY HORENSTEIN
American, born 1947
Southern Dogface Butterfly - Colias cesonia, 1995–2001
C-Print
24 × 20 in.
(61 × 50.8 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.7

HENRY HORENSTEIN
American, born 1947
Guinea Baboon - Papio papio, 1995–2001
C-Print
24 × 20 in.
(61 × 50.8 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.8

HENRY HORENSTEIN
American, born 1947
Untitled, Boston, Massachusetts, 2000
Gelatin silver print, printed later
20 × 24 in.
(50.8 × 61 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.9

HENRY HORENSTEIN
American, born 1947
Jeannie C. Riley, In Her Bus, Westport, Massachusetts, 1973
Gelatin silver print, printed later
16 × 20 in.
(40.6 × 50.8 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.10

HENRY HORENSTEIN
American, born 1947
Family, Thompson Speedway, Thompson, Connecticut, 1972
Gelatin silver print, printed later
20 × 16 in.
(50.8 × 40.6 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.11

HENRY HORENSTEIN
American, born 1947
Untitled, Boston, Massachusetts, 2000
Gelatin silver print
16 × 20 in.
(40.6 × 50.8 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.12

HENRY HORENSTEIN
American, born 1947
Charlie Monroe, Take It Easy Ranch, Callaway, Maryland, 1973
Gelatin silver print, printed later
20 × 16 in.
(50.8 × 40.6 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.13

HENRY HORENSTEIN
American, born 1947
Uncashed Tickets, Santa Anita Park, Arcadia, California, 1986
Gelatin silver print, printed later
16 × 20 in.
(40.6 × 50.8 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.14

HENRY HORENSTEIN
American, born 1947
Before the Race, Thompson Speedway, Thompson, Connecticut, 1972
Gelatin silver print, printed later
20 × 16 in. (50.8 × 40.6 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.15

HENRY HORENSTEIN
American, born 1947
Coffee Shop Interior, La Plata, Maryland, 2003
Gelatin silver print, printed 2006
20 × 16 in.
(50.8 × 40.6 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.16



