



San Antonio
Museum
of Art

2020–2021 Annual Report



The San Antonio Museum of Art enriches lives through exceptional experiences with art.

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.



This was one of nine works added to the collection as part of the Initiative to Acquire Art by Contemporary San Antonio Artists.

Jenelle Esparza, *Continent*, 2017, handmade quilt, recycled fabric and clothing, embroidered blocks, batting, cotton blends, 72 × 100 in., gift of Zoe A. Diaz, 2021.8. Image © Jenelle Esparza

San Antonio Museum of Art 2020–2021 Annual Report

Message from the Director	4
Exhibitions	5
Learning & Interpreting	13
Collecting	18
Senior Staff & Curators	28
Supporting & Giving	29
Financial Statements	33
The Year in Numbers	36

Photo credits: Blue Marie Photography, Bold Joy Photography, Alayna Barrett Fox, Paola Longoria Photography, Daniela Riojas, Joel Salcido, Ansen Seale, Peggy Tenison, Jason Wyche

Front cover: Frank Stella, American, born 1936, *Double Scramble*, 1968, fluorescent alkyd on canvas, 69 × 138 in.; purchased with funds from the National Endowment for the Arts and The Brown Foundation, 76.27, © Frank Stella / Artists Rights Society (ARS), New York

Thomas Downing, American, 1928–1985, *Grid Seven Saranac*, 1971, acrylic on canvas, 84 × 164 in.; gift of C. Thomas Wright, 82.176, © Thomas Downing

Back cover: Two installations by Gary Sweeney, American, born 1952

Art is the Stored Honey of the Human Soul, 2001, discarded signs; gift of the artist and Parchman-Stremmel Galleries, 2013.32, © Gary Sweeney

The Job of the Artist, 2021 (temporary installation), discarded signs, MDO board, and metal; lent by the artist, TR.039, © Gary Sweeney



Dear SAMA Friends,

In 2021, we could not have anticipated that we would be living through the second year of the pandemic.

With the support of the Board of Trustees, private foundations, government funding, and a dedicated staff, the Museum remained financially sound. Attendance and membership revenues bounced back to exceed their 2019 levels. Not one employee was furloughed.

This fiscal year, we began the celebration of our 40th year. I marvel at how far the San Antonio Museum of Art has come, the breadth and depth of our collections, and our ability to adapt and change to meet the evolving needs of the community. The pandemic did not stop us.

We mounted eight diverse exhibitions from *America's Impressionism to Exquisite Adornment: Turkmen and Miao Jewelry from the Elizabeth and Robert Lende Collection*. We brought the world to SAMA, inspiring our visitors both in the galleries and through the “door” of greatly expanded digital programming.

At the same time, we deepened our connections to the community with an Initiative to Acquire Art by Contemporary San Antonio Artists. With an eye to art in public spaces, we commissioned local artists to create murals in three San Antonio neighborhoods, funded by a grant from Art Bridges. The Museo Institute, a year-long collaboration with the DoSeum, the McNay, the San Antonio Zoo, and the Witte provided professional development and innovative ways for educators to approach teaching.

The Brown Foundation and Ewing Halsell Foundation made it possible for necessary capital improvements to our historic building. We modernized the iconic glass elevators, refurbished the Sky Bridge, replaced gallery windows, and repointed original brickwork.

Thank you to our board, staff, donors, members, volunteers, community partners, and the many foundations that contributed to what can only be called a successful year. That is both a financial statement and a measure of the resiliency, creativity, and determination needed to thrive during a pandemic.

Now, in 2022, with Emily Ballew Neff in place as The Kelso Director, the San Antonio Museum of Art is invigorated for a new era. Our work as an art museum is essential to the community and we look forward to the future.

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



Exhibitions

The vision and scholarship of our curators drive the Museum's rich exhibition schedule—eight this year. The entire Museum community—staff, members, donors, volunteers, and visitors—contribute to their success, perhaps never so much so as during a pandemic.

Pair of Earrings, China (Miao), first half of the 20th century, silver, each 1 7/8 in. (4.8 cm), promised gift from Elizabeth and Robert Lende.



Exquisite Adornment: Turkmen and Miao Jewelry from the Elizabeth and Robert Lende Collection

OCTOBER 9, 2020–JANUARY 3, 2021

Cowden Gallery

Curator: Shawn Yuan

To honor the fortieth anniversary of SAMA in 2021, longtime supporters Elizabeth and Robert Lende promised their outstanding collection of silver jewelry to the Museum. The Lendes assembled their collection from diverse cultures in the Middle East, Asia, North Africa, and the Americas. The exhibition *Exquisite Adornment: Turkmen and Miao Jewelry from the Elizabeth and Robert Lende Collection* focused on jewelry from the Turkmen people of Central Asia and the Miao people of southwestern China. The exhibition also presented jewelry of the Hill Tribes from the neighboring regions of Myanmar, Thailand, and Laos.

Exquisite Adornment provided a rare opportunity to appreciate the unique aesthetic tastes of these ethnic groups. Both the Turkmen and Miao peoples were migratory and subjugated for centuries by other dominating ethnic groups. Their extremely fine craftsmanship may belie the hardships they endured. Today, they face the challenge of maintaining their cultural identities under the spread of urbanization and commercialization of their living environment.

This exhibition was organized by the San Antonio Museum of Art with support from the Guizhou Provincial Museum and Guizhou Provincial Bureau of Culture and Tourism, China. It was generously funded by the Brown Foundation, Inc., of Houston and the Elizabeth Huth Coates Charitable Foundation of 1992.



No Ocean Between Us: Art of Asian Diasporas in Latin America & The Caribbean, 1945–Present

FEBRUARY 12, 2021–MAY 9, 2021

Cowden Gallery

Presenting Curators: Lucía Abramovich Sánchez, PhD, and
Yinshi Lerman-Tan, PhD

No Ocean Between Us: Art of Asian Diasporas in Latin America & The Caribbean, 1945–Present featured sixty-five works of modern and contemporary art by Latin American and Caribbean artists of Asian descent. The exhibition highlighted artists whose work reflects global dialogues between their Asian heritages and their Latin American or Caribbean identities, as well as the major artistic movements of their times. Paintings, works on paper, sculptures, and mixed media by artists from Argentina, Brazil, Cuba, Guyana, Mexico, Panama, Suriname, and Trinidad and Tobago were part of the exhibition.

No Ocean Between Us provided context for understanding the multifaceted nature of cultural diversity in modern Latin American and Caribbean societies and the influence of migration on an artist's work. Inspired by the permanent collection of the Art Museum of the Americas of the Organization of American States, the exhibition featured works by Argentine artist Kasuya Sakai; Brazilian artists Tikashi Fukushima, Manabu Mabe, Tomie Ohtake, Yukata Toyota, and Kazuo Wakabashi; Cuban artist Wifredo Lam; Mexican artist Luis Nishizawa; Peruvian artists Arturo Kubotta, Venancio Shinki, Carlos Runcie Tanaka, and Eduardo Tokeshi; Surinamese artist Soeki Irodikromo; and Trinidadian artist M.P. Alladin.

The exhibition was organized by International Arts & Artists, Washington, DC, in collaboration with AMA Art Museum of the Americas of the Organization of American States, Washington, DC. In San Antonio, this exhibition was generously funded by The Brown Foundation and the Amy Shelton McNutt Endowment.





Wifredo Lam: Pleni Luna

FEBRUARY 15, 2021–JUNE 13, 2021

Golden Gallery

Curator: Lana Meador

This focus exhibition featured Wifredo Lam's lithographic series *Pleni Luna* (*Full Moon*). The uncanny figures, executed in bold black lines and vivid hues, appear as human-animal-plant hybrids in various stages of transformation. The series is indicative of Lam's singular vision, which combined symbols from his cultural background and African spiritual practices, such as Santería, with Cubist and Surrealist approaches to form.

Pleni Luna also revealed a rich relationship between visual art and poetry. Lam collaborated with poets on many occasions, creating graphic works that explore the rhythms of their texts. In this series, each print bears the title of an accompanying poem by José Pierre, a French art historian, novelist, playwright, and poet who was associated with the Surrealists.

CAM Perennial: Here the rivers run both ways

MARCH 5, 2021–APRIL 18, 2021

Arcade Gallery

Guest Curator: Doreen A. Ríos,

In collaboration with Contemporary Art Month (CAM), the Museum was chosen as the venue for the 2021 CAM Perennial Exhibition. Since 2012, CAM has invited a guest curator each year to organize an exhibition of works by San Antonio-based artists. *Here the rivers run both ways* featured nineteen short videos by eleven Texas artists and was centered on the idea of territories.



Movie Metal

FEBRUARY 23, 2021–JUNE 20, 2021

Great Hall

Curator: Emily Sano, PhD

A pop-up installation, *Movie Metal* brought film to life through the display of fan-favorite characters and iconic vehicles from popular films and television shows. Crowd-pleasers included Tony Stark's F-1 Race Car from *Iron Man 2*, the Batmobile from the 1966 TV show, and giant sculptures of Bumblebee and Optimus Prime from the *Transformers* movie franchise made entirely of recycled scrap metal, including a variety of car and motorcycle parts.

