

ARTNOW

San Antonio Museum of Art

WINTER | 2022



Wendy Red Star, *Spring—Four Seasons*, 2006. Archival pigment print on sunset fiber rag, 23 x 26 in. (58.4 x 66 cm). Gift of Loren G. Lipson, M.D., 2016 2016.46.1.1, Collection of The Newark Museum of Art © Wendy Red Star

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Nature, Power, and Maya Royals: Recent Discoveries From The Site of Buenavista Del Cayo, Belize

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October 1, 2020–September 30, 2021

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Emily Neff, The Kelso Director

Drum Roll Please...

Following an international search, Emily Ballew Neff has been appointed as SAMA's new Kelso Director. Neff most recently served as the Executive Director of the Memphis Brooks Museum of Art, where, among her numerous accomplishments, she spearheaded the effort to relocate the museum to downtown Memphis to enhance its role within the city's civic and cultural core.

She previously served as the director and chief curator at the Fred Jones Jr. Museum of Art at the University of Oklahoma and as the founding curator of American painting and sculpture at the Museum of Fine Arts, Houston. Neff brings extensive experience in community building and fundraising, and a long history of scholarship, especially in American Art. She will take on her new role as The Kelso Director at SAMA on January 18, 2022.



Photo: Josh Huskin

Get to know Emily Neff with our rapid-fire Q&A:

What are you most excited about starting your new job?

Digging in! I think that SAMA has great DNA, a terrific board and staff, and a vibrant, growing community that has benefited by all of SAMA's wonderful offerings. I am so glad to be in a position to learn from the work that has been done already and to help write SAMA's next chapter. And of course, I'd like to meet everyone in town and every visitor who comes through the door.

Where do you find inspiration?

You will not be surprised to hear this, but art museums are my happy place. I never feel more at home than when I'm walking through the museum surrounded by 5,000 years of human creativity from across so many continents. It is a reminder that we are all just passing through and leaving artistic marks for future generations to likewise ponder, wonder, question, and be inspired by. There is a great comfort in that since it is about the ways in which we are all connected to one another across time and across space.

What are the three things you can't live without?

I've answered a similar question before and, apparently, my answer: "coffee, chocolate, and four-legged furry friends" is nearly identical to everyone else's! And so, in an attempt to offer something a little different, I might say: hiking/the great outdoors; art (that goes without saying); and family/friends—I'm hoping you won't notice that I've actually given you six things I can't live without!

What book is on your bedside table?

Isabel Wilkerson's *Caste: The Origins of Our Discontents*. I usually read non-fiction, and this book is a timely reframing of notions of race in the US by looking at "caste" more broadly, with comparative examinations of Nazi Germany, India, and American society.