<p>HENRY HORENSTEIN American, born 1947 <i>Trout's, Bakersfield, California</i>, 1999 Gelatin silver print, printed later 16 × 20 in. (40.6 × 50.8 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.17</p>	<p>MIKE DISFARMER American, 1884–1959 <i>Severe husband and wife, seated</i>, ca. 1940 Vintage gelatin silver contact print 3 × 5 in. (7.6 × 12.7 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.21</p>	<p>LEONARD FREED American, 1929–2006 <i>Mr. Pietro Nenni, President of Italian Socialist Party voting on abrogation of divorce, Rome, Sunday, May 12, 1974</i>, 1974 Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.26</p>	<p>LEONARD FREED American, 1929–2006 <i>Holland, (Winter)</i>, 1964 Gelatin silver print Sheet: 8 ½ × 11 in. (21.6 × 27.9 cm) Gift of Brigitte Freed, 2021.27.2</p>	<p>LEONARD FREED American, 1929–2006 <i>New York City, NY, USA (Police Work)</i>, 1978 Gelatin silver print Sheet: 11 × 8 ½ in. (27.9 × 21.6 cm) Gift of Brigitte Freed, 2021.27.8</p>	<p>LAURA AGUILAR American, 1959–2018 <i>Clothed/Unclothed #17</i>, 1992 Gelatin silver prints Each: 20 × 16 in. (50.8 × 40.6 cm) Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.2.1.a-b</p>
<p>BILL OWENS American, born 1938 <i>You have to be in good physical condition in the fence business because it's hard work. Everybody in the business is related, either your brother or your cousin works for us or for another fence company. Our product is better than the customer expects. We use the best materials and do the job right.</i>, 1976 Gelatin silver print, printed 2006 8 × 10 in. (20.3 × 25.4 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.18</p>	<p>MIKE DISFARMER American, 1884–1959 <i>Man and blind woman, striped background</i>, ca. 1940 Vintage gelatin silver contact print 3 × 5 in. (7.6 × 12.7 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.22</p>	<p>LEONARD FREED American, 1929–2006 <i>Battered and bleeding youth carried off by the police, Londonderry, Northern Ireland</i>, 1971 Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.27</p>	<p>LEONARD FREED American, 1929–2006 <i>Baarlo, Holland, (Shinkichi Tajiri)</i>, 1966 Gelatin silver print Sheet: 11 × 8 ½ in. (27.9 × 21.6 cm) Gift of Brigitte Freed, 2021.27.4</p>	<p>LEONARD FREED American, 1929–2006 <i>France (Wedding Procession)</i>, 1981 Gelatin silver print Sheet: 8 ½ × 11 in. (21.6 × 27.9 cm) Gift of Brigitte Freed, 2021.27.10</p>	<p>LAURA AGUILAR American, 1959–2018 <i>Stillness #18</i>, 1999 Gelatin silver print 16 × 20 in. (40.6 × 50.8 cm) Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.2.2</p>
<p>LOUIS CLYDE STOUMEN American, 1917–1991 <i>Close-up portrait of the wig maker, India</i>, 1944/80s Vintage gelatin silver print 9 × 7 in. (22.9 × 17.8 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.19</p>	<p>LEONARD FREED American, 1929–2006 <i>A discarded car becomes a playground for young boys not attending school in an industrial zone of Manchester, England</i>, 1974 Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.23</p>	<p>LEONARD FREED American, 1929–2006 <i>Nude in landscape with mountains</i>, 2002 Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.28</p>	<p>LEONARD FREED American, 1929–2006 <i>Jerusalem, Israel (At the Wailing Wall)</i>, 1967 Gelatin silver print Sheet: 8 ½ × 11 in. (21.6 × 27.9 cm) Gift of Brigitte Freed, 2021.27.5</p>	<p>LEONARD FREED American, 1929–2006 <i>Paris, France</i>, 1985 Gelatin silver print Sheet: 8 ½ × 11 in. (21.6 × 27.9 cm) Gift of Brigitte Freed, 2021.27.11</p>	<p>LAURA AGUILAR American, 1959–2018 <i>Stillness #25</i>, 1999 Gelatin silver print 11 × 14 in. (27.9 × 35.6 cm) Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.2.3</p>
<p>MIKE DISFARMER American, 1884–1959 <i>Two standing men in ties and checkered caps</i>, ca. 1920 Vintage gelatin silver contact print 3 × 5 in. (7.6 × 12.7 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.20</p>	<p>LEONARD FREED American, 1929–2006 <i>A discarded car becomes a playground for young boys not attending school in an industrial zone of Manchester, England</i>, 1974 Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.24</p>	<p>LEONARD FREED American, 1929–2006 <i>"We are going to pick up a murder suspect," the officer said as he put on a bulletproof vest</i>, 1972 Vintage gelatin silver print 8 × 10 in. (20.3 × 25.4 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.29</p>	<p>LEONARD FREED American, 1929–2006 <i>New York City, NY, USA (Police Work)</i>, 1972 Gelatin silver print Sheet: 8 ½ × 11 in. (21.6 × 27.9 cm) Gift of Brigitte Freed, 2021.27.6</p>	<p>LEONARD FREED American, 1929–2006 <i>Papua New Guinea</i>, 1993 Gelatin silver print Sheet: 8 ½ × 11 in. (21.6 × 27.9 cm) Gift of Brigitte Freed, 2021.27.12</p>	<p>LAURA AGUILAR American, 1959–2018 <i>Motion #46</i>, 1999 Gelatin silver print 20 × 16 in. (50.8 × 40.6 cm) Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.2.4</p>
	<p>LEONARD FREED American, 1929–2006 <i>Princess Caroline of Monaco leaving class, Paris</i>, 1975 Vintage gelatin silver print 10 × 8 in. (25.4 × 20.3 cm) Gift of Ernest Pomerantz and Marie Brenner, 2021.24.25</p>	<p>LEONARD FREED American, 1929–2006 <i>Amsterdam-West, Holland, (Winter)</i>, 1964 Gelatin silver print Sheet: 8 ½ × 11 in. (21.6 × 27.9 cm) Gift of Brigitte Freed, 2021.27.1</p>	<p>LEONARD FREED American, 1929–2006 <i>Harlem, NY, USA</i>, 1978 Gelatin silver print Sheet: 8 ½ × 11 in. (21.6 × 27.9 cm) Gift of Brigitte Freed, 2021.27.7</p>		<p>LAURA AGUILAR American, 1959–2018 <i>Stillness #27</i>, 1999 Gelatin silver print 14 × 11 in. (35.6 × 27.9 cm) Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.2.4</p>
					<p>LAURA AGUILAR American, 1959–2018 <i>Stillness #27</i>, 1999 Gelatin silver print 14 × 11 in. (35.6 × 27.9 cm) Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.2.4</p>

