

Taking It to the Streets

6 | Keeping Up with Jones Ave.



Where Art Thou?

10 | New & Noted



WINTER | 2019

San Antonio Museum of Art

ARTNOW



Anatomy of an...

[Egyptian Funerary Relief]

Where to Find It: *Around the Wine-Dark Sea: Selections from the Ancient Mediterranean Collection*, Schwartz Gallery, First Floor, West Wing

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

Where would you have found this in ancient Egypt?

This relief was part of a larger carved panel, or stela. The stela was placed in a chapel connected to a tomb, and its images and inscriptions invited visitors to make offerings on behalf of the deceased.

Who is this?

Hepy is the deceased woman for whom the stela was created. The sculptor has carved her image in remarkable detail: even her fingernails and toenails are visible.

What are all these?

Hepy stands next to a table piled high with offerings: a goose, a calf's head and shank, vegetables, loaves of bread, and jars of beer. These offerings were meant to sustain Hepy in the afterlife.



What do these hieroglyphs say?

The inscriptions give Hepy's name and her mother's, and they invoke divine protection from the god Ptah-Sokar. This relief is one of a small number of Middle Kingdom stelae that commemorate a woman without mentioning her father or husband.

How did the Museum acquire this?

The Museum purchased the relief last year from a gallery in London. It had been in private collections in France from the 1920s to 1950s and later belonged to a New York collector.

Above:

Funerary Relief for Hepy

Egyptian, Middle Kingdom, early Dynasty XII, ca. 1950 B.C.

Limestone; h. 12 ¾ in., w. 12 ¼ in. (32.3 x 31.2 cm)

Purchased with funds provided by The Lillie and Roy Cullen Endowment, 2018.5

Photo courtesy of Charles Ede Gallery, London

2018-2019
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From the Director

Dear Members,

One of my fundamental beliefs is that art brings people together. Conversations struck up in front of a favorite painting or a new installation build connections through shared experience. Art helps us to better understand one another and the world around us. And art opens a pathway into a clearer understanding of the historic times artists captured, bringing them closer to our own experiences.

This year's special exhibitions bridge three centuries of momentous change. *Capturing the Moment* documents the twentieth-century evolution of photography amidst the Dust Bowl, World War II, and the Civil Rights Movement. *Men of Steel, Women of Wonder* invites each of us to examine how our own values relate to our national identity. And *Victorian Radicals* explores the idealized beauty with which Britain's Pre-Raphaelite Brotherhood confronted the Industrial Revolution.

Here at the Museum, New Year's resolutions take the form of gallery re-installations, and we have quite a few. Reacquaint yourself with our beautiful permanent collection—Europe, Ancient Mediterranean, Texas, and Contemporary are all refreshed with exciting artworks. We're off to a great 2019.

Hope to see you soon in the galleries,

Katie

Katherine C. Lubert, PhD
The Kelso Director



ON THE COVER: From the upcoming exhibition *Capturing the Moment*
Ilse Bing (German, 1899-1998), *Self-portrait, Paris*, 1931, printed later, Gelatin silver print, h. 14 in. (35.6 cm); w. 11 in. (27.9 cm), Gift of Ernest Pomerantz and Marie Brenner, 2012.23.25, © Estate of Ilse Bing, courtesy Michael Mattis

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Elizabeth Leland, Limas Art + Photography, Peggy Tenison



CAPTURING the MOMENT

Photographs from the Marie Brenner
and Ernest Pomerantz Collection

FEBRUARY 22–MAY 12, 2019 | COWDEN GALLERY



"LOOKING AT THE FIVE DECADES COVERED IN CAPTURING THE MOMENT, we can trace how photography transformed the way we see art, the world we inhabit, and the way we see ourselves," said Suzanne Weaver, Brown Foundation Curator of Modern and Contemporary Art and co-curator of the exhibition with Lana Shafer Meador, Assistant Curator. Driven by technological innovations and a desire to bear witness for posterity to some of the tumultuous events of the twentieth century, the evolution of photography as an art form also influenced the purposes, goals, and priorities of artists.

Capturing the Moment celebrates the gift of more than eight hundred photographs by collectors Marie Brenner and Ernest Pomerantz and features approximately seventy primarily black-and-white photographs, as well as a selection of films. The works date from the 1920s through the 2000s and track transformative events such as the Great Depression, World War II, and the Civil Rights Movement, as well as everyday scenes of urban and rural life. The show explores the development and application of different styles and approaches, from documentary photography and photojournalism to street photography, and highlights the technological advances, socio-political upheavals, and cultural influences that spurred the artistic innovation of an era.

Among the artists whose work is included in the exhibition are Dmitri Baltermants, Ilse Bing, Paul Caponigro, Henri Cartier-Bresson, W.E. Dassonville, Mike Disfarmer, Leonard Freed, Danny Lyon, Joel Meyerowitz, Arthur Rothstein, Stephen Shore, and Louis Clyde Stoumen. The work of many of these photographers was informed by changes in camera technology, such as the introduction in 1924 of the lightweight Leica 35mm camera. This portable camera made it possible for photographers to enter any landscape and document events, capturing what Cartier-Bresson termed the "decisive moment"—that split second that reveals a subject's larger truth.

Capturing the Moment: Photographs from the Marie Brenner and Ernest Pomerantz Collection is generously funded by The Brown Foundation, Inc.