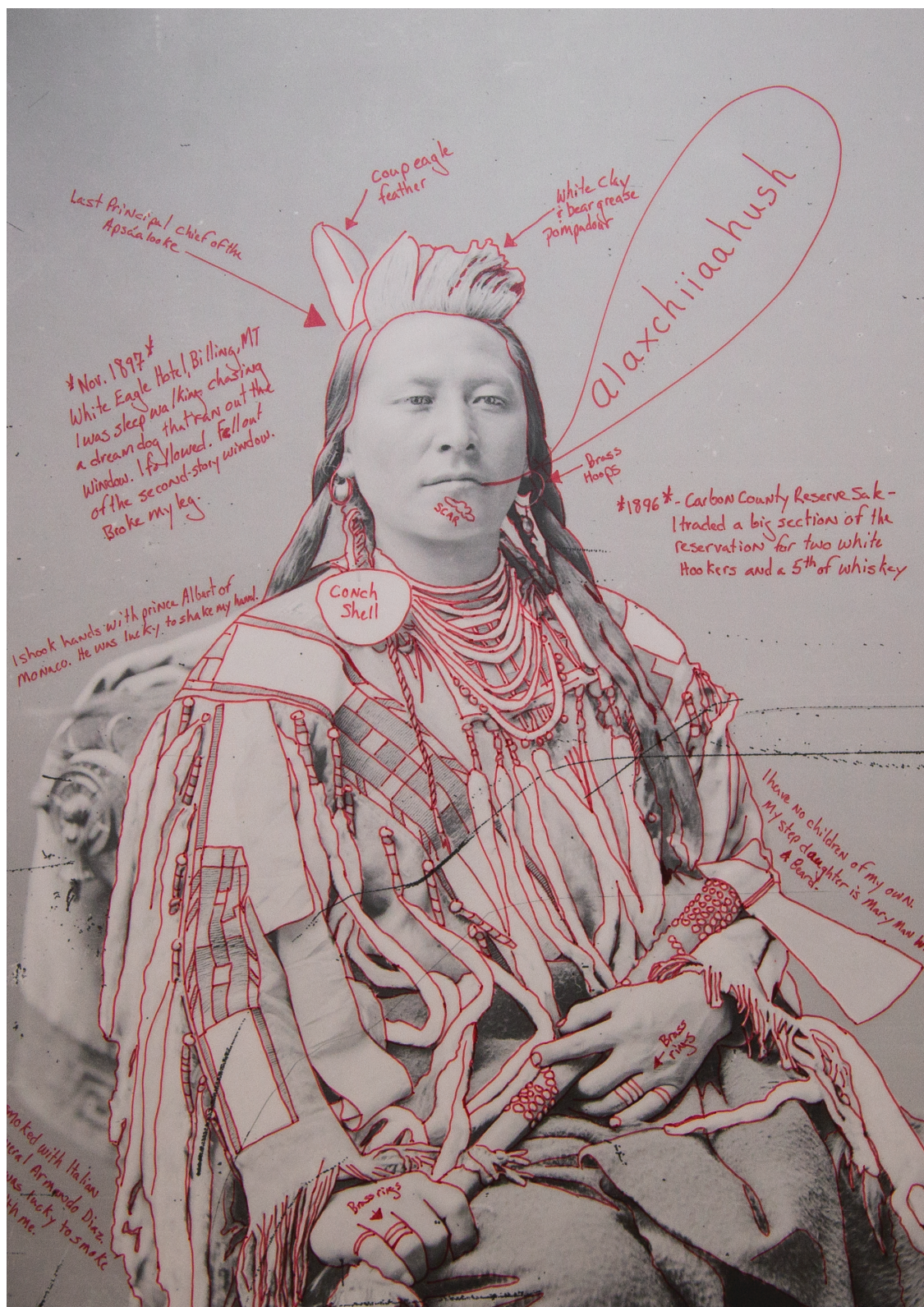
Texas or Memphis BBQ?

That's easy. Texas for beef, especially brisket; Memphis for pork, especially pulled pork and ribs. I recognize they are a religion in both instances and I've been fortunate indeed to be in a position to worship both.

WENDY RED STAR

A SCRATCH ON THE EARTH

FEBRUARY 11–MAY 8, 2022 | COWDEN GALLERY



ANNOTATED IN RED INK, THIS PHOTOGRAPH CALLS FOR CLOSER INSPECTION. Its source is a studio portrait of principal chief Alaxchiiiahush, captured in Washington, D.C., during the 1880 visit of the Apsáalooke (Crow) Delegation to negotiate a land treaty with the U.S. government. Wendy Red Star's corrective markings on the scanned historical image reassert the sitter's agency and individuality. The chief announces his name while details of his regalia and life are made evident—details that have often been erased from American history.

A mid-career survey of the Portland-based artist, *Wendy Red Star: A Scratch on the Earth* features work from the last fifteen years including photography, sculpture, textiles, video, and sound installations. Red Star's practice reflects her experience growing up in Billings, Montana, as a member of the Apsáalooke Tribe and explores the intersections of Native American ideologies with colonialist structures, historically and today. Her intergenerational approach to photography examines its role in crafting identity, interweaving past and present through archival images, historical narratives, and contemporary experience. An expansive 130-foot timeline, *Um-basax-bilua*, "Where They Make the Noise" 1904–2016, is comprised of archival photographs and personal family snapshots silhouetted and collaged directly on the gallery walls. The installation is a parade of images culled from over 110 years of the annual Crow Fair displaying an enduring celebration of culture.

