Lethal Beauty
Great Believers

Dear Members,

In September, you’ll see three billboards around town with the same kind of powerful—and beautiful—message that’s on the cover of this magazine. In the coming months, hundreds of thousands of people will drive by those ads every week. We are fortunate to have partners like Walter and Lenora Brown—both great believers in our Museum and Life Trustees—who not only suggested the billboards to help bring a wider audience to Lethal Beauty, but offered to pay for them!

Recently another “great believer” gave us a bequest of $1.5 million. Please see page 23 for details about this generous gift from long-time member Bob Harper (many of you will remember him and his love for the Museum) and the exciting ways we will be using it. Thanks to the generosity of Mr. Harper we will soon have a newly renovated restaurant, using all of the Hope House, which allows us to dedicate the entire Stable building to the activities of the education department. (With over 300 programs a year, we need the space!) Mr. Harper also designated his bequest to support traveling exhibitions that would otherwise be out of our Museum’s reach. So watch for more great exhibitions in the future. That is the power of being a great believer.

It’s not every day we receive such magnanimous gestures, but every day we do watch another important number—our growing membership. We have doubled the number of members in the last two years, with almost a 50% increase in the last six months alone. All of you are “great believers,” too, in the importance of our Museum to the quality of life in San Antonio. Thank you!

Stop by often for the inspiring new exhibitions and programs you’ll read about in these pages. I want you to be proud to belong, glad you visited (again) and delighted by the experience of learning about the world, right here at your Museum.

Hope to see you soon,

Katie

Katherine C. Luber, Ph.D
The Kelso Director

P.S. We’d love to hear about a favorite day or time you spent at the Museum or an artwork in our collection you cherish. Send me an email at katie.luber@samuseum.org and put “favorite” in the subject line.
Lethal Beauty
Samurai Weapons and Armor
September 28, 2013—January 5, 2014
Samurai, which literally means “those who serve,” were a class of warrior in traditional Japan, active from the ninth to nineteenth centuries. The moral code of the samurai—that stresses loyalty, honor and mastery of martial arts—is a celebrated aspect of this unique type of warrior lifestyle. The samurai served the nobility during both periods of intense warfare and times of peace (such as the Tokugawa period, 1603–1868). Samurai were officially disbanded in 1876 and were banned from carrying swords.

Samurai are celebrated in Western popular culture through movies, novels and video games. The reach of samurai culture in America is evident in works ranging from the Star Wars films to the Ronin comic books. Samurai became unofficially enshrined in mainstream culture through the parodies of John Belushi, Quentin Tarantino and others. Samurai culture has even spawned a focus on the seventeenth to nineteenth centuries. Five hundred objects in the exhibition will allow visitors to explore samurai culture and aspects of traditional Japanese culture through family-friendly activities. A full-color exhibition catalogue accompanies the exhibition and is available at both the main SAMA Shop and a dedicated special exhibition shop.

SAMA’s presentation of Lethal Beauty is generously supported by Leonor and Walter F. Brown. Lethal Beauty is curated by Dr. Andreas Marks, Minneapolis Institute of Arts, Collection of the Clark Center for Japanese Art, Washington, DC. Lethal Beauty in San Antonio is supplemented by works from the collection of Dr. Robert R. Clemens and others.

A $5 special exhibition surcharge over general admission applies to view Lethal Beauty. This surcharge is waived for all Members and children 17 and under. For more information, visit SAMA’s website. A full-color exhibition catalogue is available at SAMA Shop.

Inazō’s presentation of Bushidō: The Way of the Warrior is generously supported by Leonor and Walter F. Brown. Bushidō is curated by Dr. Robert R. Clemens and others.

The native Japanese word bushidō literally means “military way.” Bushidō, the Soul of Japan (1899), this is “a code unuttered and unwritten...a law written on the flesh tablets of the heart.” It was an organic growth of decades and centuries of military career.”

Literally “Military-Knight-Way,” Bushidō was the idealized ethical code of the samurai class. As detailed by Isaak Nishio in Bushidō, the Soul of Japan (1899), this is “a code unuttered and unwritten...a law written on the flesh tablets of the heart.” It was an organic growth of decades and centuries of military career.”

Receivedness: The power of resolve, to decide and to carry out the right course of action at the right time, without wavering. A firmly balanced sense of Samurais in practice underpins ideal samurai conduct.

Courage: The Bushidō states that courage, distinct from recklessness, is only of value in the service of righteousness. To see what is right and fail to act is cowardice. A noble samurai is never flustered, and can even toss off witty extemporaneous verse in the face of death.

Benevolence: Bushidō no nasaké, the tenderness of a warrior, refers to mercy tuned to justice, and backed up with power. Cultivation of sympathy also produces a value for poetry “Not infrequently a marching soldier might be seen to halt, take his writing utensils from his belt, and compose an ode, and such papers were found afterward in the helmets or the breast plates, when these were removed from their lifeless wearers.”