Opposite Page:
Mike Disfarmer (American, 1884–1959), *Untitled (Standing Couple)*, ca. 1940
Gelatin silver contact print, h. 5 in. (12.7 cm); w. 3 in. (7.6 cm), Gift of Ernest
Pomerantz and Marie Brenner, 2016.26.57 © Collection of Julia Scully,
Courtesy Howard Greenberg Gallery, New York

Above:
W.E. Dassonville (American, 1879–1957), *Gnarled Trees, High Sierras*, 1930s,
Gelatin silver print, h. 8 in. (20.3 cm); w. 9 in. (22.9 cm), Gift of Ernest
Pomerantz and Marie Brenner, 2016.26.38 © Estate of W.E. Dassonville

Left:
Danny Lyon (American, born 1942), *Sheriff Jim Clark arrests two SNCC
voter registration workers on the steps of the federal building, Selma,
Alabama*, 1963, printed later, Gelatin silver print, h. 11 in. (27.9 cm); w. 14 in.
(35.6 cm), Gift of Ernest Pomerantz and Marie Brenner, 2017.25.42,
© Danny Lyon / Magnum Photos

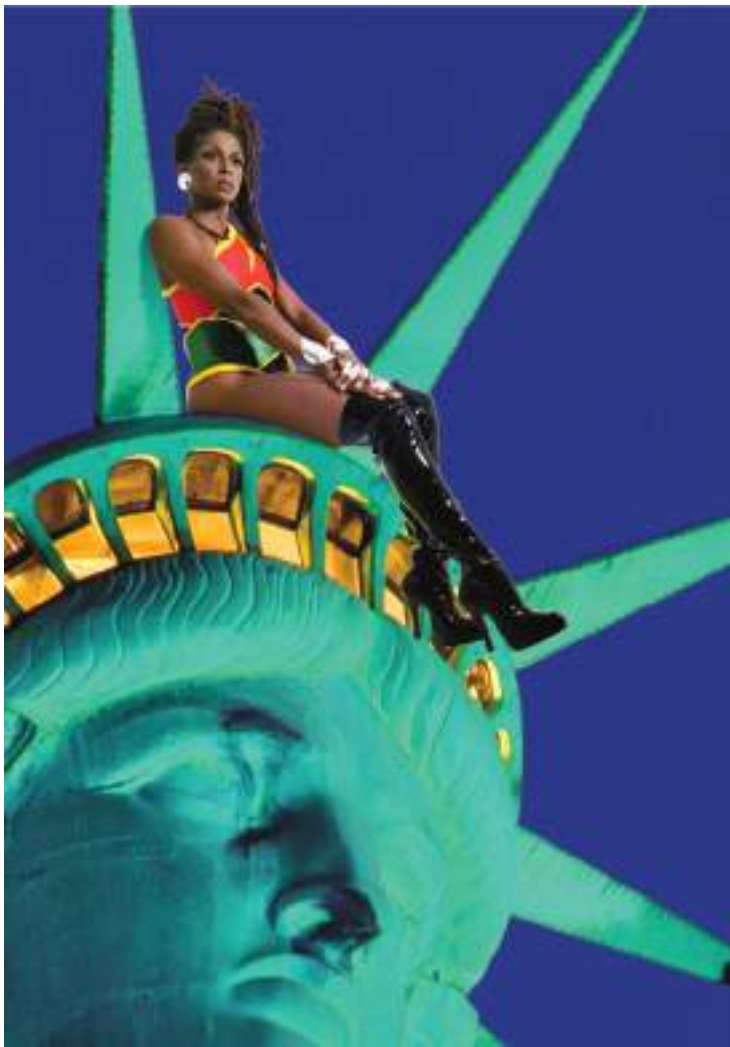
MEMBER

Opening Party

Thursday | February 21
6:00–8:00 p.m. | samuseum.org/calendar

ARTNOW

Up Next



Superheroes



TWO OF THE MOST POPULAR ICONS IN AMERICAN POP CULTURE,

Superman and Wonder Woman, first appeared in times of economic adversity and world war. These characters quickly emerged as embodiments of American morality, representing “truth, justice, and the American way.”

Men of Steel, Women of Wonder, organized by Crystal Bridges Museum of American Art, examines the art world’s responses to Superman and Wonder Woman, ranging from their Depression-era origins to today’s contemporary interpretations.

The exhibition features more than seventy works including paintings, photographs, photographs, installations, and videos by a wide range of artists, such as Layla Ali, Dara Birnbaum, Renée Cox, Mary Beth Edelson, Fahamu Pecu, Pope.L, Mel Ramos, Norman Rockwell, and Jim Shaw, among others.

“Most of us connect to superheroes. They might be a touchstone of our childhood; we might like to intellectualize the myths, symbols, and narratives embodied in their character and actions; or we might respond emotionally to their superpowers and abilities to destroy the bad guys and save our world,” said Suzanne Weaver, Brown Foundation Curator of Modern and Contemporary Art. “This exhibition—and the artists who have interpreted these cultural icons with fresh eyes—goes deeper by exploring the relationship of Superman and Wonder Woman to national identity, American values, social politics, and the concept of humanity.”