LAURA AGUILAR
American, 1959–2018
Motion #56, 1999
Gelatin silver print
15 × 16 in.
(38.1 × 40.6 cm)
Purchased with The Brown
Foundation Contemporary Art
Acquisition Fund, 2022.2.6

LAURA AGUILAR
American, 1959–2018
Motion #59, 1999
Gelatin silver print
16 × 20 in.
(40.6 × 50.8 cm)
Purchased with The Brown
Foundation Contemporary Art
Acquisition Fund, 2022.2.7

WENDY RED STAR
**Apsáalooke (Crow), born
1981**
***Amnía (Echo)*, 2021**
**Archival pigment prints on
board, custom pedestals**
66 ½ × 98 ¼ × 19 in.
(168.9 × 249.6 × 48.3 cm)
**Purchased with The Brown
Foundation Contemporary
Art Acquisition Fund,**
2022.7.a–c
©Wendy Red Star
Photo by Nicholas Knight.
**Image courtesy of Sargent's
Daughters.**

JUDY GELLES
American, 1944–2020
Swing Set, 1979
Black-and-white archival
pigment prints with original
handwriting
Sheet: 19 ¼ × 23 ¼ in.
(48.9 × 59.1 cm)
Gift of The Gelles Family &
Pentimenti Gallery, 2022.10.1

JUDY GELLES
American, 1944–2020
Jason and David Saluting,
1982
Black-and-white archival
pigment prints with original
handwriting
Sheet: 19 ¼ × 23 ¼ in.
(48.9 × 59.1 cm)
Gift of The Gelles Family &
Pentimenti Gallery, 2022.10.2

JUDY GELLES
American, 1944–2020
Richard and the Boys, 1982
Black-and-white archival
pigment prints with original
handwriting
Sheet: 19 ¼ × 23 ¼ in.
(48.9 × 59.1 cm)
Gift of The Gelles Family &
Pentimenti Gallery, 2022.10.3

JUDY GELLES
American, 1944–2020
Family Portrait in Bedroom,
1977
Black-and-white archival
pigment prints with original
handwriting
Sheet: 19 ¼ × 23 ¼ in.
(48.9 × 59.1 cm)
Gift of The Gelles Family &
Pentimenti Gallery, 2022.10.4



LATIN AMERICAN

Earthenware Jar from Tonalá
Mid to late 18th century
Burnished and painted
earthenware
33 ½ × 22 ¾ × 13 13/16 in.
(85.1 × 56.8 × 35.1 cm)
Purchased with funds
provided by the Lillie and
Roy Cullen Endowment
Fund, 2021.21.a–d
Image courtesy of Carteia
Fine Arts.