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

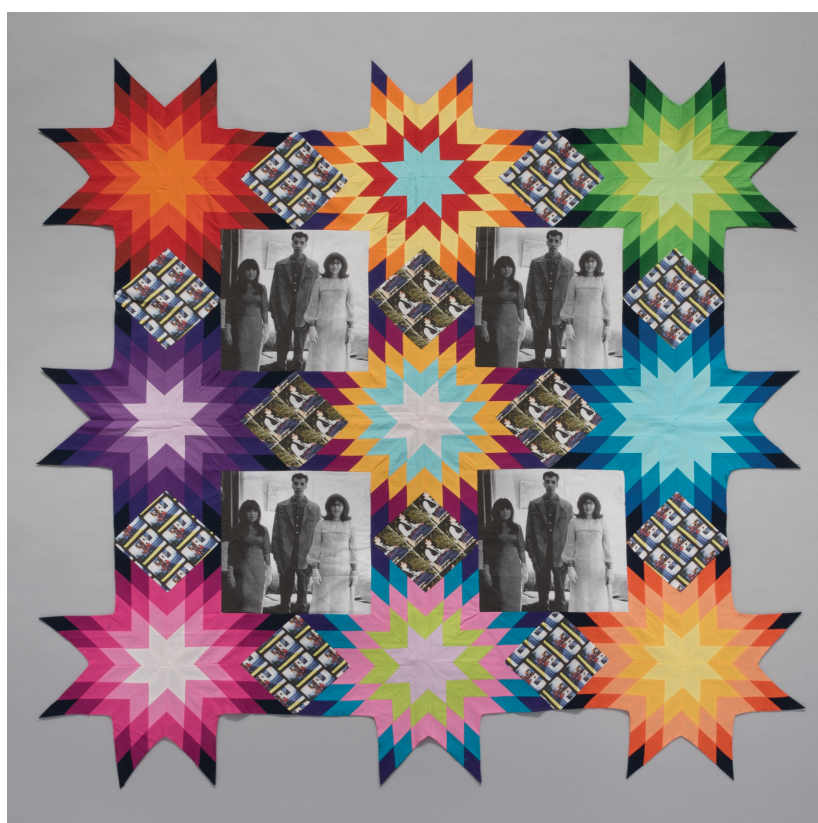
A Scratch on the Earth is a translation of *Annúkaxua*, the Apsáalooke term for the period after 1880 when the U.S. government imposed an agrarian lifestyle and aimed to confine the Crow Nation to the reservation. The notion of an invisible boundary in the landscape resonates deeply today. Through her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

The exhibition was organized by The Newark Museum of Art and curated by Nadiah Rivera Fella, guest curator, and Tricia Laughlin Bloom, Newark's Curator of American Art. In San Antonio, it is generously funded by The Ford Foundation, The Brown Foundation, Inc., and The Betty Stieren Kelso Foundation.

Left: Wendy Red Star, *Alaxchiiaahush/ Many War Achievements/ Plenty Coups* from the Series: 1880 Crow Peace Delegation, 2014. Pigment print on archival photo-paper, 17 x 25 in. (43.2 x 63.5 cm) (each). Gift of Wendy Red Star in memory of Loren G. Lipson, M.D., and Purchase 2018 Sophronia Anderson Bequest Fund and John J. O'Neill Bequest Fund 2018.26.1.4A,B, Collection of The Newark Museum of Art © Wendy Red Star

