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 × 22 3/8 × 13 3/16 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 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 7/16 × 25 × 21 3/8 in. (109.7 × 63.5 × 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
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.
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 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.
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.
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.

Such a comprehensive and engaging collection.

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!

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

© Billy Calzada/San Antonio Express-News via ZUMA Press
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.
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

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 ⅞ × 48 ⅜ in.
(95 × 122 cm)
Gift of the Rev. James E. Aydelotte, PhD, 2022.9
ART OF THE ANCIENT MEDITERRANEAN WORLD

Scented oil or perfume bottle (unguentarium)
Roman, 2nd–4th century A.D.
Glass
6 ⅜ × 1 ⅜ 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 ⅞ × 1 ⅞ 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 ⅛ × 4 ½ × 2 ⅛ 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 ⅜ in. (6.5 cm)
Gift of Chris Karcher and Karen Keach, 2021.25.3

Cup (skypnos)
Greek, ca. 750–700 B.C.
Fired clay
3 ½ × 8 ½ × 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 ½ × 5 ¼ × 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 ¾ × ⅛ in.
(2.6 × 3.5 × 0.3 cm)
Purchased with the Grace Fortner Rider Fund, 2022.4
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 × ⅛ in.
(6.4 × 7 × 0.3 cm)
1 ½ × ⅞ × ¼ in.
(3.8 × 2.2 × 1.3 cm)
1 ⅞ × ⅞ × ⅛ in.
(3.2 × 1.9 × 1 cm)
1 ⅞ × ⅞ × ⅛ in.
(3.3 × 1.8 × 0.3 cm)
1 ½ × ⅞ × ⅛ in.
(2.7 × 1.6 × 0.3 cm)
Bequest of Robert Clemons, 2022.3.3.a-b

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 ⅞ × ¾ × ⅛ in.
(4.1 × 1.9 × 0.6 cm)
1 ⅞ × 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 ½ × ⅞ × ⅛ in.
(5.2 × 1.3 × 0.5 cm)
2 ⅞ × ⅞ × ⅛ in.
(5.2 × 1.05 cm)
Bequest of Robert Clemons, 2022.3.8.a-b

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 ⅛ × ½ × ⅛ in.
(21.1 × 1.3 × 0.2 cm)
8 ⅞ × ¾ × ⅛ in.
(21.4 × 1.05 cm)
Bequest of Robert Clemons, 2022.3.2.a-e

Kusarigama
Japan, 18th century
Cast iron
12 ⅞ × 5 ⅜ × ½ in.
(32.4 × 14 × 1.6 cm)
Bequest of Robert Clemons, 2022.3.11

Jutte
Japan, 18th century
Bronze
15 ⅞ × 2 × ⅛ in.
(38.7 × 5.1 × 0.2 cm)
Bequest of Robert Clemons, 2022.3.12

Suzuribako (Traveling Writing Kit)
Japan, 19th century
Wood with inlay mixed metal
15 ⅞ × ⅜ × ½ 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 ⅞ × 3 ⅜ × ½ in.
(112.4 × 8.6 × 1.3 cm)
Bequest of Robert Clemons, 2022.3.14.a-b

Tsukuba, T-shaped spiked weapon
Japan, 19th century
Iron and wood
50 ⅞ × 13 ⅞ × 1 ⅛ 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 ⅞ × 5 ¼ × 1 ⅛ 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 ⅞ × 5 ½ × 13 ¼ in.
(34 × 14 × 35 cm)
Purchased with funds provided by the Lillie and Roy Cullen Endowment Fund, 2022.5.1.a-b

Kanda, 2021.19

Mitsuoki Tosa, 1617–1691
Anonymous Gift, 2021.20

Bequest of Robert Clemons, 2022.3.4

Bequest of Robert Clemons, 2022.3.5

Lacquer, pigments, and wood
39 × 3 × 2 ⅜ in.
(99.1 × 7.6 × 7 cm)
Bequest of Robert Clemons, 2022.3.5

Kusarigama
Japan, 18th century
Cast iron
12 ⅞ × 5 ⅜ × ½ in.
(32.4 × 14 × 1.6 cm)
Bequest of Robert Clemons, 2022.3.11

Japan, 19th century
Iron and wood
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, 1893
Steel and hard wood
27 × 5 ¼ × 1 ¼ 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
Steel and lacquered hardwood pole
116 ⅞ × 5 ¼ × 1 ⅛ 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 ⅞ × 5 ½ × 13 ¼ in.
(34 × 14 × 35 cm)
Purchased with funds provided by the Lillie and Roy Cullen Endowment Fund, 2022.5.1.a-b