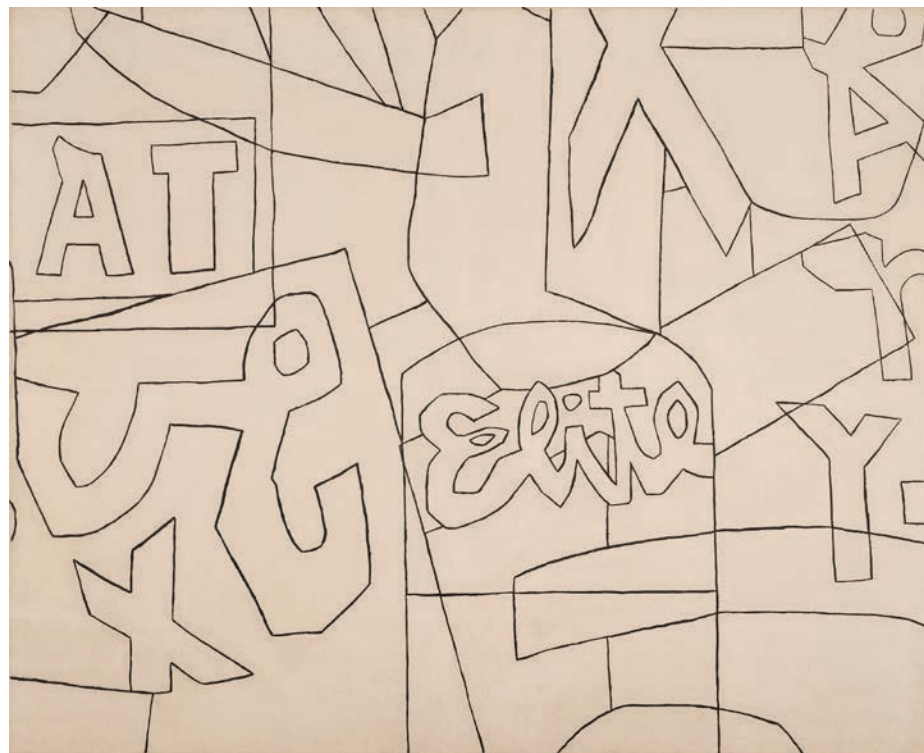


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By sharing our holdings we take an active part in the international museum community and extend SAMA's reputation. Similarly, the Museum brings the world to our city by borrowing important works that enrich the lives of our visitors.



These terracotta works were loaned to the Dallas Museum of Art for the exhibition *Octavio Medellín: Spirit and Form*, February 6, 2022, to May 14, 2023. Octavio Medellín, American, born Mexico, 1907–1999, *Untitled (Woman Holding a Deer)* and *Untitled (Man with a Sheaf of Wheat)*, about 1930–1936, Terracotta, 65.101.1: 17 ½ × 8 ¾ × 7 ¼ in., 65.101.2: 17 ½ × 9 × 6 ¾ in., San Antonio Museum of Art, Gift of Harding Black in memory of Eleanor Onderdonk, 65.101.1-2 ©Octavio Medellín



This painting was loaned to SAMA by the Crystal Bridges Museum of American Art, Bentonville, Arkansas. Stuart Davis (1892–1964), *Untitled (Black and White Variation on "Pochade")*, ca. 1956–1958, casein on canvas, 45 × 56 in. Image courtesy Art Bridges, Photography by Edward C. Robison, III. ©Stuart Davis/Artist Rights Society, NY

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63 works were loaned to SAMA from

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Haven for Hope has been partnering with the San Antonio Museum of Art since 2014. Thanks to the generosity of SAMA friends and community members and the support of the Museum itself, a great many area children and families experiencing homelessness have an opportunity to engage in art and culture, with the Museum serving as a refuge, a place for discovery, learning, and hope.

— Terri Behling, director of communications,
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 Joe Cole and Mika Cole

John Cornell and Joan Cornell
 Sheryl Criado
 Donna Dockery and Cassie
 Villela
 Ruth Edney
 Dianne Fetchick and Richard
 Fetchick
 Caroline Forgason
 Barbara Francis and Gary
 Francis
 Gerardine Frost and Leonel
 Rodriguez
 Hector Guerra Garofalo and
 Sara Lopez Llado
 Charles Gutierrez and Natalie
 Gutierrez
 Harry Halfff and Eleanor Halfff
 Paul Hamborg and Judith Free
 Maria Hanau-Schaumburg
 Charles Hinger and Jay Beatty
 Vinh Hoang and Yen Nguyen
 Lynn Horvath and Edward
 Horvath
 Hotel Emma
 James Lawson and Jennifer
 Lawson
 Ingrid Lee
 Lark Mason Associates
 Peter McGanity and Carol
 McGanity
 Hannah McManus and Jeffrey
 McManus
 Connie McNab and John
 McNab
 Michael Molak and Janet Molak
 Denise Moore and Kevin Moore
 Carolyn Mosmeyer and Lynn
 Mosmeyer
 Christopher Novosad and
 Jordan Willis
 John Oppenheimer and Kathi
 Oppenheimer
 Shannon Percy
 Jessica Pierce and J. David
 Pierce
 Chris Powers and Jessica
 Powers
 Lyle Radebaugh