This exhibition is organized by Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Men of Steel, Women of Wonder

June 22–September 1, 2019
Cowden Gallery

Above:
Renée Cox
Chillin' with Liberty, 1998
Cibachrome Print
60 × 48 in.
Courtesy of the artist
Photo courtesy of Long Gallery



Radicals



THE LAST HALF OF THE NINETEENTH CENTURY WAS A DYNAMIC PERIOD

for British art. Three generations of young artists and designers revolutionized the visual arts in Britain and beyond by challenging the new industrial world. *Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement* explores the ideas that preoccupied artists at the time—the relationship between art and nature, questions of class and gender, the value of handmade versus machine-made, and the search for beauty in an industrial age.

Drawn from the outstanding collection of the City of Birmingham, United Kingdom, the exhibition brings together an array of art to illuminate this period including paintings, sculpture, silver, glass, and jewelry. It features such pioneering artists as Ford Madox Brown, Edward Burne-Jones, William Holman Hunt, William Morris, and Dante Gabriel Rossetti. Many of the works have never been seen outside the UK.

“The exhibition represents the spectrum of avant-garde practices of the Victorian era and Britain’s first modern art movement,” said William Keyse Rudolph, Chief Curator and the Marie and Hugh Half Curator of American and European Art. “Visitors will see many original, iconic works of the Pre-Raphaelites and the Arts & Crafts Movement that they may have loved from popular culture—as well as discover lesser-known treasures. Poetic, gritty, beautiful, powerful, strange, and wonderful, this exhibition has something for everyone.”

This exhibition is organized by the American Federation of Arts and Birmingham Museums Trust.

Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement

October 11, 2019–January 5, 2020
Cowden Gallery

Above:
Kate Elizabeth Bunce
Musica, ca. 1895–97
Oil on canvas in original frame
40 3/16 x 30 3/16 x 1 3/4 in.
Presented by Sir John Holder, Bart.,
1897 © Birmingham Museums Trust
Courtesy American Federation of Arts



San Antonio
Museum
of Art

JANUARY | FEBRUARY 2019 CALENDAR



The Texas Art Gallery in its new expanded home on the Third Floor, East Tower

EVERY WEEK

Gallery Talk: Museum Highlights

Tuesdays | 4:30–5:30 p.m.

Sundays | 11:00 a.m.–12:00 p.m.

Free | Meet in Great Hall

Gallery Talk: Special Exhibitions

Tuesdays | 5:30–6:30 p.m.

Sundays | 12:00–1:00 p.m.

Free for members or with special exhibition admission

Meditation in the Japanese Gallery

Saturdays | 10:15–11:00 a.m.

Free with admission | Cushions and stools are provided.

JUST FOR MEMBERS

Member Brunch: Becoming John Marin

Saturday, January 12 | 10:00 a.m.–12:00 p.m.

\$25 members | RSVP: samuseum.org/calendar

Members will enjoy a docent-led tour of the special exhibition *Becoming John Marin* followed by a Maine-inspired brunch at Tre. Ticket price includes meal.

Up Close with the Curator: Around the Wine-Dark Sea with Jessica Powers, PhD

Thursday, January 24 | 6:00–8:00 p.m.

Free for Curators Society members (\$250 and above) | RSVP: samuseum.org/calendar

In this first in a series of talks on changes in our galleries, Dr. Jessica Powers, Curator of the Art of the Ancient Mediterranean World, will give a behind-the-scenes look at her recent reinstallation of the Schwartz Gallery.

Circle Member Evening

Monday, February 4 | 5:30–7:00 p.m.

Free for Circle members | RSVP: samuseum.org/calendar

Join our curatorial staff for wine and hors d'oeuvres to celebrate our recently reinstalled Texas, Schwartz, European, and Contemporary galleries.

Member Preview Party: Capturing the Moment

Thursday, February 21 | 6:30–8:00 p.m.

\$25 members | Free for Circle members | RSVP: samuseum.org/calendar

Members see it first! Enjoy the opening of *Capturing the Moment: Photographs from the Marie Brenner and Ernest Pomerantz Collection* at an exclusive preview with music, wine, and hors d'oeuvres.

Circle members are invited to join curator Suzanne Weaver for a special tour of *Capturing the Moment* at 5:30 p.m.

LECTURES

John Marin and Marsden Hartley's Battle Over Maine with Randall Griffey, PhD

Friday, January 18 | 6:30–7:30 p.m.

Free with admission | Space is limited.

Join Dr. Randall Griffey, Curator of Modern and Contemporary Art at the Metropolitan Museum of Art, to examine how Marin's success in the 1930s prompted Hartley to reclaim publicly his affiliation with his home state of Maine.

The Design, Sculpture, and Philosophy of Harry Bertoia with Celia Bertoia

Tuesday, February 12 | 6:30–7:30 p.m.

Free | Space is limited. | Doors open at 6:00 p.m.

\$10 members | \$20 non-members | Register at samuseum.org

Hear Bertoia's youngest daughter, Celia, describe her father's work and life. She'll share anecdotes of growing up with a design genius and give a behind-the-scenes history of Bertoia's famous chairs and sculptural work.

Capturing a Moment: True or False? with Anne Wilkes Tucker, MFA

Saturday, February 23 | 2:00–3:00 p.m.

Free with admission | Space is limited. | Doors open at 1:30 p.m.

Join Anne Wilkes Tucker, Curator Emerita of the Museum of Fine Arts, Houston, for a lecture that delves into the complexities of reading photographs and the story unfolding in front of the lens.