Lacquer and shakudo
8 ⅞ × 3 ⅜ × ⅛ in.
(21.8 × 8.6 × 0.3 cm)
Bequest of Robert Clemons, 2022.3.4

Bequest of Robert Clemons, 2022.3.5

Lacquer Scabbard, Tsuba, Fuchi, Kashira, and Menuki
Japan, 18th–19th century
Lacquer with stylized tortoise shell pattern, iron, and wood
39 × 3 × 2 ⅜ in.
(99.1 × 7.6 × 7 cm)
Bequest of Robert Clemons, 2022.3.5

Bequest of Robert Clemons, 2022.3.5
**Fudō Myō-ō, The Immovable One**  
Japan, 10th to 11th century  
Pigments and lacquer on wood  
51 ⅞ × 21 ¼ × 14 ⅜ 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 ¾ 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 ½ in. (21.9 cm)  
Anonymous Gift, 2022.8.2.a-d

**CONTEMPORARY ART**

NAOMI WANJIKU GAKUNGA  
Kenyan, born 1960  
Itooneryo - Entrances, 2013  
Sheet metal, stainless steel wire  
88 ½ × 55 ¼ 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 ⅜ × 21 ½ 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 ½ × 34 ¾ in.  
(49.8 × 88.8 cm)  
Frame: 27 ½ × 43 ½ × 3 ½ 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 AIDAN
American, born 1976
Dipping, 2020
Oil, enamel on canvas and felt
42 × 18 × 2 ¼ 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
Later gelatin silver print
14 × 11 in.
(35.6 × 27.9 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.2

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

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, 2021.24.6

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, 2021.24.10

HENRY HORENSTEIN
American, born 1947
Coffee Shop Interior, La Plata, Maryland, 2003
Gelatin silver print, printed 2008
20 × 16 in.
(50.8 × 40.6 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.11

HENRY HORENSTEIN
American, born 1947
Coffee Shop Interior, La Plata, Maryland, 2003
Gelatin silver print, printed 2008
20 × 16 in.
(50.8 × 40.6 cm)
HENRY HORENSTEIN
American, born 1947
Trout’s, Bakersfield, California, 1999
Gelatin silver print, printed later
16 x 20 in.
(40.6 x 50.8 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.17

BILL OWENS
American, born 1938
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., 1976
Gelatin silver print, printed 2006
8 x 10 in.
(20.3 x 25.4 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.18

LOUIS CLYDE STOUMEN
American, 1917–1991
Close-up portrait of the wig maker, India, 1944/80s
Vintage gelatin silver print
9 x 7 in.
(22.9 x 17.8 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.19

MIKE DISFARMER
American, 1884–1959
Two standing men in ties and checkered caps, ca. 1920
Vintage gelatin silver contact print
3 x 5 in.
(7.6 x 12.7 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.20

LEONARD FREED
American, 1929–2006
Princess Caroline of Monaco leaving class, Paris, 1975
Vintage gelatin silver print
10 x 8 in.
(25.4 x 20.3 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.25

LEONARD FREED
American, 1929–2006
Mr. Pietro Nenni, President of Italian Socialist Party voting on abrogation of divorce, Rome, Sunday, May 12, 1974, 1974
Vintage gelatin silver print
8 x 10 in.
(20.3 x 25.4 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.21

LEONARD FREED
American, 1929–2006
Holland, (Winter), 1964
Gelatin silver print
Sheet: 8 ½ x 11 in.
(21.6 x 27.9 cm)
Gift of Brigitte Freed, 2021.27.2

LEONARD FREED
American, 1929–2006
Holland, (Winter), 1964
Gelatin silver print
Sheet: 8 ½ x 11 in.
(21.6 x 27.9 cm)
Gift of Brigitte Freed, 2021.27.3

LEONARD FREED
American, 1929–2006
Battered and bleeding youth carried off by the police, Londonderry, Northern Ireland, 1971
Vintage gelatin silver print
8 x 10 in.
(20.3 x 25.4 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.22

LEONARD FREED
American, 1929–2006
Nude in landscape with mountains, 2002
Vintage gelatin silver print
8 x 10 in.
(20.3 x 25.4 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.23

LEONARD FREED
American, 1929–2006
Jerusalem, Israel (At the Wailing Wall), 1967
Gelatin silver print
Sheet: 8 ½ x 11 in.
(21.6 x 27.9 cm)
Gift of Brigitte Freed, 2021.27.4

LEONARD FREED
American, 1929–2006
Paris, France, 1985
Gelatin silver print
Sheet: 8 ½ x 11 in.
(21.6 x 27.9 cm)
Gift of Brigitte Freed, 2021.27.5