The labels and drawings that supplemented the show were the work of a team of writers and artists drawn from SAMA's Protective Services and Visitor Services departments. Our sincere thanks to Alan Aguirre, Laura Arrogante, Andy Bauml, Lulu Castillo, Chandler Heydon, Brandi Hightower, Alex Lopez, Jacob Spooner, Marc Soules, Lois Vives, and Lucia Vives.

The *Movie Metal* display pieces are the private collection of The PM Group and its Founder/CEO Bob Wills of San Antonio. *Movie Metal* was sponsored by Generations Federal Credit Union and Spectrum Reach.

America's Impressionism: Echoes of a Revolution

JUNE 11, 2021–SEPTEMBER 05, 2021

Cowden Gallery

Presenting Curators: William Keyse Rudolph, PhD and
Yinshi Lerman-Tan, PhD

America's Impressionism: Echoes of a Revolution explored the development of Impressionism in the United States, redefining our understanding of the movement. The exhibition revealed that American artists created an independent genre shaped by American sensibilities and regional landscapes.

Claude Monet modeled a form of Impressionism that held appeal for American artists. The exhibition featured works from an enclave of Americans who studied in Giverny under his tutelage, including Willard Metcalf and Theodore Wendel. Other artists in the exhibition, such as William Merritt Chase, Daniel Garber, Childe Hassam, and John Henry Twachtman returned from studying and working in Europe to communities across the U.S. and established an American version of the international style in Connecticut, New York, Pennsylvania, and the American Southwest.



At SAMA, *America's Impressionism* included work by Texas artists, such as José Arpa, Julian Onderdonk, and Dawson Dawson-Watson, with paintings from the Museum's collection as well as loans from private collectors. SAMA's presentation was further distinguished by masterworks from the San Antonio-based Marie and Hugh Halff Collection, a premier collection of American Impressionist painting.

America's Impressionism: Echoes of a Revolution was co-organized by Brandywine River Museum of Art, the San Antonio Museum of Art, and Dixon Gallery and Gardens. In San Antonio, this exhibition was generously funded by The Brown Foundation, Inc., the Elizabeth Huth Coates Charitable Foundation of 1992, Marie Halff, the Robert J. Kleberg Jr. and Helen C. Kleberg Foundation, and the Whitacre Family Foundation. The exhibition was accompanied by a catalogue published in conjunction with Yale University Press.



Nature, Power, and Maya Royals: Recent Discoveries from the Site of Buenavista del Cayo

JULY 14, 2021–FEBRUARY 27, 2022

Golden Gallery

Curator: Bernadette Cap, PhD

Nature, Power, and Maya Royals: Recent Discoveries from the Site of Buenavista del Cayo showcased objects from the Maya Classic period (AD 250–900) discovered at the site of Buenavista del Cayo, Belize. These objects, recovered in 2014 and 2019 from two royal tombs dating to the Early Classic period (ca. AD 450) and the Late Classic period (ca. AD 650–750), were on view for the first time. The exhibition also included vessels from SAMA's permanent collection in dialogue with the Buenavista del Cayo objects.

Art was a crucial medium for the royal class to negotiate and reaffirm their position in society. This exhibition highlighted the commanding iconography in artwork commissioned by two Maya leaders to express and legitimate power.



Lid with Monkey-Shaped Handle, Belize, ca. AD 450, earthenware, 3.9 × 8.7 in. (10 × 22 cm); L.27/189-9:214a. Image credit: The Mopan Valley Archaeology Project, Julie Unruh.

Nature, Power, and Maya Royals was organized by the San Antonio Museum of Art in collaboration with the Belize National Institute of Culture and History's Institute of Archaeology and scholars in the University of Texas at San Antonio anthropology department. It was supported by the Gloria Galt Endowment Fund and the Andrew W. Mellon Foundation. Objects in the exhibition came from excavations that were conducted with the permission of the Belize Institute of Archaeology under permits held by the Mopan Valley Archaeology Project.



2021 Texas Biennial: A New Landscape, A Possible Horizon

AUGUST 19, 2021–DECEMBER 05, 2021

Great Hall and Contemporary II Gallery

Curators: Ryan N. Dennis and Evan Garza

The 2021 Texas Biennial, *A New Landscape, A Possible Horizon*, was the seventh iteration of the Biennial, a geographically led, independent survey of contemporary art in Texas, and the first year in which the exhibition was distributed across five Texas museums: Artpace, Fotofest, the McNay Art Museum, Ruby City, and the San Antonio Museum of Art.

Traditionally featuring only artists who live and work in Texas, the exhibition was broadened to include “Texpats”: native Texans and artists with connections to the Lone Star State working in any part of the world. The fifty-one artists chosen ranged from emerging artists and collectives to internationally celebrated artists working in sculpture, film, experimental video, photo-based media, installation, sound, painting, printmaking, social practice, and public art.

In conversation with SAMA's permanent collection, this Texas Biennial exhibition featured works by Adrian Armstrong, Gregory Michael Carter, Colby Deal, Abhidnya Ghuge, Trenton Doyle Hancock, Tomashi Jackson, Virginia Jaramillo, Rick Lowe, Vincent Valdez, José Villalobos, and Jasmine Zelaya.



In Their Words

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

It was 100 out of 10.

Absolutely, positively, astonishingly spectacular, divine, and charming.

I was completely mesmerized by the collection.

Easily the best museum I've been to in San Antonio.

Like traveling the world.

Fantastic Impressionism exhibition—worth the trip from Florida.

A must see!

The collection rivals the art museums of any major city.

As usual, a transformative experience visiting SAMA.



As the San Antonio Museum of Art faced the unprecedented challenges of operating during a pandemic, we worked to remain connected to our community.

A variety of online programs allowed the public to safely “visit” the Museum for much-needed inspiration, including educator workshops, happy hours, book clubs, poetry readings, and Playdates, as well as lectures that explored special exhibitions and videos that animated the collections. SAMA's docent training program also continued in virtual meetings and digital format.

On site, the Museum introduced touch-free Art Crawls and Family Days with art demonstrations accessed through QR codes, as well as socially distanced outdoor films. SAMA further engaged the community through a Children's Art Contest and an Ekphrastic Poetry Contest, which was a collaboration with the Briscoe, the McNay, and the Witte museums.





SAMA produced more than 350 programs online, in person, or as a hybrid of both.

HIGHLIGHTS

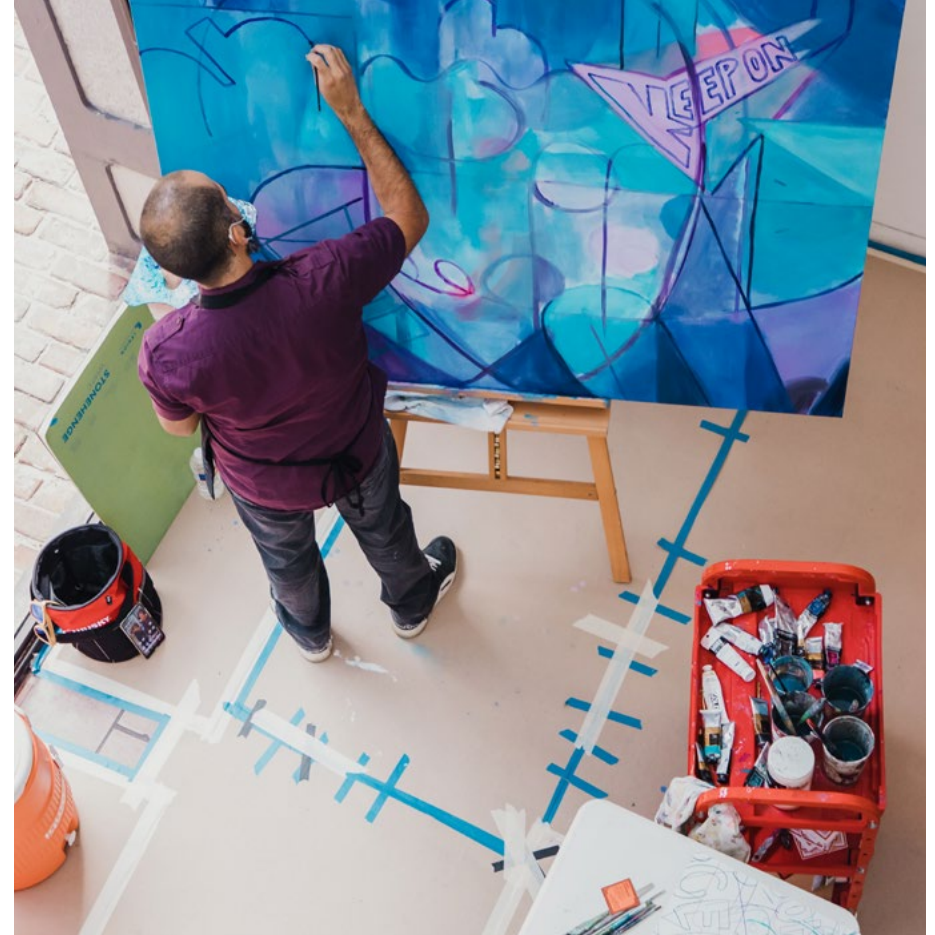
- Through a generous grant from the Art Bridges Foundation as part of their **BRIDGE AHEAD INITIATIVE**, SAMA created a **“LEARN”** tab on the SAMA website. Launched in February 2021, it is a “door” to the Museum’s now robust digital programming and educational resources. Content is in English or Spanish and targeted to different audiences: educators, families, and adults.
- **ART BRIDGES** loaned three works to the museum by twentieth-century painters who were inspired by jazz: Stuart Davis, Max Weber, and Archibald Motley. The Bridge Ahead Initiative grant funded extensive and diverse programs, including **JAZZ IN ACTION**, a painting residency. In May 2021, artist Raul Rene Gonzalez set up a temporary studio in SAMA’s Great Hall and painted live to his own jazz playlist while taking questions on his process from visitors.