GALLERY TALKS

Art to Lunch

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

Free for members | \$5 non-members

Take a bite out of your lunch hour with a two-object tour to feed your artistic appetite. Bring your own lunch or buy a bite at the Museum's Tre Trattoria.

Multisensory Tours for the Visually Impaired

First Saturdays | 10:00–11:30 a.m.

Free | Advance registration required: samuseum.org/calendar

Docent-led tours include descriptive language, touch, sound, and smell. Guide dogs, sighted companions, and all visitors welcome.

Welcome Tours: It's Art in Any Language

Third Saturdays | 11:00 a.m.–12:30 p.m.

Free

The Museum welcomes newcomers to the city and the United States. Take one of our art tours then learn about the Museum's collections and programs. Please note: Tours are in English but geared toward non-English speakers.



FOR FAMILIES

(Free for children 12 and under)



Family Day: See + Do: Journey to Japan

Sunday, February 3 | 12:00–3:00 p.m.

Free with Museum admission

Explore the beauty of Japanese culture through family tours and art. Craft samurai helmets, origami, Noh theatre masks, and explore sumi-e brush painting.

Art Crawl: Gallery Tours for 0–18 Months and Caregivers

Second Thursdays | 10:00–10:45 a.m.

Free with Museum admission

Bring your babies into the galleries. Art selections enhance parent-child interactions. Tour includes group play and social time.

Playdates (Ages 2–4)

First and Third Wednesdays | 10:00–10:45 a.m.

Free with Museum admission | Space is limited.

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

2019 FAMILY DAYS: SEE + DO

Feb 3	Journey to Japan
Mar 3	Picture This!
Mar 12	Spring Fling Tuesday
May 5	Greece and Rome
July 7	Superheroes!
Oct 6	Egyptian Adventure
Nov 3	Día de los Muertos
Dec 7	Holiday Family Night

FOR EDUCATORS

Educator Workshop: Art as Play—Multisensory Learning in the Museum

Saturday, February 23 | 9:30 a.m.–3:30 p.m.

\$20 members | \$35 non-members

Register: samuseum.org/calendar | 6 CPE/GT

Early childhood teachers, come explore how multisensory, play-centered art enhances young learners' engagement with the world around them. See how a visit to the Museum and a fun connection with art affects the social and emotional development of young children. Take away hands-on lessons for your classroom. For lunch, bring your own or dine at Tre.

SPECIAL EVENTS

Workshop: Watercolor Monoprints with Brittany Ham

Tuesday, January 8 | 6:00–8:00 p.m.

\$20 members | \$30 non-members

Register at samuseum.org

Join professional artist and educator Brittany Ham for a workshop inspired by the special exhibition *Becoming John Marin*. Examine artworks in the gallery then head to the studio to create your own watercolor monoprints. All supplies and instruction are included.

A Very Maine Winter Evening

Friday, January 11 | 6:30–9:00 p.m.

Free with Museum admission

Warm up winter at a Maine-inspired celebration with themed gallery activities, music, and food and drinks for purchase. Visit *Becoming John Marin* and take your last chance to enter our SAMA Experience Raffle (samuseum.org/raffle).

The Big Draw

Sunday, January 13 | 12:00–5:00 p.m.

Free with Museum admission



Novice or expert, you see more when you sketch. For our first annual Big Draw, bring your own pencils (no charcoal) and a sketchpad no larger than 11 x 14 inches—or check out free materials when you arrive (supplies are limited). You'll find inspiration in *Becoming John Marin* and other galleries. An artist will be on hand to offer tips.

22nd Annual Mays Symposium

A Common Bond: How Photography Unites Us

Saturday, February 2 | 9:00 a.m.–4:00 p.m.

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

Register: samuseum.org | Lunch included | Space is limited.

Inspired by the upcoming special exhibition *Capturing the Moment*, the 2019 Mays Symposium will bring together scholars and artists to speak on the history and power of photography as a means of evoking universal emotions and telling transformative stories. The Mays Symposium is an annual decorative arts symposium sponsored by the Mays Family Foundation.

Art Party: Art, Love, and Chocolate

Friday, February 8 | 6:00–8:00 p.m.

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

Free with Museum admission | Cash bar

Put the art in pARTy and enjoy a craft-cocktail, cash bar, live music, and themed tours. Art Party is a collaboration of the Museum and KRTU Jazz 91.7.

PARTY

ART. MUSIC. COCKTAILS.

2019

February 8	Art, Love, and Chocolate
April 12	Viva Art Party
June 14	Art on Tap
August 9	Supermen and Wonderwomen
October 11	Haunted Museum
December 13	¡Salud! Santé! Cheers!

SPONSOR SUPPORT

Family Programs have been generously underwritten by a grant from the Faye L. and William L. Cowden Charitable Foundation.

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

Tours for the Visually Impaired have been generously underwritten by Dr. and Mrs. Walt W. Magnus.

The San Antonio Museum of Art is supported by the City of San Antonio's Department of Arts & Culture.



Visit samuseum.org for calendar updates.

EVERY TUESDAY & SUNDAY

Gallery Talk: Museum Highlights

Tuesdays | 4:30–5:30 p.m.

Sundays | 11:00 a.m.–12:00 p.m.

Gallery Talk: Special Exhibitions

Tuesdays | 5:30–6:30 p.m.