Above Right: Wendy Red Star, *Family Portrait - Walla, Marlon, Doonie*, 2011. Cotton broadcloth with archival ink, 44 x 44 in. (111.8 x 127 cm). Autry Museum of the American West, Los Angeles, Gift of Loren G. Lipson, M.D. 2018.14.2. © Wendy Red Star

Below Right: Wendy Red Star, *Family Portrait Series - Two Prom Dates*, 2011. Cotton broad cloth with archival ink, 44 x 50 in. (111.8 x 127 cm). Autry Museum of The American West, Los Angeles, CA © Wendy Red Star



KNOW MORE

24th Annual Mays Symposium
February 25 & 26

Hear from the artist, Wendy Red Star, during Friday's Keynote.
Tickets: samuseum.org/mays2022

SAN ANTONIO ART INITIATIVE

SAMA acquired nine artworks by eight San Antonio-based artists as part of an initiative that was developed to support the city's visual artists and reflect the vibrancy of our community and its rich cultural landscape. All of the artworks, which include textiles, painting, photography, prints, and sculpture, mark first entries by the artists to SAMA's collection. The artists were chosen with the support of an Advisory Committee that was chaired by Katherine Moore McAllen, PhD and Dacia Napier, MD, and comprised of San Antonio-based visual artists, professors, collectors, arts leaders, and Museum staff and Trustees. View these new works in the Contemporary II Gallery through June 26, 2022, and hear more from the artists at samuseum.org/learn.



Ethel Shipton, *The Valley-RGV: Kingsville*



Joe Harjo, *The Only Certain Way: Faith*



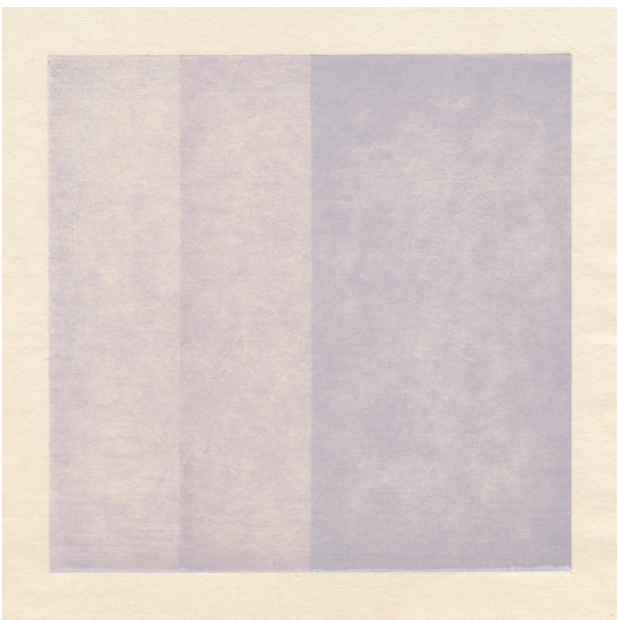
Jennifer Ling Datchuk, *Enter the Dragon*