- The Bridge Ahead grant also funded a community-driven public **MURAL PROJECT**. Three San Antonio artists, Victor Zarazua, Sandra Gonzalez, and Suzy González, developed site-specific murals inspired by Archibald Motley Jr.’s *Bronzeville at Night*. The murals reflect iconic urban landmarks, community histories, and the overall cultural landscape of their neighborhoods.



Top to bottom: Victor Zarazua’s mural for Wicho’s Mexican Deli on the city’s West Side.
Sandra Gonzalez’s mural for Tony G’s Restaurant on San Antonio’s East Side.
Page 13: Suzy González’s mural for SAMA’s River Pavilion.

- Mexican-American composer **NATHAN FELIX** premiered his piece *Black Neon Rose, a Four-Harpsichord Concerto* inspired by *America's Impressionism*, first virtually and then live in the Museum's Great Hall. Funded by the Bridge Ahead grant, SAMA commissioned the work as well as a short, behind-the-scenes video on the making of the concerto.
- In a year when diversity, equity, and inclusion were top of mind in the museum community and beyond, SAMA furthered its **LAND REMEMBRANCE INITIATIVE**, the exploration of creating a statement to pay tribute to the origins of the land on which the Museum was built. Facilitated by Museum staff, this collaborative effort included representatives of the Esto'k Gna (Carrizo Comecrudo Tribe of Texas), the Tehuan Band of Mission Indians, and the Tāp Pīlam Coahuiltecan Nation, whose presence on the land that SAMA visitors currently enjoy is remembered and honored.



START School Partnership Program

Despite the barriers that COVID-19 presented to in-person schooling and museum visitation, SAMA's START program for Title I schools, now in its ninth year, reached 2,318 students and 106 teachers and administrators. The education department delivered individual art kits to students for hands-on artmaking and created conversational, inquiry-based virtual programming through which students observed and discussed original works of art.

In addition to the art kits, the Bridge Ahead grant funded the creation of videos that included readings of books or poems related to their loaned artworks or the Harlem Renaissance.

No small feat—more than 4,000 art kits were created, delivered to START partnership schools, and used for family programs.

SAMA has gone above and beyond to help us take care of these kids and make sure they have art in their lives during this hardest of years.

—Rachel Jackson, Educator, Lamar Elementary



Still Life with Festive Breads
Artist unknown
9th century
Oil on canvas
21 3/8 x 29 3/8 in. (54.3 x 74.6 cm)
85.98.93



Collecting



The collection of the San Antonio Museum of Art 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 one hundred works of art.

ART OF THE ANCIENT MEDITERRANEAN WORLD

Votive Bowls
 Egyptian, ca. 1550-1069 B.C.
 Fired clay
 Each, approx.: $\frac{9}{16} \times 2 \frac{3}{16}$ in.
 (1.5 × 5.5 cm)
 Gift of Beryl N. and Henry G. McCleary, 2021.13.1-28

Scented oil or perfume bottle (unguentarium)
 Roman, 2nd-4th century A.D.
 Glass
 $7 \frac{1}{16} \times 1 \frac{15}{16}$ in. (18 × 5 cm)
 Gift of Nick Ghawi, 2021.14

Drinking Cup (skyphos) with owls
 Greek, ca. 400 B.C.
 Terracotta, red-figure technique
 $2 \frac{7}{8} \times 5 \frac{3}{4} \times 3 \frac{5}{8}$ in.
 (7.3 × 14.6 × 9.2 cm)
 Gift of Curtis Brown, 2021.15



ASIAN ART

Cherry Trees with Narcissus, Violets, and Dandelions
 1600-1868, 17th century
 Color, ink, and gold on paper
 $63 \frac{3}{4} \times 140 \frac{1}{16}$ in.
 (161.9 × 358 cm)
 Purchased with the Lillie and Roy Cullen Endowment Fund, 2020.13.a-b



Image courtesy of Kolchi Yanagi Oriental Fine Arts/Tomoaki Sukezane



Crown
China, 907-1125 A.D.
Gilt bronze
11 $\frac{7}{16}$ in. (29 cm)
Purchased with funds
provided by the Bessie
Timon Endowment Fund,
2021.1.1

**Plaque decorated with
a standing lion**
China, 10th century
Gilt bronze
8 $\frac{1}{4}$ × 4 $\frac{5}{8}$ in. (21 × 11.7 cm)
Purchased with funds
provided by the Bessie
Timon Endowment Fund,
2021.1.2

Set of jade belt plaques
China, 16th-17th century
Jade
Elongated tab end:
9.0 × 3.5 cm; Rectangular:
three long: 7.8 × 3.6 cm/four
medium: 5.7-6.2 × 3.6 cm/four
small: 3.6 × 1.4-1.8 cm
Purchased with funds
provided by the Bessie Timon
Endowment Fund,
2021.1.3.a-r

**Set of three kingfisher
hair pins**
China, 19th century
Silver and kingfisher feather
L. 5 $\frac{3}{4}$ in. × 5 $\frac{1}{4}$ in.
(14.5 × 13.3 cm)
W. 3 $\frac{1}{4}$ in. × 3 $\frac{1}{8}$ in.
(9.0 × 8.0 cm)
Purchased with funds
provided by the Bessie
Timon Endowment Fund,
2021.1.4.a-c



**The Dragon King and
Attending Deities**
Korea, 17th century
Ink and colors on silk
104 $\frac{3}{4}$ × 47 in.
(266.1 × 119.4 cm)
Image only: 69 × 38 in.
(175.3 × 96.5 cm)
Gift to the San Antonio
Museum of Art in memory
of Col. Raymond C. Cheal,
2021.10.1

JIETING
Landscape, 1927
Ink and colors on silk
73 $\frac{1}{2}$ × 25 $\frac{1}{2}$ in.
(186.7 × 64.8 cm)
Image only: 38 × 21 in.
(96.5 × 53.3 cm)
Gift to the San Antonio
Museum of Art in memory
of Col. Raymond C. Cheal,
2021.10.2

KANO YASUNOBU
*Eight Views of the Xiao and
Xiang Rivers*, ca. 1670
Ink on silk
49 × 25 $\frac{3}{4}$ in.
(124.5 × 65.4 cm)
Image only: 14 $\frac{1}{2}$ × 24 $\frac{1}{4}$ in.
Bequest of John W. Olsen,
2021.11

ICHIZO HASEGAWA
Jacquard-weave Obi, ca. 1930
Embroidered silk
163 × 27 $\frac{1}{4}$ in.
(414.2 × 68.58 cm)
Gift of Igor von Nimitz.
2021.12



CONTEMPORARY ART

MARCELYN MCNEIL
Ramp Painting #2, 2018
 Oil on canvas
 95 × 44 in. (241.3 × 111.8 cm)
 Gift of the Ackerley
 Collection, Houston, Texas,
 2020.7

EARLIE HUDNALL JR.
Hip Hop, 1993 (printed 2017)
 Gelatin silver print
 40 ¾ × 30 ¾ × 1 ¾ in.
 (103.5 × 78.1 × 4.4 cm)
 (framed)
 Purchased with The Brown
 Foundation Contemporary Art
 Acquisition Fund, 2020.8

CHRISTINA FERNANDEZ
Lavanderia #2, 2002-2003
 (printed 2020)
 Archival pigment print
 mounted on black Dibond
 print: 30 × 40 in.
 (76.2 × 101.6 cm)
 framed: 33 × 43 × 2 in.
 (83.8 × 109.2 × 5.1 cm)
 Purchased with The Brown
 Foundation Contemporary Art
 Acquisition Fund, 2020.9

JEFFREY GIBSON
The Anthropophagic Effect,
Garment no. 2, 2019
 Canvas, cotton, vinyl, brass
 grommets, nylon thread,
 artificial sinew, dried pear,
 gourds, copper jingles, glass
 and plastic beads, nylon
 ribbon
 58 × 72 in. (147.3 × 182.9 cm)
 Purchased with The Brown
 Foundation Contemporary
 Art Acquisition Fund,
 2020.10
 © Jeffrey Gibson



Image courtesy of LaToya Ruby Frazier and Gladstone Gallery, New York and Brussels

LATOYA RUBY FRAZIER
Flint is Family, 2016
 Video (color, sound)
 11 min, 50 sec
 Purchased with The Brown
 Foundation Contemporary Art
 Acquisition Fund, 2020.11

LATOYA RUBY FRAZIER
Shea's Aunt Denise and
Uncle Rodney in Their Home
on Foster Street Watching
President Barack Obama,
 2016/2017
 Gelatin silver print
 image: 30 × 40 in.
 (76.2 × 101.6 cm)
 framed: 34 × 44 in.
 (86.4 × 111.8 cm)
 Purchased with The Brown
 Foundation Contemporary
 Art Acquisition Fund,
 2020.12
 © LaToya Ruby Frazier