Sundays | 12:00–1:00 p.m.

EVERY SATURDAY

Meditation in the Japanese Gallery

Saturdays | 10:15–11:00 a.m.

JANUARY

- 2 | WEDNESDAY

Playdates: Wonderful Watercolors

10:00–10:45 a.m.
- 3 | THURSDAY

Art to Lunch

12:30–1:00 p.m.

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

Multisensory Tours for the Visually Impaired

10:00–11:30 a.m.

Free | Advance registration required:
samuseum.org/calendar
- 8 | TUESDAY

Workshop: Watercolor Monoprints with Brittany Ham

6:00–8:00 p.m.

\$20 members | \$30 non-members

Register at samuseum.org/calendar
- 10 | THURSDAY

Art Crawl: Faces, Faces, Faces

10:00–10:45 a.m.
- 11 | FRIDAY

A Very Maine Winter Evening

6:30–9:00 p.m.
- 12 | SATURDAY

Member Brunch: Becoming John Marin

10:00 a.m.–12:00 p.m.

\$25 members | RSVP: samuseum.org/calendar
- 13 | SUNDAY

The Big Draw

12:00–5:00 p.m.
- 16 | WEDNESDAY

Playdates: Road to Japan

10:00–10:45 a.m.
- 17 | THURSDAY

Art to Lunch

12:30–1:00 p.m.

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

John Marin and Marsden Hartley’s Battle over Maine with Randall Griffey, PhD

6:30–7:30 p.m.

Seating is limited. | Doors open at 6:00 p.m.
- 19 | SATURDAY

Welcome Tour

11:00 a.m.–12:30 p.m.

Free
- 20 | SUNDAY

Becoming John Marin Closing Day
- 24 | THURSDAY

Up Close with the Curator: Around the Wine-Dark Sea with Jessica Powers, PhD

6:00–8:00 p.m.

Curators Society members only | Register:
samuseum.org/calendar

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

FEBRUARY

- 2 | SATURDAY

22nd Annual Mays Symposium

A Common Bond: How Photography Unites Us

9:00 a.m.–4:00 p.m.

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

Register: samuseum.org/calendar | Space is limited.
- Multisensory Tours for the Visually Impaired

10:00–11:30 a.m.

Free | Advance registration required:
samuseum.org/calendar
- 3 | SUNDAY

Family Day: See + Do: Journey to Japan

12:00–3:00 p.m.
- 4 | MONDAY

Circle Member Evening

5:30–7:00 p.m.

Free for Circle members | RSVP: samuseum.org/calendar
- 6 | WEDNESDAY

Playdates: Sail to China

10:00–10:45 a.m.
- 7 | THURSDAY

Art to Lunch

12:30–1:00 p.m.

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

Art Party: Love, Art, and Chocolate

6:00–8:00 p.m.
- 12 | TUESDAY

The Design, Sculpture, and Philosophy of Harry Bertoia with Celia Bertoia

6:30–7:30 p.m.

Seating is limited. | Doors open at 6:00 p.m.
- 14 | THURSDAY

Art Crawl: Wiggly, Squiggly, Red, and Blue

10:00–10:45 a.m.
- 16 | SATURDAY

Welcome Tour

11:00 a.m.–12:30 p.m.

Free
- 20 | WEDNESDAY

Playdates: Friendly Faces

10:00–10:45 a.m.
- 21 | THURSDAY

Art to Lunch

12:30–1:00 p.m.

Free for members | \$5 non-members
- Circle Member Tour: Capturing the Moment

5:00–6:00 p.m.

Free for Circle Members
- Member Opening Party: Capturing the Moment

6:00–8:00 p.m.

\$25 members | Register: samuseum.org

Free for Circle members
- 23 | SATURDAY

Educator Workshop: Art as Play—Multisensory Learning in the Museum

9:30 a.m.–3:30 p.m.

\$20 members | \$35 non-members

Register samuseum.org | Lunch is not included | 6 CPE/GT
- Capturing a Moment: True or False? with Anne Wilkes Tucker, MFA

2:00–3:00 p.m.

Seating is limited. | Doors open at 1:30 p.m.

JANUARY

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
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27	28	29	30	31		

FEBRUARY

S	M	T	W	T	F	S
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3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		

EXHIBITION OPENINGS
& CLOSINGS

Members see it first, see it free
Not a member? Join today!
samuseum.org/membership

Harry Bertoia: Sculpture and Modernist Designer
Through March 2019

Becoming John Marin: Modernist at Work
Through January 20, 2019

Capturing the Moment: Photographs from the
Marie Brenner and Ernest Pomerantz Collection
February 22–May 12, 2019

Men of Steel, Women of Wonder
June 22–September 1, 2019

Victorian Radicals: From the Pre-Raphaelites to
the Arts & Crafts Movement
October 11–January 5, 2020

Which Gallery Will You Explore?

REARRANGING AND REACQUAINTING: CURATORS TELL NEW STORIES IN THE GALLERIES.