David Root
 Rose Mary Slagle
 Robert Stevens and Ann
 Stevens
 George Stieren and Teri Stieren
 Carl Teague and Sher Brooks
 Donald Test
 USAA Foundation
 Peggy Walter and Gary Walter

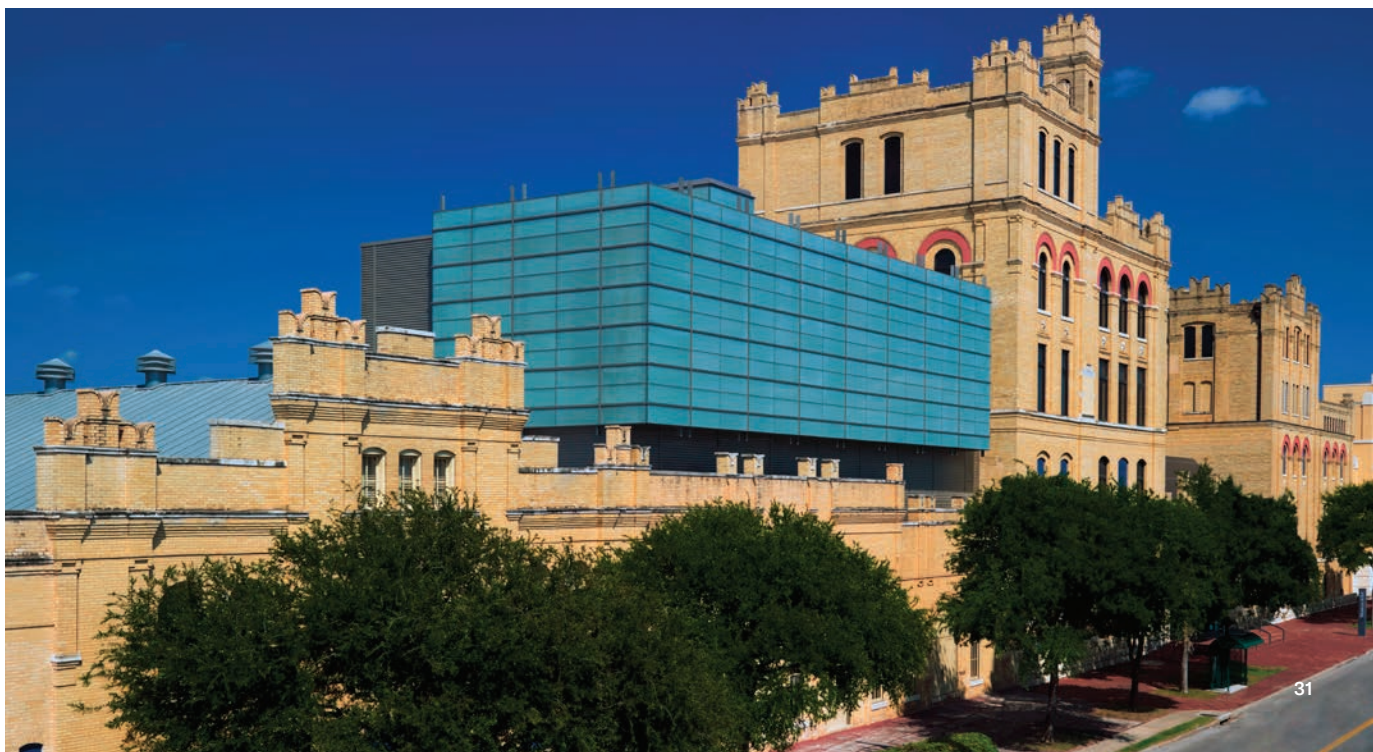
In Memoriam

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

One of the founders of the Museum, **Nancy Brown Negley** was instrumental in raising the funds needed to save the Lone Star Brewery and convert it into SAMA's home. In doing so, she pioneered the bold adaptive reuse model that led to the growth and success of the northern edge of downtown. The Museum's west tower is named for her.