LEONARD FREED
Transvestites on stage
at a performance of
the "Cockettes", New York
City, 1971
 Vintage gelatin silver print
 8 × 10 in.
 Gift of Ernest Pomerantz and
 Marie Brenner, 2020.14.1

WILLIAM WITT
Mother and Children at
Village Fountain, India,
 1943-1944
 Early gelatin silver print,
 ca. late 1940s to 1950s
 10 × 8 ¾ in.
 Gift of Ernest Pomerantz and
 Marie Brenner, 2020.14.2

MARK CITRET
Garages, Haight Street, 2001
 Gelatin silver print on vellum
 11 × 8 ½ in.
 Gift of Ernest Pomerantz and
 Marie Brenner, 2020.14.3

MARK CITRET
Old Plywood in Full Sunlight,
 2000
 Gelatin silver print on vellum
 8 ½ × 5 ½ in.
 Gift of Ernest Pomerantz and
 Marie Brenner, 2020.14.4

BILL OWENS
The Pickle Family Circus
provided the entertainment at
the Bicentennial pageant
staged by the Campfire Girls
Blue Birds at the Oakland
Coliseum. Oakland, CA, 1976
 From the "Working" series
 Gelatin silver print, printed
 2006
 8 × 10 in.
 Gift of Ernest Pomerantz and
 Marie Brenner, 2020.14.5

LOU STOUMEN

India, 1940/80's

Gelatin silver print

10 × 3 ½ in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.6

MIKE DISFARMER

Seated friends in white

open-collar shirts, ca. 1940

Vintage gelatin silver

contact print

3 × 4 ½ in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.7

MIKE DISFARMER

Father holding infant, striped

background, ca. 1940

Vintage gelatin silver

contact print

4 ½ × 3 in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.8

LEONARD FREED

Teenage couple at home with

their children, Manchester,

England, 1974

Vintage gelatin silver print

8 × 10 in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.9

LEONARD FREED

Pierre Boulez looking through

papers, Paris, 1975

Vintage gelatin silver print

8 × 10 in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.10

LEONARD FREED

Crowd of protesters,

Londonderry, Northern

Ireland, 1971

Vintage gelatin silver print

8 × 10 in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.11

LEONARD FREED

At a Hanukkah ceremony the

children are separated, boys

from girls, Brooklyn, 1954

Vintage gelatin silver print

8 × 10 in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.12

LEONARD FREED

All part of a days work, a

police officer investigates an

apartment building where

an old woman is found dead

on the floor, 9th Police

Precinct, Homicide Task

Force under Detective Sgt.

Gerald McQueen (the real

Kojak), New York City,

January, 1979

9 ⅞ × 7 in.

Vintage gelatin silver print

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.13

LEONARD FREED

A night raid on drug pushers

in the hallway of a building,

the police hold guns for fear

of a shoot out. The police

think they were able to get rid

of their guns and drugs when

they heard the police coming,

Harlem, 1972

Vintage gelatin silver print

8 × 10 in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.14

LEONARD FREED

Supporters welcoming Fraga

Irribarne, the leader of this

Spanish Right Wing move-

ment. It was the last weekend

for the five major political

parties during their electoral

campaign prior to the nation's

voting on the 15th of June.

Throughout the country in

football fields and bullrings,

in town halls and cinemas,

the various leaders made

their last efforts for the

country's first free election

in 41 years. The latest polls

show that Prime Minister

Adolfo Suarez's party,

the "Democratic Center

Union," emerges as perhaps

the strongest group, but

without a working majority,

they may be forced to form a

coalition with the Socialists.

June 12, 1977

Vintage gelatin silver print

8 × 10 in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.15

BURT GLINN

Heartland Farmers— looking

at tractor, 1954

Vintage gelatin silver print

6 ¾ × 9 ⅞ in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.16

BURT GLINN

Heartland Farmers— pigs in

pen, 1954

Ferrotyped, Vintage gelatin

silver print

13 ¼ × 9 in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.17

ERICH HARTMANN

Portrait of John Steinbeck at

his Manhattan home, 1958

Vintage gelatin silver print

11 ¾ × 7 ⅞ in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.18

ERICH HARTMANN

Lake on the grounds of the

Franklin D. Roosevelt house,

Hyde Park, New York, 1962

Vintage gelatin silver print

7 ½ × 12 in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.19

ERICH HARTMANN

Abstraction of plant leaf, 1976

Vintage gelatin silver print

with applied pigment

13 ¼ × 8 ⅞ in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.20

NATHAN LERNER

Light Experiment: Wooden

Dowels, 1939

Later gelatin silver print

10 ¾ × 16 ¼ in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.21

NATHAN LERNER

Light Drawing (Bird), 1939

Later gelatin silver print

14 ¾ × 13 ¾ in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.22

NATHAN LERNER

The Swimmer, Chicago, 1935

Later gelatin silver print

14 × 9 ¼ in.

Gift of Ernest Pomerantz and

Marie Brenner, 2020.14.23

© Nathan Lerner



<p>NATHAN LERNER <i>Man and T.V., Tokyo</i>, 1976 Vintage gelatin silver print 9 × 6 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.24</p>	<p>RAY MORTENSON <i>Untitled (from the South Bronx series)</i>, 1984 Vintage gelatin silver print 9 ⅝ × 6 ¼ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.31</p>	<p>LLOYD ULLBERG <i>Window with torn screen</i>, n.d. Vintage gelatin silver print mounted to board 6 ½ × 4 ½ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.38</p>	<p>LLOYD ULLBERG <i>Study of bristlecone pine tree, Mt. Wheeler, Nevada</i>, 1977 Vintage gelatin silver print, mounted on board 9 ⅝ × 7 ½ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.45</p>	<p>LLOYD ULLBERG <i>Snowy forest landscape</i>, n.d. Vintage gelatin silver print 16 × 20 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.51</p>	<p>PAUL J. WOOLF <i>Bridge underpass with a tiled road</i>, 1930s Vintage silver gelatin print 6 ¾ × 6 ½ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.58</p>
<p>NATHAN LERNER <i>Paint and scratches wall abstraction, Japan</i>, ca. 1970s Vintage gelatin silver print 7 ¾ × 9 ¾ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.25</p>	<p>GEORGE RODGER <i>Free French troops in training at Bouar, Cameroun</i>, January, 1941 Vintage gelatin silver print 6 ½ × 9 ¾ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.32</p>	<p>LLOYD ULLBERG <i>Female nude partly in shadow</i>, ca. 1935 Vintage gelatin silver print 4 ⅝ × 6 ⅞ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.39</p>	<p>LLOYD ULLBERG <i>Study of twisting tree branch</i>, ca. 1970 Vintage gelatin silver print, mounted on board 9 ⅝ × 7 ½ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.46</p>	<p>LLOYD ULLBERG <i>Tree branches</i>, n.d. Vintage gelatin silver print 16 × 20 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.52</p>	<p>PAUL J. WOOLF <i>Restaurant interior</i>, 1930s Vintage silver gelatin print 7 ⅝ × 9 ⅝ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.59</p>
<p>NATHAN LERNER <i>Doll window display, Japan</i>, ca. 1970s Vintage gelatin silver print 6 ½ × 9 ¼ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.26</p>	<p>GEORGE RODGER <i>Downed airplane, Libya</i>, ca. 1941 Vintage gelatin silver print 8 × 10 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.33</p>	<p>LLOYD ULLBERG <i>Still life of driftwood on sand</i>, ca. 1940 Vintage gelatin silver print 6 ¼ × 4 ⅝ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.40</p>	<p>LLOYD ULLBERG <i>Water ripple abstraction</i>, n.d. Vintage gelatin silver print, mounted on board 7 ⅝ × 9 ⅝ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.47</p>	<p>PAUL CAPONIGRO <i>Untitled (portrait of man)</i>, n.d. Made from Polaroid Polapan 4×5 film Type 52 3 ½ × 4 ½ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.53</p>	<p>HENRY HORENSTEIN <i>Domestic Pig - Sus scrofa domestica</i>, 1995–2001 From the “Animalia” series C-Print 20 × 24 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.60</p>
<p>NATHAN LERNER <i>Cracked stone abstraction, Japan</i>, ca. 1970s Vintage gelatin silver print 6 × 9 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.27</p>	<p>GEORGE RODGER <i>Women at newsstand</i>, n.d. Vintage gelatin silver print 12 × 8 ⅞ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.34</p>	<p>LLOYD ULLBERG <i>Mooring chain of the SS Windrush</i>, 1933 Vintage gelatin silver print 9 ¾ × 7 ¼ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.41</p>	<p>LLOYD ULLBERG <i>Study of sculptures with skyscraper in the background</i>, 1972 Vintage gelatin silver print, mounted on board 9 ⅝ × 7 ½ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.48</p>	<p>EDWARD QUIGLEY <i>Construction worker and canes</i>, 1949–50 Vintage gelatin silver print 4 × 3 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.54</p>	<p>HENRY HORENSTEIN <i>Interior (2), Tootsie's Orchid Lounge, Nashville, Tennessee</i>, 1974 From the “Honky Tonk” series Gelatin silver print, printed later 20 × 16 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.61</p>
<p>NATHAN LERNER <i>Shoes</i>, 1937 Later gelatin silver print 6 ½ × 9 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.28</p>	<p>GEORGE RODGER <i>Man and boy, Jordan Refugee Camps</i>, ca. 1952 Vintage gelatin silver print 8 × 8 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.35</p>	<p>LLOYD ULLBERG <i>Frosted window</i>, ca. 1930 Vintage gelatin silver print 6 ¼ × 4 ⅝ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.42</p>	<p>LLOYD ULLBERG <i>Study of broken bottle</i>, n.d. Vintage gelatin silver print 9 ⅝ × 7 ½ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.49</p>	<p>EDWARD QUIGLEY <i>Dairy Advertisement - milk bottles in ice</i>, 1936 Vintage gelatin silver print 5 ¾ × 4 ⅝ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.55</p>	<p>HENRY HORENSTEIN <i>Mechanical Hot Walker, Northampton Fair</i>, 1985 From the series: “Racing Days” Early gelatin silver print 16 × 20 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.62</p>
<p>NATHAN LERNER <i>Mannequin busts</i>, 1936 Later gelatin silver print 6 ¾ × 9 ¼ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.29</p>	<p>GEORGE RODGER <i>Landmarks</i>, n.d. Vintage gelatin silver print 9 ¾ × 7 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.36</p>	<p>LLOYD ULLBERG <i>Sand castle-like rock formation with grass</i>, n.d. Vintage gelatin silver print 10 ⅞ × 14 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.43</p>	<p>LLOYD ULLBERG <i>Study of wooden chair, Nevada City, California</i>, n.d. Vintage gelatin silver print 20 × 15 ¾ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.50</p>	<p>EDWARD QUIGLEY <i>Female worker assembling bearings</i>, 1945 Vintage gelatin silver print 6 ¼ × 4 ⅝ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.56</p>	<p>HENRY HORENSTEIN <i>After the Weigh-In, Laurel Race Courses</i>, 1985 From the series: “Racing Days” Early gelatin silver print 16 × 20 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.63</p>
<p>RAY MORTENSON <i>Untitled (from the South Bronx series)</i>, 1984 Vintage gelatin silver print 5 ¼ × 8 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.30</p>	<p>LLOYD ULLBERG <i>Chair on trash can</i>, 1932 Vintage gelatin silver print 2 ½ × 3 in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.37</p>	<p>LLOYD ULLBERG <i>Landscape with grassy hill and clouds</i>, n.d. Vintage gelatin silver print, mounted on board 7 ⅝ × 9 ⅝ in. Gift of Ernest Pomerantz and Marie Brenner, 2020.14.44</p>			