Pierre Puvis de Chavannes (French, 1824–1898). *The Woodcutters*, 1871–1873. Oil on paper on canvas. Bequest of Gilbert M. Denman Jr., 2005.1.178

European Art

European Art returns on view in its traditional location on floors 4E and 4M in the Museum’s East Tower. The new installation features a combination of favorite and less-familiar works from the permanent collection, including *The Woodcutters*, Pierre Puvis de Chavanne’s enigmatic 1870s study for a Parisian mural—one of the Museum’s best-known and frequently loaned European paintings. Decorative arts make a showing, including selections from the Museum’s world-class collection of English ceramics by Wedgwood and Company. In addition, delightful examples of European porcelain from various Continental makers are on view for the first time in decades. Besides the Museum’s own works, the presentation features nearly a dozen loans from distinguished international and Texas private collections. But don’t look for Bouguereau’s painting *Admiration*: it is joining the traveling exhibition *Bouguereau and America*, organized by the Milwaukee Art Museum and the Memphis Brooks Museum, which will take it from Milwaukee to Memphis to San Diego in 2019–2020.

Art of the Ancient Mediterranean

The Schwartz Gallery (between our Egyptian and Greek collections) has been reimagined. The new installation, called *Around the Wine-Dark Sea* in reference to Homer’s *Odyssey*, features selections from the Museum’s permanent collection of Egyptian, Greek, Roman, and Byzantine art. It emphasizes trade and other connections between the different cultures around the Mediterranean, as well as the materials and techniques developed by artisans in these regions. The works on view span more than 4,000 years, from Predynastic Egyptian pottery and weapons of the fourth millennium BC to Christian pilgrims’ bottles from the sixth and seventh centuries AD. Several recent acquisitions are presented here for the first time, including Cypriot pottery of the Late Bronze Age, lamps from Ptolemaic and Roman Egypt, and an Egyptian funerary relief (see page 2). Returning to public view are a number of Egyptian, Greek, and Roman glass vessels and a selection of the Museum’s Egyptian textiles.

Curators Society Members can enjoy a private tour with Curator Jessica Powers on Thursday evening January 24. Register at samuseum.org/calendar.

Contemporary Art

The reinstallation of the Contemporary Art Gallery II offers a fresh look at how the Museum’s contemporary art collection is expanding in exciting ways. On view are recent acquisitions by San Antonio artists Daniel Rios Rodriguez and Ana Fernandez, prints by established Texas artists John Alexander and David Bates, and two works by emerging artists from the Alex Katz Foundation. It also includes several works by self-taught Texas artists such as Eddie Arning, John Willard Banks, and Charles A.A. Dellschau, which have not been shown in several years.

Texas Art

The newly expanded Texas Art Gallery is now on the third floor of our East Tower. The gallery features some old favorites, as well as a new acquisition, Clara MacDonald Williamson’s *The Harvest*, a 1950s painting by one of North Texas’s most important self-taught artists. Look for a newly loaned 1950s painting, *Saint Above a Glacier*, by the Fort Worth painter Kelly Fearing and an expanded presentation of the Museum’s important collection of early Texas furniture, most of which hasn’t been on view in recent years.



Left:
Bowl, Cypriot, ca. 1450–1200 BC, Fired clay; h. 3 ½ in., rim diam. 6 in., Purchased with the Antiquities Acquisition Fund, 2017.4.2, Photo by Peggy Tenison

Bottom center:
Daniel Rios Rodriguez (American, born 1978), *Presa*, 2016, Oil and objects on plywood with artist-made wood frame, 15 ¼ x 18 ½ in. (38.7 x 47 cm), Purchased with funds provided by Candace and Michael Humphreys, Tim Blonkvist, Bill and Chave Gonzaba, Peter Selig, Zoe A. Diaz, Tom Edson, Patrica Ruiz-Healy, Martha S. Avant, Edward E. (Sonny) Collins, A. Kate Sheerin, and Banks M. Smith, 2017.1, © Daniel Rios Rodriguez, Courtesy of Lulu, Mexico City, Photography by Ramiro Chaves

Bottom Right:
Robert Julian Onderdonk (American, 1882–1922), *Near San Antonio*, ca. 1918, Oil on canvas, h. 30 ¾ in. (78.1 cm); w. 41 in. (104.1 cm), Gift of Mr. and Mrs. I. L. Ellwood, 84.103

5 Questions for...

Peggy Tenison, Art Photographer



1

How long have you been taking photos for the Museum?

Over twenty years! Originally, I was contracted to take pictures of the artworks, but recently, the National Endowment for the Humanities awarded the Museum a grant for the digitalization of its collection. I was hired to photograph 1,850 objects over the next three years. The grant will allow us to share the Museum's collections online with the world.

How did you end up a museum photographer? Were you always so specialized?

I worked as a photographer in New York City, and when we moved to Austin and College Station for my husband's grad school, I took some pictures for both UT and Texas A&M publications. When I moved to San Antonio a few years later, my neighbor was a curator at the Museum and offered me a freelance job. I had other private clients, but I enjoyed museum photography the most. Over the years, I kept dropping private clients until my work became just photographing art.

What do you like about photographing art?