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

An Asian art enthusiast and collector, **John L. Hendry III** shared his passion with the public through many loans and gifts to SAMA. In 2019, he and his wife, long-time SAMA board member Rose Marie, made it possible to transport and install on the Museum's campus a Taihu Rock, a gift to the City of San Antonio from its sister city Wuxi, China.



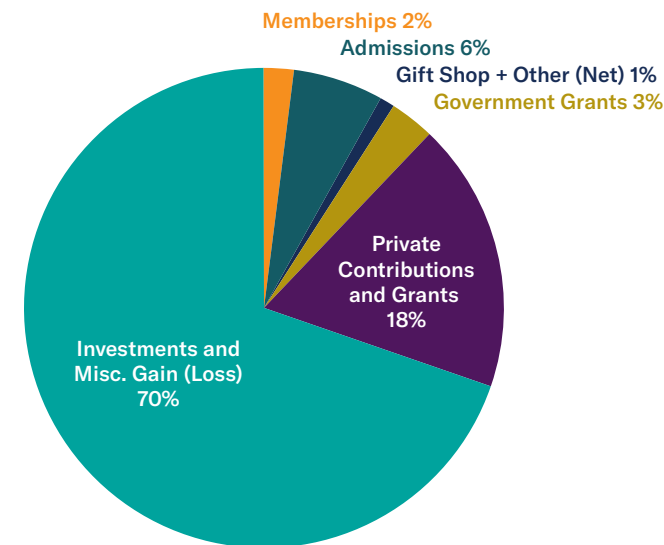
Financials



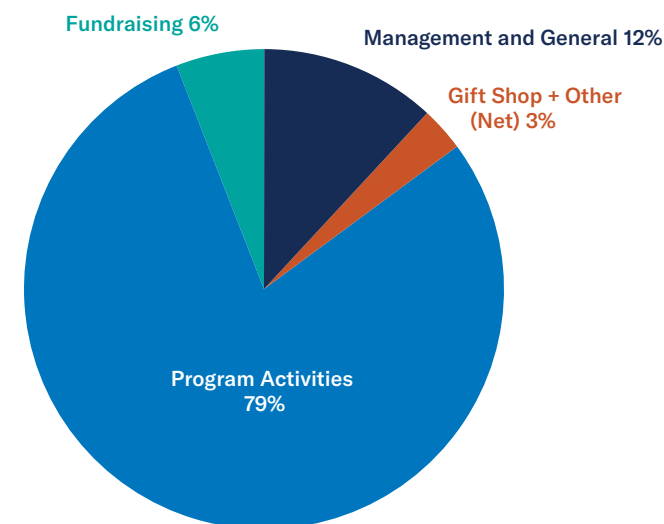
Audited Financial Statements

	9/30/22	9/30/21
ASSETS		
CASH AND CASH EQUIVALENTS	8,684,735	8,061,217
PLEDGES, GRANTS AND ACCOUNTS RECEIVABLE - CURRENT	757,254	2,560,092
INVENTORY	109,146	107,166
PREPAID EXPENSES AND OTHER ASSETS	339,467	225,364
PLEDGES AND GRANTS RECEIVABLE - LONG TERM	1,114,022	1,614,022
INVESTMENTS, AT FAIR VALUE	46,904,364	62,274,636
LAND AND FIXED ASSETS, NET	18,878,421	19,357,755
TOTAL ASSETS	76,787,409	94,200,252
LIABILITIES AND NET ASSETS		
LIABILITIES		
TRADE AND ACCRUED EXPENSES	699,370	763,477
DEFERRED REVENUE	564,030	317,881
NOTES PAYABLE	-	889,637
TOTAL LIABILITIES	1,263,400	1,970,995
NET ASSETS		
WITHOUT DONOR RESTRICTIONS		
OPERATING	4,094,828	4,162,966
INVESTING IN LAND AND FIXED ASSETS	18,878,421	19,357,755
TOTAL WITHOUT DONOR RESTRICTIONS	22,973,249	23,520,721
WITH DONOR RESTRICTIONS	52,550,760	68,708,536
TOTAL NET ASSETS	75,524,009	92,229,257
TOTAL LIABILITIES AND NET ASSETS	76,787,409	94,200,252