HENRY HORENSTEIN
Untitled, Boston, Massachusetts, 2000
 From the "Animalia: Canine" series
 Gelatin silver print
 20 × 16 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14. 64

HENRY HORENSTEIN
Untitled, Boston, Massachusetts, 2000
 From the "Animalia: Canine" series
 Gelatin silver print
 16 × 20 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.65

HENRY HORENSTEIN
Untitled, Boston, Massachusetts, 2003
 From the "Humans" series
 Sepia-toned gelatin silver print
 20 × 16 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.66

HENRY HORENSTEIN
Grandmother and Grandfather at Home, Temple Hills, Maryland, 1997
 From the "Wesorts" series
 Gelatin silver print, printed 2006
 16 × 20 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.67

HENRY HORENSTEIN
Lovers, Tootsie's Orchid Lounge, Nashville, Tennessee, 1975
 From the "Honky Tonk" series
 Gelatin silver print, printed later
 20 × 16 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.68
 © Henry Horenstein

HENRY HORENSTEIN
Untitled, Boston, Massachusetts, 2000
 From the "Animalia: Canine" series
 Gelatin silver print
 20 × 16 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.69

HENRY HORENSTEIN
Untitled, Boston, Massachusetts, 2000
 From the "Animalia: Canine" series
 Gelatin silver print
 20 × 16 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.70

HENRY HORENSTEIN
Patrons, Bar on Boardwalk, Hollywood, Florida, 1994
 Gelatin silver print
 16 × 20 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.71

HENRY HORENSTEIN
Referees, Natick High School, Natick, Massachusetts, 1986
 Gelatin silver print, printed ca. 1986
 16 × 20 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.72

TODD WEBB
Lancaster, Massachusetts, 1980
 Early gelatin silver print
 11 × 14 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.73

LARRY COLWELL
Nude torso through broken screen (Jane Downing), ca. 1960
 Vintage gelatin silver print
 8 × 10 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.74

LARRY COLWELL
Large tree stump, Anastasia Park, Florida, ca. 1960
 Vintage gelatin silver print
 10 × 6 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.75

LARRY COLWELL
Rock abstraction, Palma Mallorca, 1961
 Vintage gelatin silver print
 8 ¼ × 8 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.76

LARRY COLWELL
Church steeple, Russian River, California, ca. 1960
 Vintage gelatin silver print
 10 × 8 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.77

LARRY COLWELL
Ranchos des Taos Church, New Mexico, ca. 1960
 Vintage gelatin silver print
 9 × 7 ¼ in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.78

LARRY COLWELL
Rock and earth abstraction, ca. 1960
 Vintage gelatin silver print
 6 ¾ × 9 ½ in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.79

LARRY COLWELL
Portrait of smiling man in hat, ca. 1960
 Vintage gelatin silver print
 8 × 6 in.
 Gift of Ernest Pomerantz and Marie Brenner, 2020.14.80

OTIS JONES
Long Ochre Rectangle with 2 White Far Apart, 2011
 Acrylic on canvas on wood
 16 × 84 × 4 in. (40.6 × 213.4 × 10.2 cm)
 Gift of Sarena Straus and James Gary, 2020.15



MARTHA DIAMOND
New York with Purple No. 2,
2000
Oil on linen
96 × 48 in. (243.8 × 121.9 cm)
Gift of the Alex Katz
Foundation, 2020.16

JOHN HERNANDEZ
Maltese Cross, 1985
Acrylic on wood
40 × 24 ½ × 28 ¾ in.
(101.6 × 62.2 × 73 cm)
Gift of Hills Snyder, 2020.17

JENNIFER LING DATCHUK
Enter the Dragon, 2020
Porcelain, ceramic decals
from Jingdezhen, China,
wood, gold mirrors
65 × 16 × 5 in.
(165.1 × 40.6 × 12.7 cm)
Purchased with The Brown
Foundation Contemporary
Art Acquisition Fund and
funds provided by Dr.
Katherine Moore McAllen,
Dr. Dacia Napier, Edward E.
(Sonny) Collins III, and The
Sheerin Family, 2021.2.a-b
© Jennifer Ling Datchuk

JOE HARJO
The Only Certain Way: Faith,
2019
24 Pendleton beach towels,
24 custom memorial flag
cases
78 × 104 × 4 in.
(198.1 × 264.2 × 10.2 cm)
Purchased with The Brown
Foundation Contemporary Art
Acquisition Fund and funds
provided by Dr. Katherine
Moore McAllen, Dr. Dacia
Napier, Edward E. (Sonny)
Collins III, and The Sheerin
Family, 2021.3.a-f

JON LEE
O1701, 2017
Woodcut
Sheet: 16 ½ × 11 ½ in.
(41.9 × 29.2 cm)
Frame: 19 ¼ × 13 ⅞ × 1 ¾ in.
(48.9 × 34.4 × 4.4 cm)
Purchased with The Brown
Foundation Contemporary Art
Acquisition Fund and funds
provided by Dr. Katherine
Moore McAllen, Dr. Dacia
Napier, Edward E. (Sonny)
Collins III, and The Sheerin
Family, 2021.4.1

JON LEE
O1702, 2017
Woodcut
Sheet: 16 ½ × 11 ½ in.
(41.9 × 29.2 cm)
Frame: 19 ¼ × 13 ⅞ × 1 ¾ in.
(48.9 × 34.4 × 4.4 cm)
Purchased with The Brown
Foundation Contemporary Art
Acquisition Fund and funds
provided by Dr. Katherine
Moore McAllen, Dr. Dacia
Napier, Edward E. (Sonny)
Collins III, and The Sheerin
Family, 2021.4.2

CHRIS SAUTER
Shape of the Universe,
Kandariya Mahadeva, 2013
Cut acrylic mounted
photograph, Sintra
60 × 30 in.
(152.4 × 76.2 cm)
Purchased with The Brown
Foundation Contemporary Art
Acquisition Fund and funds
provided by Dr. Katherine
Moore McAllen, Dr. Dacia
Napier, Edward E. (Sonny)
Collins III, and The Sheerin
Family, 2021.5



ETHEL SHIPTON

The Valley – RGV, 2021

Six archival digital prints on
Hahnemühle German Etching
Matte paper unframed:
Each 24 × 36 in.

(61 × 91.4 cm)

Purchased with The Brown
Foundation Contemporary Art
Acquisition Fund and funds
provided by Dr. Katherine
Moore McAllen, Dr. Dacia
Napier, Edward E. (Sonny)
Collins III, and The Sheerin
Family, 2021.6.a-f

LIZ WARD

Ghosts of the Old

*Mississippi: Dismal Swamp/
Northern Lights*, 2015

Watercolor, gesso, silverpoint,
pastel, and collage on paper
71 5/8 × 31 7/8 in. (181.9 × 81 cm)

Purchased with The Brown
Foundation Contemporary Art
Acquisition Fund and funds
provided by Dr. Katherine
Moore McAllen, Dr. Dacia
Napier, Edward E. (Sonny)
Collins III, and The Sheerin
Family, 2021.7

JENELLE ESPARZA

Continent, 2017

Handmade quilt, recycled
fabric and clothing,
embroidered blocks, batting,
cotton blends

72 × 100 in. (182.9 × 254 cm)

Gift of Zoe A. Diaz, 2021.8

LATIN AMERICAN ART

FERNANDO RAMOS

(Mexican, 1913–?)