LEONARD FREED
American, 1929–2006
New York City, NY, USA (Police Work), 1978
Gelatin silver print
Sheet: 8 ½ x 11 in.
(21.6 x 27.9 cm)
Gift of Brigitte Freed, 2021.27.6

LEONARD FREED
American, 1929–2006
New York City, NY, USA (Police Work), 1978
Gelatin silver print
Sheet: 11 x 8 ½ in.
(27.9 x 21.6 cm)
Gift of Brigitte Freed, 2021.27.7

LEONARD FREED
American, 1929–2006
Stillness #27, 1999
Gelatin silver print
11 x 14 in.
(27.9 x 35.6 cm)

LEONARD FREED
American, 1929–2006
Stillness #25, 1999
Gelatin silver print
14 x 11 in.
(35.6 x 27.9 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.26

LEONARD FREED
American, 1929–2006
Stillness #18, 1999
Gelatin silver print
16 x 20 in.
(40.6 x 50.8 cm)
Gift of Ernest Pomerantz and Marie Brenner, 2021.24.28

LAURA AGUILAR
American, 1959–2018
Clothed/Unclothed #17, 1992
Gelatin silver prints
Each: 20 x 16 in.
(50.8 x 40.6 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.2.1.a-b

LAURA AGUILAR
American, 1959–2018
Stillness #18, 1999
Gelatin silver print
16 x 20 in.
(40.6 x 50.8 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.2.2

LAURA AGUILAR
American, 1959–2018
Stillness #27, 1999
Gelatin silver print
14 x 11 in.
(35.6 x 27.9 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.2.3

LAURA AGUILAR
American, 1959–2018
Stillness #27, 1999
Gelatin silver print
20 x 16 in.
(50.8 x 40.6 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.2.4

LAURA AGUILAR
American, 1959–2018
Motion #48, 1999
Gelatin silver print
20 x 16 in.
(50.8 x 40.6 cm)
Purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.2.5
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
Amnia (Echo), 2021
Archival pigment prints on
board, custom pedestals
66 ½ × 58 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
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
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
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 ½ × 13 ⅜ 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.
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 35 works to the following institutions

**SHORT TERM**
- Art Museum of South Texas, Corpus Christi, Texas
- Blanton Museum of Art, Austin, Texas
- Bullock State History Museum, Austin, Texas
- Dallas Museum of Art, Dallas, Texas
- North Carolina Museum of Art, Raleigh, North Carolina
- San Francisco Museum of Modern Art, San Francisco, California

**LONG TERM**
- The Briscoe Western Art Museum, San Antonio, Texas
- Umlauf Sculpture Garden and Museum, Austin, Texas
- University of Texas Health Science Center, Office of the Medical Dean, San Antonio, Texas

63 works were loaned to SAMA from

- Art Bridges, Bentonville, Arkansas
- The Bavarian Administration of State-Owned Palaces, Gardens and Lakes
- May Lam, San Antonio, Texas
- Tony Parker, San Antonio, Texas
- The PM Group, San Antonio, Texas
- The Thoma Foundation, Santa Fe, New Mexico


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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As of September 30, 2022

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The Kelso Director
As of January 18, 2022

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Co-Interim Director
Coates-Cowden-Brown
Senior Advisor for Asian Art

LISA TAPP
Co-Interim Director
Chief Financial Officer/
Chief Operating Officer

SENIOR STAFF
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As of September 30, 2022

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October 1, 2021—September 30, 2022

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John L. Hendry III

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Capital Group
Anonymous

$250,000 AND ABOVE
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H-E-B
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Balthrope
Katherine Sutcliffe Becker and
Tyson Becker
Brenda Betts and Robert
Wempe
Jorge del Alamo and Dawn
del Alamo
Tucker Dorn and Lacey
Neuhaus
Elinor Du Val and Charles
Du Val
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Herrmann
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Roberts
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Schimpff
Sendero Wealth Management
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Anderson
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Benson
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Michael Bolner and Mary Pat
Bolner
Lois Bready and Joseph
Holahan
Marie Brenner and Ernest
Pomerantz
Thomas Bronder and Francesca
Bronder
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Calvert
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Speier
Jane Drought
Fernando Feliciano and Joseph
Chodash
Kathleen Finck
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Henrich
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Hopkins
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Izzard

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Kennedy
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Korbell
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Swanson
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Molina
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John Newman Family
Charitable Fund of the San
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Laura Nikas and Ari Nikas
Allan Paterson and Carolyn
Paterson
Gregory Patterson and Susan
Moober
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

#### ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>9/30/22</th>
<th>9/30/21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>8,684,735</td>
<td>8,061,217</td>
</tr>
<tr>
<td>Pledges, Grants and Accounts Receivable – Current</td>
<td>757,254</td>
<td>2,560,092</td>
</tr>
<tr>
<td>Inventory</td>
<td>109,146</td>
<td>107,166</td>
</tr>
<tr>
<td>Prepaid Expenses and Other Assets</td>
<td>339,467</td>
<td>225,364</td>
</tr>
<tr>
<td>Pledges and Grants Receivable – Long Term</td>
<td>1,114,022</td>
<td>1,614,022</td>
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<tr>
<td>Investments, at Fair Value</td>
<td>46,904,364</td>
<td>62,274,636</td>
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<tr>
<td>Land and Fixed Assets, Net</td>
<td>18,878,421</td>
<td>19,357,755</td>
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<tr>
<td><strong>Total Assets</strong></td>
<td><strong>76,787,409</strong></td>
<td><strong>94,200,252</strong></td>
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</tbody>
</table>

#### LIABILITIES AND NET ASSETS

#### LIABILITIES

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<thead>
<tr>
<th>Description</th>
<th>9/30/22</th>
<th>9/30/21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and Accrued Expenses</td>
<td>699,370</td>
<td>763,477</td>
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<tr>
<td>Deferred Revenue</td>
<td>564,030</td>
<td>317,881</td>
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<tr>
<td>Notes Payable</td>
<td>–</td>
<td>889,637</td>
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<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>1,263,400</strong></td>
<td><strong>1,970,995</strong></td>
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#### NET ASSETS

**Without Donor Restrictions**

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<thead>
<tr>
<th>Description</th>
<th>9/30/22</th>
<th>9/30/21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating</td>
<td>4,094,828</td>
<td>4,162,966</td>
</tr>
<tr>
<td>Investing in Land and Fixed Assets</td>
<td>18,878,421</td>
<td>19,357,755</td>
</tr>
<tr>
<td><strong>Total Without Donor Restrictions</strong></td>
<td><strong>22,973,249</strong></td>
<td><strong>23,520,721</strong></td>
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</table>

**With Donor Restrictions**

<table>
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<th>Description</th>
<th>9/30/22</th>
<th>9/30/21</th>
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<tbody>
<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>75,524,009</strong></td>
<td><strong>92,229,257</strong></td>
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**Total Liabilities and Net Assets**

<table>
<thead>
<tr>
<th>Description</th>
<th>9/30/22</th>
<th>9/30/21</th>
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</thead>
<tbody>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>76,787,409</strong></td>
<td><strong>94,200,252</strong></td>
</tr>
</tbody>
</table>

### REVENUES FY 2022

- **Memberships**: 2%
- **Admissions**: 6%
- **Gift Shop + Other (Net)**: 1%
- **Government Grants**: 3%
- **Private Contributions and Grants**: 18%
- **Investments and Misc. Gain (Loss)**: 70%

### EXPENSES FY 2022

- **Program Activities**: 79%
- **Management and General**: 12%
- **Fundraising**: 6%
- **Gift Shop + Other (Net)**: 3%
Audited Financial Statements