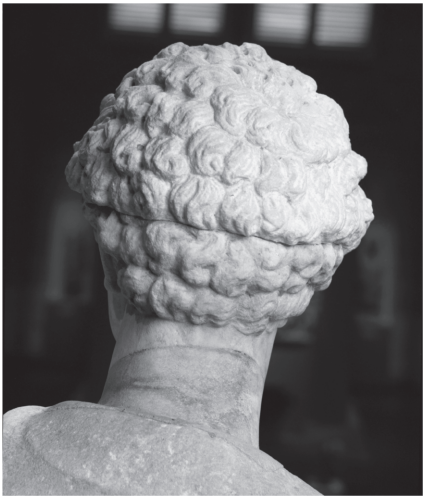
I love the process of working with other Museum staff members. Most people think taking a picture of an artwork is as simple as pointing and shooting, but museum photography is complicated. Did the object go through any repairs? Do we need to create a mount? Do we need to shoot multiple angles? Thankfully, we work in a team of three: the registrar assembles the list of artworks we need to photograph, researches each object and its history, and keeps the objects safe. If an artwork went through repairs, we may need to position it differently, so we don't apply pressure where it was repaired. The art handler prepares the objects, creates the mounts, and handles the art. As a photographer, I need to find the right angles, work on the lighting, correct the colors, and eliminate any glares or shadows. It can be quite tricky. The pictures need to reflect an object completely, so they may require capturing multiple angles.

What's the most interesting photo you've taken?

That's like asking a mother to name her favorite child! Some of the most difficult objects I've shot are ones with a lot of reflection such as black Greek vases or gold Japanese screens. It's very hard to get rid of the glare. Another challenge is photographing from a lift, because I'm afraid of heights. Shooting the head of *Marcus Aurelius* was tough—he's ten feet tall!

Do you see a larger mission to your work?

Without doubt, photography is an essential tool for promoting the Museum and its collection, but it's also an important educational tool. The Museum's mission is to share the power of art, which we do by making art accessible. Once these images are on our website, we'll be able to share an important percentage of our collection globally. Making Museum data publicly available goes beyond pretty pictures. It gives visitors, students, and scholars access to material that can reveal crucial insights. Digital photography reveals more details than you can see in person. And think about seeing the back of an object—such as Marcus's head—or the back of a painting. We can produce images of such high resolution that brushstrokes and craquelure—the network of fine cracks on a painting—can be studied remotely, not to mention the revelations offered by infrared photography. I feel privileged to be part of this project.



2



3



4

1. Photographer Peggy Tenison

2. *Portrait of Marcus Aurelius*, Roman, AD 140–150, Marble, h. 95 in. (241.0 cm); w. 32 1/2 in. (82.5 cm); d. 26 1/2 in. (67.0 cm), Gift of Gilbert M. Denman, Jr., 85.136.1. Photography by Peggy Tenison.

3. *Oinochoe (Pitcher) with a Young Man and a Woman*, attributed to the Berlin Painter, ca. 490–480 B.C., Terracotta h. 11 3/4 in. (28.9 cm); diam. 5 1/16 in. (12.9 cm), Gift of Gilbert M. Denman, Jr. 86.134.59. Photography by Peggy Tenison.

4. *Scenes in and around Kyoto*, Japanese, Edo period, circa 1620–1625, Ink, color, and gold leaf on paper, each screen: h. 66 in. (165.4 cm); w. 144 in. (366 cm), Purchased with funds provided by the Lillie and Roy Cullen Endowment, 2001.51.a-b. Photography by Peggy Tenison.



Art Scene





1. Destination: Maine fundraiser co-chairs Muffin Moorman and Katherine McAllen (center) pose with their friends in front of the Museum during the event on October 25, 2018.
2. Board members Rosario Laird and Thomas Edson, Dr. Jesus Garcia Gallegos, and Veronica Gallegos socialize at Destination Maine.
3. Board member Dacia Napier, Mary Stephanie Locke, co-chair Katherine McAllen, and Alexis Armstrong
4. Destination co-chairs Carolina Roberts and Muffin Moorman
5. Caroleene and Bobby Dobson
6. Jim and Amanda Williams
7. Emilie Petty, Bonnie Muecke, Laura Nell Burton, and Amelita Mauzé
8. Claire Cavender McNab and Easton McNab with Spencer Lewis
9. Texas Artist Marilyn Lanfear (front row, second from left) during the opening reception of *Marilyn Lanfear: Material Memory* with friends, family, fans, and supporters
10. Director Katie Luber with Carmen Yulin Cruz Soto, Mayor of San Juan, Puerto Rico, and Chief Curator William Keyse Rudolph
11. Fifth-grade student in the Asian gallery during the START program
12. A visitor sketches a life model during the exhibition *Spain: 500 Years of Spanish Painting*.
13. A young artist proudly shows her painting during Family Day: See + Do: Viva España.

Keeping Up with Jones Avenue

FINDS AND CURIOSITIES IN WALKING OR BIKING DISTANCE OF THE MUSEUM



SAN ANTONIO STREET ART INITIATIVE MURALS — 0.3 miles

Interstate 35 Overpass at N. St. Mary's between E. Quincy and E. Elmira Sts.
sanantoniostreetart.org

Sixteen local artists and one street-smart non-profit have transformed the twenty-foot concrete supports under the I-35 overpass northwest of the Museum into a vivid public gallery. You may have once ignored this space near the new Midtown commercial development, but it's magical now. It includes a 3D mural by contemporary artist Ed Saavedra, who painted *Milk*, the heroic portrait of Harvey Milk in the Museum's collection, and fifteen other equally engaging works that mix beauty, humor, politics, and provocation.