La Paloma, 1930–1935

Glazed ceramic tile, wrought
iron frame

33 × 41 in. (with frame);

center tiles are 6 × 6 in.

Gift of Susan Toomey Frost,
2021.9.1

SAN JOSÉ WORKSHOPS,

SAN ANTONIO, TX

The Weaver, mid-20th

century

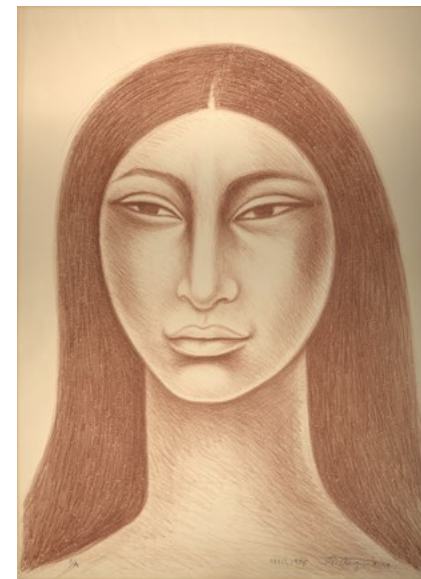
Glazed ceramic tile, wrought
iron frame

23 × 31 in. (with frame);

Each center tile measures

8 × 8 in.

Gift of Susan Toomey Frost,
2021.9.2



Embroidery

El Salvador/Guatemala,
ca. 1985

Muslin, thread
22 5/8 × 34 1/2 in.

(57.5 × 87.6 cm)

Donated by Ron Anderson,
2021.17.1

Embroidery

El Salvador/Guatemala,
ca. 1985

Canvas, thread
19 7/8 × 34 1/4 in.

(50.5 × 87 cm)

Donated by Ron Anderson,
2021.17.4

Embroidery

El Salvador/Guatemala,
ca. 1985

Muslin, thread

23 × 35 in. (58.4 × 88.9 cm)

Donated by Ron Anderson,
2021.17.2

RAÚL ANGUIANO

Mayan Woman, 1975

Lithograph

30 × 22 in. (76.2 × 55.9 cm)

Gift of Brigita Anguiano,
2021.16

© Brigita Anguiano

Embroidery

El Salvador/Guatemala,
ca. 1985

Canvas, thread

30 1/4 × 23 1/4 in.

(76.8 × 59.1 cm)

Donated by Ron Anderson,
2021.17.3



Loans to and from the Collection

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



SAMA loaned 61 works to the following institutions

SHORT TERM

Dallas Museum of Art, Dallas, Texas

Houston Museum of Fine Arts,
Houston, Texas

McNay Art Museum, San Antonio, Texas

LONG TERM

The Briscoe 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

272 works were loaned to SAMA from

Adrian Armstrong, Austin, Texas

Art Bridges Foundation,
Bentonville, Arkansas

Patrick Bassett, Wayzata, Minnesota

Belize National Institute of Culture and
History's Institute of Archaeology,
Belize, Central America

Gregory M. Carter, Houston, Texas

James Cohan, New York, New York

Colby Deal, Porter, Texas

Abhidnya Ghuge, Tyler, Texas

Hales Gallery LLC, New York, New York

Marie Halff, San Antonio, Texas

Tomashi Jackson, Houston, Texas

Katerina Paras, Alexandria, Virginia

Emily Sano, San Antonio, Texas

Vincent Valdez, San Antonio, Texas

José Villalobos, San Antonio, Texas

Jasmine Zelaya, Houston, Texas

This porcelain work was loaned to the Museum of Fine Arts Houston for the exhibition *Between Sea and Sky: Blue and White Ceramics from Persia and Beyond*.

Dish with Duck Motif, 14th century, porcelain with cobalt blue underglaze; diam. 18 1/8 in. (46 cm); d. 3 1/8 in. (7.9 cm), gift of Lenora and Walter F. Brown, 2008.21.30

Senior Staff & Curators

As of September 30, 2021

DIRECTORS

EMILY SANO

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

LISA TAPP

Co-Interim Director
Chief Financial Officer/
Chief Operating Officer

SENIOR STAFF

MARY BURCH

Chief Development
Officer

TATIANA

HERRERA-SCHNEIDER
Chief Engagement Officer

JENNA ABLES

Director of Development

ANN FEINMAN

Director of Membership

TIM FOERSTER

Director of Exhibits

HEATHER S. FULTON

Director of Registration
and Collections

MYRON GRANVLE

Director of Safety &
Protective Services

NOEL BELLA MERRIAM

AT&T Director of
Education

SHANEY PROSKE

Director of Finance

SCOTT SANDERS

Director of Facilities

CURATORS

SUZANNE WEAVER

Interim Chief Curator
Brown Foundation
Curator of Modern and
Contemporary Art

JESSICA POWERS

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

LUCÍA ABRAMOVICH SÁNCHEZ

Associate Curator of
Latin American Art

SHAWN YUAN

Associate Curator of
Asian Art

LANA MEADOR

Assistant Curator of
Modern and
Contemporary Art

BERNADETTE CAP

Andrew W. Mellon
Postdoctoral Curatorial
Fellow
Art of the Americas

YINSHI LERMAN-TAN

Trinity University-SAMA
Postdoctoral Fellow

LYNLEY MCALPINE

Andrew W. Mellon
Postdoctoral Curatorial
Fellow
Art of the Ancient
Mediterranean World





Supporting & Giving

WEST TOWER

1. Impressionism and the American Scene
2. Impressionism and the American Scene
3. Impressionism and the American Scene
4. Impressionism and the American Scene



Board of Trustees

As of September 30, 2021

VOTING TRUSTEES

Martha S. Avant	May Lam
Brenda Betts	Jennifer Lee
Rebecca Cedillo	Kim Lewis
Kevin Covey	Jane H. Macon
Jorge del Alamo	Bruce Mitchell
Dale F. Dorn	Katherine Moore McAllen
Thomas Edson	Dacia Napier
Kathleen Finck	Roxana M. Richardson, Secretary
Claire Golden	Elizabeth McAllen Roberts
Chave Gonzaba	William Scanlan Jr.
Marie Halff	Sidney Swearingen
Edward A. Hart, Chair	Mark E. Watson III
Rose Marie Hendry	W. Richey Wyatt
Christian Herff, Vice Chair	
Cecilia E. Herrera	
Karen H. Herrmann	
Lamont Jefferson, Vice Chair	
Aleyda Kniestedt	
Rosario Laird	

LIFE TRUSTEES

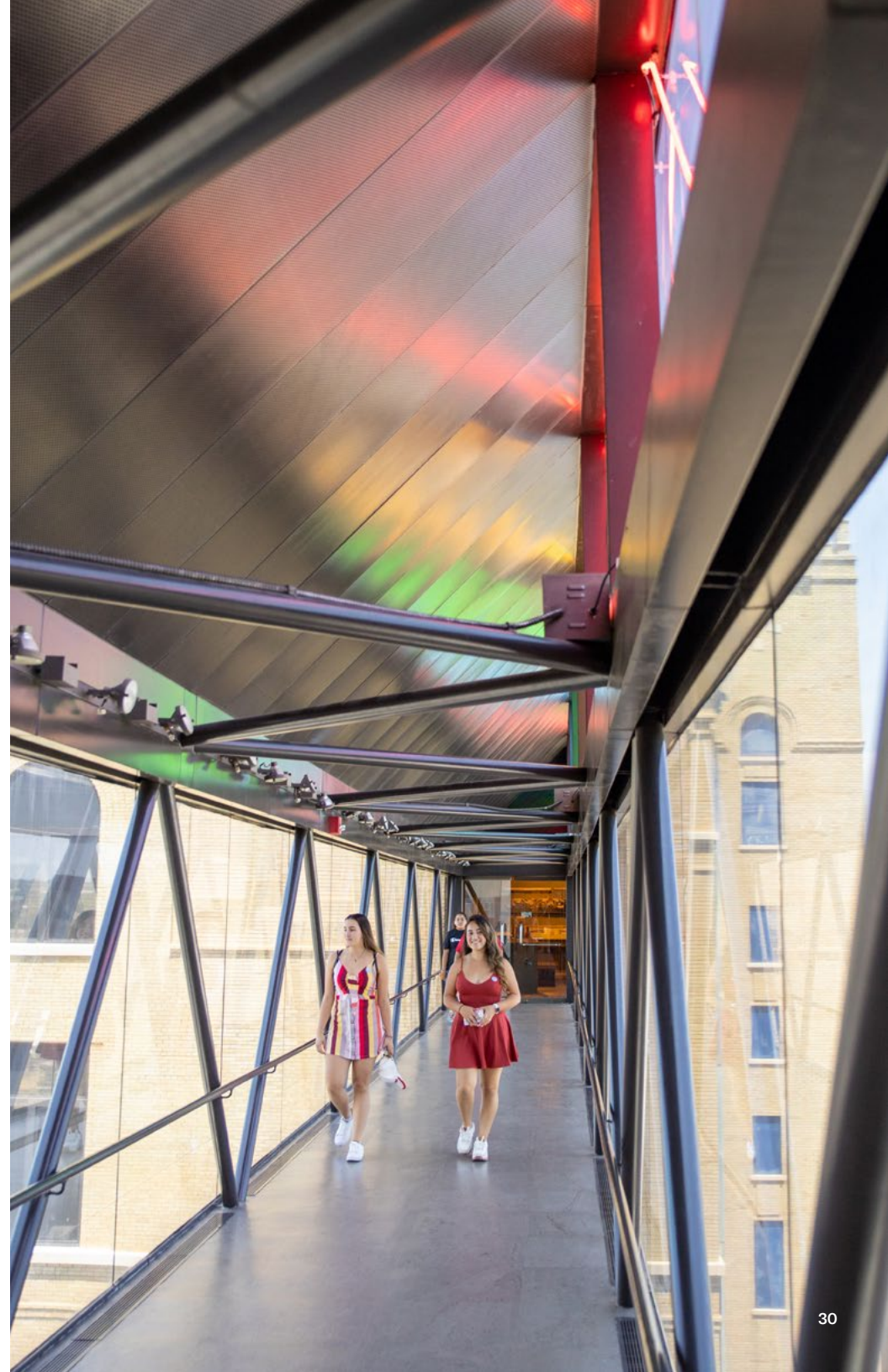
Emory Hamilton
Karen Hixon
Claudia Huntington
Banks M. Smith