Jenelle Esparza, *Continent*



Chris Sauter, *Shape of the Universe, Kandariya Mahadeva*



Jon Lee, *O1702*



Naomi Wanjiku Gakunga, *Itoonyero - Entrances*



Liz Ward, *Ghosts of the Old Mississippi: Dismal Swamp/Northern Lights*

Ethel Shipton (American, born 1963), *The Valley - RGV: Kingsville*, 2021, Archival digital prints on Hahnemühle German Etching Matte paper, Series of 6 prints, Edition 1/8, 24 x 36 in. (61 x 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.c, Digital image courtesy of Ruiz-Healy Art, © Ethel Shipton; Joe Harjo (Muscogee Creek, born 1973), *The Only Certain Way: Faith*, 2019, 24 Pendleton beach towels, 24 custom memorial flag cases, 78 x 104 x 4 in. (198.1 x 264.2 x 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, © Joe Harjo; Jennifer Ling Datchuk (American, born 1980), *Enter the Dragon*, 2020, Porcelain, ceramic decals from Jingdezhen, China, wood, gold mirrors, 65 x 16 x 5 in. (165.1 x 40.6 x 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, Photography by Casie Lomeli, Courtesy of Artpace, Digital image courtesy of Ruiz-Healy Art, © Jennifer Ling Datchuk; Jenelle Esparza (American, born 1985), *Continent*, 2017, Handmade quilt, recycled fabric and clothing, embroidered blocks, batting, cotton blends, 72 x 100 in. (182.9 x 254 cm), Gift of Zoe A. Diaz, 2021.8, © Jenelle Esparza; Chris Sauter (American, born 1971), *Shape of the Universe, Kandariya Mahadeva*, 2013, Cut acrylic mounted photography, Sintra, 60 x 30 in. (152.4 x 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, © Chris Sauter; Jon Lee (American, born South Korea, 1968), *O1702*, 2017, Woodcut, 17 x 12 in. (43.2 x 30.5 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, 2021.4.1-2 © Jon Lee; Naomi Wanjiku Gakunga (Kenyan, b. 1960), *Itoonyero - Entrances*, 2013, Sheet metal and stainless-steel wire, 89 x 55 in. (226.1 x 139.7 cm), Purchased with funds provided by The Brown Foundation Contemporary Art Acquisition Fund and Dr. Dacia Napier, Photography by Lee Bennack, © Naomi Wanjiku Gakunga; Liz Ward (American, born 1959), *Ghosts of the Old Mississippi: Dismal Swamp/Northern Lights*, 2015, Watercolor, gesso, silverpoint, pastel, and collage on paper, 71 5/8 x 31 7/8 in. (181.9 x 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, Photography by Zotograph, © Liz Ward

MAYS 24TH ANNUAL SYMPOSIUM

CONTEMPORARY PERSPECTIVES ON NATIVE AMERICAN ART

Native American cultures have often been romanticized, appropriated, or erased from the canons of art history. This symposium seeks to provide greater context, understanding, and inclusivity through fresh insights into the personal and societal narratives that are woven into the practice of contemporary Native American artists.

Virtual Keynote with Artist Wendy Red Star

Friday, February 25 | 6:00–7:00 p.m.

Lectures and Panel Discussion

Saturday, February 26 | 9:00 a.m.–12:30 p.m.

In-person and live-streamed

Artist Presentations by:

Joe Harjo, Artist, Chair of Photography, Southwest School of Art

Ruben Olguin, Artist, Educator

Panel Discussion by:

Joe Harjo

Dakota Hoska, Assistant Curator of Native Arts, Denver Art Museum

Risa Puelo, Independent Curator, Writer

Ruben Olguin

Moderator: Dr. Annette Portillo, Professor, University of Texas, San Antonio

Tickets: samuseum.org/mays2022



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Anatomy of... [a Cylinder Vase with Animal Figures]

Where to Find It: Golden Gallery, on view through February 27, 2022
Curator: Bernadette Cap, PhD, Andrew W. Mellon Postdoctoral Curatorial Fellow

What is this?

This is a polychrome (multicolored) cylinder vase made of clay. Its form is common to drinking vessels used by Maya rulers from around AD 600–1000.

Who are they?

The central motif displays two ways (a Mayan word pronounced as “wise”), or spirit animals. On the left is a coatimundi, a racoon-like creature that often acts as a messenger. On the right is a jaguar, a symbol of elite authority.

Why is this object special?

The division of registers by V-shaped lines is unusual. Typically, Maya painted vessels depict a single scene or the registers are divided by vertical lines.

What about these colors?

The reds, black, and white on this vibrantly painted vessel are the three earliest paint colors used by the Maya. Over time, the Maya developed additional paints for colors such as yellow and blue.

Caption: *Cylinder Vase with Animal Figures*, Belize, AD 650–750, earthenware and mineral paint, 7.5 x 6.7 in. (19 x 17 cm), L.27/189-9:267. Photo: The Mopan Valley Archaeology Project, Bernadette Cap.