PLAYLAND PIZZA — 1.0 miles

400 E. Houston St. | 210.908.9362
playlandsa.com

Chef Stefan Bower and restaurateur Andrew Goodman of Feast, Battalion, and the St. Anthony Hotel's Rebelle and Haunt bar have confected a well-designed pizza joint downtown themed with nostalgia for San Antonio's long-gone Playland amusement park, where generations of the city's youth giddily terrified themselves riding the tight turns of its wooden roller coaster. The inventive sourdough wood-fired pizzas, appetizers, and sides tweak nostalgia without reaching past good ingredient combinations for the sake of pure hipness. Taste a Safe Trip (roasted mushrooms, broccoli rapini, mozzarella, parmesan, and rosemary) or a JP (mozzarella, jalapeños, pepperoni, and shaved garlic) and squeeze yourself into the original Playland bumper car by the bar for a selfie.



MARISCOS EL MARINERO — 1.1 mile

1819 McCullough Ave. | 210.465.1422
mariscoselmarinerosa.com

Granted, to look at the place from outside, one might not expect excellent food. El Marinero sparks curiosity because the building recognizably U.T.B.A.P.H. ("Used To Be A Pizza Hut") in the '70s-'80s. If you've any doubts about food quality, perusing Texas House Representative Diego Bernal's Instagram pics of his lunches there will change your mind. El Marinero serves fresh, authentic, beautifully presented Mexican seafood dishes like cocteles, ceviches, tostadas, grilled and fried fish, soups, and tortas at an affordable price. Bonus: that old Pizza Hut interior still has booths but is enlivened with sweetly naïve aquatic murals. Check out this website to learn more about the cult architectural fascination with these iconic former franchise buildings: 99percentinvisible.org/episode/u-t-b-a-p-h/.

MAVERICK CARTER HOUSE — 0.9 miles

119 Taylor St. | 210.226.1715
maverickcarterhouse.org

If you like architecture, natural history, art, astronomy, local lore, and devotional fervor, the recently opened Maverick Carter House Museum near the Tobin Center is a must. Originally designed by Alfred Giles in 1893 on the then-banks of the San Antonio River for William Harvey Marverick (son of the famed Samuel Augustus), the three-story limestone house later passed into the family of H.C. and Aline B. Carter in 1914. The home has been painstakingly restored to its turn-of-the-century glory by Aline's descendants (who also give highly entertaining tours), with original furnishings and artifacts that reflect Aline's active curiosity about visual culture, music, the natural world, and the heavens. Visit their website to book a tour.



THE SHOP AT THE SAN ANTONIO MUSEUM OF ART — 0 miles

200 W. Jones Ave. | 210.978.8184
samuseum.org/shop

Baby, it's cold outside. The Shop has the solution: beautiful brushed alpaca throws from Shupaca. Soft and luxurious, they are also hypoallergenic, sustainably sourced, and artisanally loomed in Peru and Ecuador. "We admired these throws on Instagram, then bought them this fall at the New York Now trade show," said Caitlin Brown-Clancy, Manager of Retail Operations. Three color combinations, all chosen to be in harmony with aspects of John Marin's varied palette, are available in the *Becoming John Marin* Exhibition Shop and from our newly redesigned e-Shop at samuseum.org/shop. Cozy up in style with one of these on your couch or reading chair.

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as of September 30, 2018

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June 1, 2018 to September 30, 2018

\$100,000 and Above

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Estate of Gilbert M. Denman Jr.

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June 1, 2018 to September 30, 2018

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Chef Jason Dady has created a menu inspired by Maine and the fresh seafood of the Cape. See the exhibition and enjoy a meal at Tre.

Members receive 10% off.

Specialty Cocktails

Buffalo Trace Manhattan
Deep Eddy Cape Cod

The Menu

Classic Lobster Bisque with Green Peppercorn Crema and Smoked Paprika Oil

White Clam Pizza with Red Onion and Oregano

Burrata with Pickled Blueberries and Blood Orange Vinaigrette

Ricotta Cake with House-Made Lemon Ricotta, Blueberry Jam, Amaretto and Vanilla Bean Chantilly

BECOMING
JOHN MARIN
MODERNIST at WORK

Through January 20, 2019

READY, SET, MARK YOUR CALENDAR



ANOTHER STATE OF MIND
A Very Maine Winter Evening | January 11



HOW PHOTOGRAPHY UNITES US
Mays Symposium | February 2



KNOW MORE!
Celia Bertoia on Harry Bertoia | February 12



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SAMA Experience Raffle

Win a new 2018 Ruby Red Ford Mustang Convertible GT!

Your purchase of one raffle ticket for \$100 is a **donation to the Museum** and gives you a chance to win a ruby red McCombs Ford Mustang convertible. **Limited tickets sold!**

Not only that, the Raffle includes **mini giveaways** leading up to the **BIG giveaway on January 11 at 7:00 p.m.** at our “A Very Maine Winter Evening” party.

Upcoming mini giveaways include:

- A \$500 gift certificate at **Shetler Fine Jewelry**
Drawing January 1
- A night for two at **Hotel Emma** with dinner for two at **Supper**
Drawing January 9

There is **NO limit on ticket purchases**—the more you buy, the more chances to drive into 2019 in your new Mustang convertible!

You need not be present to win. Prizes are neither transferable nor redeemable for cash. The recipient of prize is responsible for the tax, title, and license of car and payment of taxes according to IRS regulations. SAMA development and leadership employees and those living in their households are not eligible to win. A minimum of one thousand tickets must be sold for the Mustang drawing to occur.