HONORARY TRUSTEES

Héctor Rivero Borrell
Anthony Edwards
Robert Hammond
Toby O'Connor
Nelson A. Rockefeller Jr.
Linda Whitacre
Karen Lee Zachry

EX OFFICIO TRUSTEES

Emily Sano, Co-Interim Director
Lisa Tapp, Co-Interim Director



Donors

October 1, 2020–September 30, 2021

\$500,000 AND ABOVE

The Brown Foundation, Inc.
Estate of Gilbert M. Denman

\$250,000 AND ABOVE

City of San Antonio
Marie M. Halff
Karen J. Hixon

\$100,000 AND ABOVE

Bexar County
Charles Butt
Ewing Halsell Foundation
Ford Foundation
Betty Stieren Kelso Foundation
Kim Lewis
Henry Luce Foundation
Mission Park and Tips Family Foundation
National Endowment for the Humanities

\$50,000 AND ABOVE

Art Bridges, Inc.
Elizabeth Huth Coates Charitable Foundation of 1992
H-E-B
Myra Stafford Pryor Charitable Trust
San Antonio Area Foundation

\$25,000 AND ABOVE

Capital Group
Capital Group Companies Charitable Foundation Emory and Frederic Hamilton
May and Victor Lam
Roxana and Bruce Richardson
John Nau, III / Silver Eagle Beverages
Linda and Edward Whitacre
USAA Foundation

\$10,000 AND ABOVE

Alamo Colleges
Anonymous
Robert Brown and Dennis Karbach
Dalkowitz Charitable Trust
Lucille Duff
Rugeley Ferguson Foundation
The Hart-Sheehy Fund
Carol Lee Jones Educational and Cultural Fund
Rosario Laird
Law Offices of S. Jason Westmoreland
Susan and Steve Lewis
Luther King Capital Management
The Lynch Foundation
The Meadow Family
Methodist Healthcare Ministries of South Texas
Harvey Najim
Dacia and Lanham Napier
NuStar Foundation
Emily Sano and Gilson Riecken
George Weldon Sheffield Fund
Jane and Marshall Steves
Texas Commission on the Arts
Ann Vineyard
Lisa and Jason Westmoreland
Mollie Zachry

\$5,000 AND ABOVE

Argent Trust Company
Estela Avery
Bank of America - San Antonio
Ramona and Lee Bass
Laura Cadwallader
Chenega Corporation
Cowden Charitable Foundation
Creighton Charitable Trust
Janet and James Dicke
Lee Dockery and Family

Tom H. Edson
Frost
Guido Construction Co.
Melinda and Ed Hart
Hixon Properties Inc.
Candace and Michael Humphreys
Integrity HR Management
Kenneth Kist and Michael Phillips
KPMG
Jennifer and Oliver Lee
Katherine and James McAllen
McCombs Foundation
John Newman Family Charitable Fund of the SA Area Foundation
Nordan Trust
Barbara and Toby O'Connor
Oppenheimer Foundation
The Parker Foundation, Inc.
Petty Hefte Family Foundation
The PM Group and Noisy Trumpet
Kelly Ranson
Corinna Holt Richter and JB Richter
Rush Enterprises
Jenny and Rick Schimpff
Texas A&M University-San Antonio
Trinity University
University of the Incarnate Word
UT Health San Antonio - Long School of Medicine
Williams-Chadwick Family Charitable Fund

\$2,500 AND ABOVE
Kathey and Robert Anderson
Jenna and Austun Ables
Kathey and Robert Anderson
William Crow and Margaret Anderson

Martha and Wilbur Avant
Sue and William Balthrope
Katie Sutcliffe Becker and Tyson Becker
Virginia and Charles Bowden
Lauren and John Browning
Cheri Carter-Rubenstein
Rebecca Cedillo
Edward Collins and Penelope Speier
Elizabeth Conklyn
Dawn and Jorge del Alamo
Elinor and Charles Du Val
Kathleen Finck
Thomas Gilcrease Foundation
Chave and William Gonzaba
Dacota and Jay Haselwood
Mary and Christian Herff
Cecilia and Frank Herrera
Karen and Ronald Herrmann
Hotel Emma
Claudia Huntington and Marshall Miller
Tina and Robert Jones
Dianne Kamolsri
Karen Keach and Chris Karcher
Lizann Kesse and Michael Fox
Jodi and Darrell Kirksey
Aleyda and James Kniestedt
Kreager Mitchell, PLLC
Faye Kuo and Lamont Jefferson
Dana McGinnis
Vivienne and Bruce Mitchell
Neiman Marcus San Antonio
Lacey Neuhaus and Tucker Dorn
Elizabeth and Barry Roberts
William A. Scanlan
A. Kate Sheerin
Stephanie and Banks Smith
Penelope Speier and Edward Collins
Sidney Swearingen and Stephen Wood

Ann Van Pelt and John McCusker
Dru Van Steenberg and Timothy Cone
Alice Viroslav
Wells Fargo South Texas
Barbara and George Williams
Joan and Richey Wyatt
Mimi Yu and John Frederick
Karen Lee and David Zachry

\$1000 AND ABOVE

Laura and Paul Arnold
Ruth and Edward Austin Foundation
Tracy Avery
Milton Babbitt
Maryan and Otis Baskin
Laurica and Hardy Bass
Martha and Carlos Bazan
Sarah and Phillip Benson
Ellen and David Berman
Eugenia and Lawrence A. Bertetti Foundation
Margery L. Block
Margaret Boldrick
Mary Pat and Michael Bolner
Bolner's Fiesta Products
Sarah Brandt and A. Thomas Papagiannakis
Lois Bready and Joseph Holahan
Susan Breidenbach
Marie Brenner and Ernest Pomerantz
Sher Brooks and Carl Teague
Craig Browning
Ruth Chang
Jessica Donaldson
Katy and Ted Flato
Flohr Family Foundation
Barbara and Gary Francis
Jeannie and David Frazier
Missy and Mark Gale

The Gambrinus Company
Liz and Antonio Garza
Laura I. Gates
GoodCoin Foundation
Isabella and Kal Grant
James Griffin
Helen K. Groves
Maria Hanau-Schaumburg
Anne R. Hardinge
Roxana C. Hayne
Lee Ann and Stuart Hendry
Herrmann-Zeller Foundation
Jane Hilfer and Alec Rhodes
Sharon and Bruce Hopkins
Miki and Sebastian Izzard
Bradley Kayser and Gemma Kennedy
King Family Foundation
Bonnie and John Korbell
Barbara Kyse
Louis Lamm
Kitty and Rich Lange
Elizabeth and Robert Lende
James Letchworth and Kirk Swanson
Rick Liberto
Anna Liesman
Marilou Long
Cary Marriott and Jim Taylor
Paul Martin
Kayla and Tom McDonnell
Kathleen McGrail
Amy Shelton McNutt Charitable Trust
Trece and Brian Meuth
Janice Miller and Thomas Belden
Blanca and Rodolfo Molina
Sarah and Marks Moore
Nancy Moorman
Linda Nairn
Nancy and Floyd Nation
Mark Nelson

Laura and Aris Nikas
 Camilla Parker
 Carolyn and Allan Paterson
 Diane and Robert Persellin
 Joni and Gary Raba
 Lucy and William Rasco
 The Arch and Stella Rowan Foundation, Inc.
 Elaine Schmidt and Steven Bennett
 Jocelyn and Peter Selig
 Molly and Harry Shafer
 Louise Shaw
 Nancy and Robert Shivers
 Patrick Swearingen
 Melissa Varner
 Rayleen Villanueva-Rumpf and Jerry Rumpf
 John Wallace
 Ellen and Mark Weinstein
 John Westbury
 Patrick Williamson
 Patricia Winter-Valdez and Daniel Valdez
 Carl and Sandra Wulfe Charitable Fund
 Anne and Richard Zanikos
 Antoinette Ziino-Mckitrick and Jeff Mckitrick
 G. Zinsmeyer and Louis C. Bixenman