Year ended September 30, 2022

<table>
<thead>
<tr>
<th></th>
<th>UNRESTRICTED</th>
<th>RESTRICTED</th>
<th>FY2022</th>
<th>FY2021</th>
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<tr>
<td><strong>REVENUES</strong></td>
<td></td>
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<tr>
<td>Memberships</td>
<td>264,020</td>
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<td>264,020</td>
<td>294,596</td>
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<td>Admissions</td>
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<td>976,600</td>
<td>699,782</td>
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<td>Gift Shop and Auxiliaries (Net of Direct Expenses of $161,200)</td>
<td>227,983</td>
<td>-</td>
<td>227,983</td>
<td>191,404</td>
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<tr>
<td>Government Grants</td>
<td>507,739</td>
<td>35,750</td>
<td>543,489</td>
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<td>Private Sector Contributions</td>
<td>1,823,337</td>
<td>1,202,893</td>
<td>3,026,230</td>
<td>3,279,694</td>
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<td>Special Events</td>
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<td>228,193</td>
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<tr>
<td>Investment Income (Net of Direct Expenses)</td>
<td>-</td>
<td>689,996</td>
<td>689,996</td>
<td>695,571</td>
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<tr>
<td>Net Gain (Loss) on Investments (Realized &amp; Unrealized)</td>
<td>-</td>
<td>(13,145,506)</td>
<td>(13,145,506)</td>
<td>7,946,719</td>
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<tr>
<td>Employee Retention Credits</td>
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<td>2,336,624</td>
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<tr>
<td>Miscellaneous Income</td>
<td>146,351</td>
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<td>146,351</td>
<td>442,819</td>
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<tr>
<td>Gain on Forgiveness of Notes Payable</td>
<td>889,637</td>
<td>-</td>
<td>889,637</td>
<td>877,988</td>
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<tr>
<td>Gains on Disposals (Net)</td>
<td>184,314</td>
<td>-</td>
<td>184,314</td>
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<tr>
<td>Net Assets Released from Restrictions</td>
<td>4,939,909</td>
<td>(4,939,909)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>TOTAL REVENUES</strong></td>
<td>9,775,576</td>
<td>(16,157,776)</td>
<td>(6,382,200)</td>
<td>17,540,996</td>
</tr>
<tr>
<td><strong>EXPENSES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum Activities</td>
<td>7,373,242</td>
<td>-</td>
<td>7,373,242</td>
<td>8,333,630</td>
</tr>
<tr>
<td>Gift Shop</td>
<td>242,130</td>
<td>-</td>
<td>242,130</td>
<td>232,346</td>
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<tr>
<td>Management and General</td>
<td>1,092,027</td>
<td>-</td>
<td>1,092,027</td>
<td>881,673</td>
</tr>
<tr>
<td>Fundraising</td>
<td>557,965</td>
<td>-</td>
<td>557,965</td>
<td>669,277</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>9,265,364</td>
<td>-</td>
<td>9,265,364</td>
<td>10,116,926</td>
</tr>
<tr>
<td><strong>CHANGES IN NET ASSETS, BEFORE COLLECTION ITEMS NOT CAPITALIZED</strong></td>
<td>510,212</td>
<td>(16,157,776)</td>
<td>(15,647,564)</td>
<td>7,424,070</td>
</tr>
<tr>
<td><strong>COLLECTION ITEMS PURCHASED BUT NOT CAPITALIZED</strong></td>
<td>(1,057,684)</td>
<td>-</td>
<td>(1,057,684)</td>
<td>(432,594)</td>
</tr>
<tr>
<td><strong>CHANGE IN NET ASSETS</strong></td>
<td>(547,472)</td>
<td>(16,157,776)</td>
<td>(16,705,248)*</td>
<td>6,991,476</td>
</tr>
<tr>
<td><strong>NET ASSETS, BEGINNING OF YEAR</strong></td>
<td>23,520,721</td>
<td>68,708,536</td>
<td>92,229,257</td>
<td>85,237,781</td>
</tr>
<tr>
<td><strong>NET ASSETS, END OF YEAR</strong></td>
<td>22,973,249</td>
<td>52,550,760</td>
<td>75,524,009</td>
<td>92,229,257</td>
</tr>
</tbody>
</table>

*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*
<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
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<tbody>
<tr>
<td>Visitors</td>
<td>113,959</td>
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<tr>
<td>Articles</td>
<td>3,230</td>
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<tr>
<td>Special Exhibitions</td>
<td>6</td>
</tr>
<tr>
<td>Free Family Passes</td>
<td>8,292</td>
</tr>
<tr>
<td>Education Programs</td>
<td>278</td>
</tr>
<tr>
<td>Teachers Served</td>
<td>250</td>
</tr>
<tr>
<td>Works of Art Added</td>
<td>97</td>
</tr>
<tr>
<td>Free Family Passes Issued</td>
<td>8,292</td>
</tr>
<tr>
<td>Education Programs</td>
<td>278</td>
</tr>
<tr>
<td>Teachers Served</td>
<td>250</td>
</tr>
<tr>
<td>Works of Art Added</td>
<td>97</td>
</tr>
<tr>
<td>Free Family Passes</td>
<td>8,292</td>
</tr>
<tr>
<td>Facebook Followers</td>
<td>57,898</td>
</tr>
<tr>
<td>Instagram Followers</td>
<td>42,042</td>
</tr>
<tr>
<td>Twitter Followers</td>
<td>18,118</td>
</tr>
<tr>
<td>Articles Mentioning</td>
<td>Over 3,230</td>
</tr>
<tr>
<td>Roman Bust</td>
<td>97</td>
</tr>
<tr>
<td>Art Added to Collections</td>
<td>97</td>
</tr>
<tr>
<td>Virtual Visits</td>
<td>113,959</td>
</tr>
<tr>
<td>Special Exhibitions</td>
<td>6</td>
</tr>
<tr>
<td>Free Family Passes</td>
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