REVENUES FY 2022



EXPENSES FY 2022



Audited Financial Statements

Year ended September 30, 2022

	UNRESTRICTED	RESTRICTED	FY2022	FY2021
REVENUES				
MEMBERSHIPS	264,020	-	264,020	294,596
ADMISSIONS	976,600	-	976,600	699,782
GIFT SHOP AND AUXILIARES (NET OF DIRECT EXPENSES OF \$161,200)	227,983	-	227,983	191,404
GOVERNMENT GRANTS	507,739	35,750	543,489	363,292
PRIVATE SECTOR CONTRIBUTIONS	1,823,337	1,202,893	3,026,230	3,279,694
SPECIAL EVENTS				228,193
INVESTMENT INCOME (NET OF DIRECT EXPENSES)	-	689,996	689,996	695,571
NET GAIN (LOSS) ON INVESTMENTS (REALIZED & UNREALIZED)	-	(13,146,506)	(13,146,506)	7,946,719
EMPLOYEE RETENTION CREDITS				2,336,624
MISCELLANEOUS INCOME	146,351	-	146,351	442,819
GAIN ON FORGIVENESS OF NOTES PAYABLE	889,637	-	889,637	877,988
GAINS ON DISPOSALS (NET)	184,314	-		184,314
NET ASSETS RELEASED FROM RESTRICTIONS	4,939,909	(4,939,909)	-	-
TOTAL REVENUES	9,775,576	(16,157,776)	(6,382,200)	17,540,996
EXPENSES				
PROGRAM				
MUSEUM ACTIVITIES	7,373,242	-	7,373,242	8,333,630
GIFT SHOP	242,130	-	242,130	232,346
MANAGEMENT AND GENERAL	1,092,027	-	1,092,027	881,673
FUNDRAISING	557,965	-	557,965	669,277
TOTAL EXPENSES	9,265,364	-	9,265,364	10,116,926
CHANGES IN NET ASSETS, BEFORE COLLECTION				
ITEMS NOT CAPITALIZED	510,212	(16,157,776)	(15,647,564)	7,424,070
COLLECTION ITEMS PURCHASED				
BUT NOT CAPITALIZED	(1,057,684)	-	(1,057,684)	(432,594)
CHANGE IN NET ASSETS	(547,472)	(16,157,776)	(16,705,248)*	6,991,476
NET ASSETS, BEGINNING OF YEAR	23,520,721	68,708,536	92,229,257	85,237,781
NET ASSETS, END OF YEAR	22,973,249	52,550,760	75,524,009	92,229,257

* During an unprecedented year in which capital markets saw a decline in both equity and fixed income securities, FY2022 results include a negative investment performance commensurate with overall market weakness. FYTD 2023 through June 30, 2023, SAMA endowment investments have gained back approximately three-fourths of their total FY2022 investment losses—LCG Associates—SAMA's Investment Manager

The Year in Numbers

113,959

VISITORS
IN-PERSON AND
VIRTUAL

OVER
3,230

ARTICLES
MENTIONING THE
ROMAN BUST

278

EDUCATION
PROGRAMS

57,898

FACEBOOK
FOLLOWERS

6

SPECIAL
EXHIBITIONS

97

WORKS OF ART
ADDED TO OUR
COLLECTIONS

250

TEACHERS
SERVED

42,042

INSTAGRAM
FOLLOWERS

8,292

FREE FAMILY
PASSES ISSUED

1,247

ART KITS
DELIVERED TO
SCHOOLS

18,118

TWITTER
FOLLOWERS



SA
MA

San Antonio
Museum
of Art

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San Antonio, Texas 78215
www.samuseum.org