\$500 AND ABOVE

Rosalinda and Sabas Abuabara
 Paullette Allen
 Amsberry Law Firm
 Candace Andrews
 Deborah and John Bailey
 Walter Bell
 Bradford Breuer
 Francesca and Thomas Bronder
 Lori and Stewart Bryant
 Karen and David Cannan
 Chris Carson
 Kristen Casey
 Barbara Chumney
 Laura Claghorn and William Lewis

Judith and Gary Cole
 Mika and Joe Cole
 Shannon and Stephen Collins
 Joan and John Cornell
 Joseph Dondero
 Judith Ely
 Dianne and Richard Fetchick
 Audrey and Jacob Flach
 Judith Free
 Isabel Garcia and Scott Sanders
 Thomas Greenwell and Trey Todd
 Michael Guarino
 Hector Guerra Garofalo
 Natalie and Charles Gutierrez
 Eleanor and Harry Halfp
 Lindsey Hawkins-Alprin and Clifford Alprin
 Charles Hinger and Jay Beatty
 Christine and Kevin Hoag
 Lynn and Edward Horvath
 Rebecca and Christopher Hughes
 Obinna Isiguzo
 Levi Linsten
 Kimberly and Lance Lubel
 Katie and Phil Lubel
 Will Maney and Michael Weil
 Fred Marshall and Susie Livesay
 Mass Mutual South Texas
 Roxana McGregor
 Susan Mooberry and Gregory Patterson
 Robert Morrell
 Carolyn and Lynn Mosmeyer
 Barbara Neuser and John Blanton
 Kathi and John Oppenheimer
 Anne and Chuck Parrish
 Shannon Percy
 Jessica and J. David Pierce
 Jessica and Chris Powers
 Angela and Trey Rabke
 Lyle Radebaugh
 Elizabeth Schaefer and Lamar Smith

Linda Seeligson
 Reina and Alberto Serrano
 Melissa and A.P. Shepherd
 Rebecca Simmons and Richard Clemons
 Rose Mary Slagle
 Ann and Robert Stevens
 Teri and George Stieren
 Donald Test
 Christina and Louis Vela
 Peggy and Gary Walter
 Patience Worrel and Brian Beck
 Fran F. Yanity

In Memoriam

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

As a Life Trustee, **Peggy Pitman Mays** helped strengthen the Museum's mission with her vision and generosity. Visitors continue to benefit from her efforts through free admission hours, the creation of the Asian Art Wing, and the Mays Symposium, an annual arts symposium established more than two decades ago and on-going.

Margery Block was named an Honorary Trustee as a devoted and decades-long supporter of the Museum.

An avid collector of Roman coins, **George His** dedicated his time and expertise to catalogue SAMA's ancient coin collection. He established two acquisition endowments in 2017, one for the Ancient Mediterranean collection and one for Latin American art.

The Museum's River Landing was named to honor San Antonio philanthropist and Museum supporter **Gloria Galt**. A notice of her passing read, "In lieu of flowers, Gloria would encourage all to take a river taxi ride along the San Antonio River and disembark at the Gloria Galt River Landing at the San Antonio Museum of Art and spend the day exploring the treasures inside."



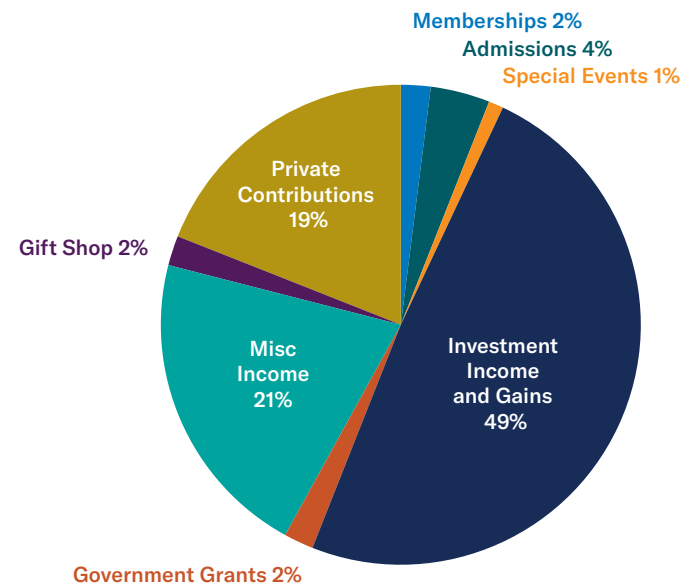


Financials

Audited Financial Statements

	9/30/21	9/30/20
ASSETS		
CASH AND CASH EQUIVALENTS	8,061,217	6,689,519
PLEDGES, GRANTS AND ACCOUNTS RECEIVABLE - CURRENT	2,560,092	1,444,794
INVENTORY	107,166	121,402
PREPAID EXPENSES AND OTHER ASSETS	225,364	306,633
PLEDGES AND GRANTS RECEIVABLE - LONG TERM	1,614,022	2,279,134
INVESTMENTS, AT FAIR VALUE	62,274,636	55,806,404
LAND AND FIXED ASSETS, NET	19,357,755	20,113,985
TOTAL ASSETS	94,200,252	86,761,871
LIABILITIES AND NET ASSETS		
LIABILITIES		
TRADE AND ACCRUED EXPENSES	763,477	353,705
DEFERRED REVENUE	317,881	292,397
NOTES PAYABLE	889,637	877,988
TOTAL LIABILITIES	1,970,995	1,524,090
NET ASSETS		
WITHOUT DONOR RESTRICTIONS		
OPERATING	4,162,966	698,757
INVESTING IN LAND AND FIXED ASSETS	19,357,755	20,113,985
TOTAL WITHOUT DONOR RESTRICTIONS	23,520,721	20,812,742
WITH DONOR RESTRICTIONS	68,708,536	64,425,039
TOTAL NET ASSETS	92,229,257	85,237,781
TOTAL LIABILITIES AND NET ASSETS	94,200,252	86,761,871

REVENUES FY 2021



EXPENSES FY 2021



Audited Financial Statements

Year ended September 30, 2021

	UNRESTRICTED	RESTRICTED	FY2021	FY2020
REVENUES				
MEMBERSHIPS	294,596	-	294,596	215,649
ADMISSIONS	699,782	-	699,782	393,118
GIFT SHOP AND AUXILIARIES (NET OF DIRECT EXPENSES OF \$157,532)	191,404	-	191,404	139,534
GOVERNMENT GRANTS	353,292	10,000	363,292	282,100
PRIVATE SECTOR CONTRIBUTIONS	1,987,623	1,292,071	3,279,694	5,219,724
SPECIAL EVENTS	228,193	-	228,193	132,263
INVESTMENT INCOME (NET OF DIRECT EXPENSES)	-	695,571	695,571	1,040,512
NET GAIN ON INVESTMENTS (REALIZED/UNREALIZED)	-	7,946,719	7,946,719	3,138,460
EMPLOYEE RETENTION CREDITS	2,336,624	-	2,336,624	-
MISCELLANEOUS INCOME	442,819	-	442,819	75,869
RENTAL INCOME	-	-	-	56,245
GAIN ON FORGIVENESS OF NOTES PAYABLE	877,988	-	877,988	-
GAINS ON DISPOSALS (NET)	184,314	-	184,314	55,947
NET ASSETS RELEASED FROM RESTRICTIONS	5,660,864	(5,660,864)	-	-
TOTAL REVENUES	13,257,499	4,283,497	17,540,996	10,749,421
EXPENSES				
PROGRAM				
MUSEUM ACTIVITIES	8,333,630	-	8,333,630	7,762,436
GIFT SHOP	232,346	-	232,346	258,942
MANAGEMENT AND GENERAL	881,673	-	881,673	902,721
FUNDRAISING	699,277	-	669,277	619,183
TOTAL EXPENSES	10,116,926	-	10,116,926	9,543,282
CHANGES IN NET ASSETS BEFORE COLLECTION				
ITEMS NOT CAPITALIZED	3,140,573	4,283,497	7,424,070	1,206,139
COLLECTION ITEMS PURCHASED				
BUT NOT CAPITALIZED	(432,594)	-	(432,594)	(96,000)
CHANGE IN NET ASSETS	2,707,979	4,283,497	6,991,476	1,110,139
NET ASSETS, BEGINNING OF YEAR	20,812,742	64,425,039	85,237,781	84,127,642
NET ASSETS, END OF YEAR	23,520,721	68,708,536	92,229,257	85,237,781

The Year in Numbers

92,998

VISITORS
IN-PERSON AND
VIRTUAL

362

EDUCATION
PROGRAMS

114

WORKS OF ART
ADDED TO OUR
COLLECTIONS

50,555

FACEBOOK
FOLLOWERS

8

SPECIAL
EXHIBITIONS

323

TEACHERS
SERVED

3

PUBLIC MURALS
CREATED

38,192

INSTAGRAM
FOLLOWERS

2,318

ART KITS
DELIVERED TO
SCHOOLS

17,041

TWITTER
FOLLOWERS

THE JOB OF The ARTIST
IS TO ALWAYS
DEEOPEN the MYSTERY

FRANCIS BACON
(1909 - 1992)



ART IS THE
STORED
HILL COUNTRY
HONEY



San Antonio
Museum
of Art

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