Respect: Sympathy and a sense of appropriate nes, harmony and a mastery of the spirit over the flesh motivate this concept of courtesy. An elaborate etiquette system developed, involving bowing rituals, table manners and family crests.

Honesty: A samurai’s word is his bond; contracts are fulfilled without a written pledge. Through swearing of oaths would be decided honor, a promise or pact might be backed up with death.

Loyalty: The duty of homage and fidelity to one’s superiors (parent and sovereign) is absolute. Samurai love abounds with tales of people making unimaginable sacrifices for the sake of their sovereign.
**Political Art at the Turn of the Millennium**

By David S. Rubin

The Brown Foundation Curator of Contemporary Art

The most recent installation of the Contemporary Collection explores the interplay of art and politics. This new selection of works from the collection, along with a few loans, documents socially relevant art since the early 1990s. The ACT-UP Art Box, a limited edition collaborative sculpture set created in 1993–94 to benefit the AIDS Coalition to Unleash Power (ACT UP), features works by Ross Bleckner, Louise Bourgeois, Mike Kelley, Simon Leung, Lorna Simpson, Kilim Smith and Nanay Spren. Described by its founders as "a diverse, nonpartisan group of individuals united in anger and committed to direct action to end the AIDS Crisis," ACT UP was formed in New York City in 1987 because "health officials, government researchers, medical bureaucrats, doctors and pharmaceutical company executives were skewed to be 'AIDS experts' and held all the power over people living with AIDS." The movement's deployment of political theater and collaboration with artists revolutionized social protest tactics and had a dramatic effect on public health and perceptions of AIDS and sexuality.

One of the most prolific and foremost political satirists of the past thirty years is Robbie Conal, whose Holy Homofetish, 1990, depicts the head of former U.S. Senator Jesse Helms framed by an artist's palette. Conal began using Helms' face as a subject in response to congressional attacks on the National Endowment for the Arts. Senator Helms' role in the controversy emerged when he expressed outrage over an exhibition by the late Robert Mapplethorpe that included nude, sometimes homoerotic photographs. In Conal's print, the prunish skin of Helms' face reflects the artist's disapproval of his subject's tactics. Conal is also represented in the installation with another print, Freedom from Choice, 1992, in which the artist comments on the Supreme Court and abortion rights.

Latin-American political voices are represented with works by Enrique Chagoya, a Mexican artist who lives and works in the San Francisco Bay Area, and Daniel Hernández-Salazar, a Guatemalan photographer. Chagoya's Los Asesinos del Casahabllo Modernista (The Assassins of the Modernist Ghost), 1999, inverts the twenty-century European tradition of artistic borrowing styles and images from pre-Colombian, African, Asian and other cultures that were considered by Westerners to be "exotic." Overlaying images from European and American fine arts and popular culture within the format of a pre-Columbian codex, Chagoya presents a fictional narrative from the point of view of a Mexican influenced for the first time by the aesthetic tastes and "foreign" iconography of Europe. Hernández-Salazar's The Destruction of Barbatos (The Angel Who Knows the Past and Can Foretell the Future), 2011, shows a tall black Virgin of Guadalupe who is being pursued by a eagle-headed, green-skinned, red-eyed devil. The angel is one of several photographs that the artist made over the past three decades by African-Americans, who "are arrestingly juxtaposed in a recent photograph by Hank Willis Thomas, Strange Fruit (2011), that shows a tall black woman with lynching rope."

Taken together, the works in this section of the Contemporary Galleries demonstrate the power of art to incite thoughtful discussions about our shared humanity. At the same time, they reveal the significant advances made over the past three decades by African-Americans, Hispanics and members of the LGBTQ community as active voices in contemporary art discourse.

**ABOVE**

**DANIEL HERNÁNDEZ-SALAZAR**

*Guatemalan, born 1956*

_The Destruction of Barbatos (The Angel Who Knows the Past and Can Foretell the Future)_

1999. 35 mm photograph, artist's proof on vinyl
36 x 35 in. Gift of Susan Toohey Print 2011.010

**ABOVE**

**ROBBIE CONAL**

*American, born 1944*

_Holy Homofetish, 1990_

34 x 34 in. Gift of Michael McGowan L2013.6

**ABOVE**

**HANK WILLIS THOMAS**

*American, born 1976*

_Strange Fruit, 2011_

Lithograph, artist's proof
36 x 35 in. Gift of Susan Toohey Print 2011.010

**ABOVE**

**DANIEL HERNÁNDEZ-SALAZAR**

*Guatemalan, born 1956*

_The Assasins of the Modernist Ghost (_Adventures of the Modernist Cannibals_)_

2011. Lithograph, artist's proof
36 x 35 in. Gift of Susan Toohey Print 2011.010

**ABOVE**

**CHADBAUM**

_Artist's disapproval of his subject's tactics.

**ABOVE**

**DANIEL HERNÁNDEZ-SALAZAR**

*Guatemalan, born 1956*

_The Destruction of Barbatos (The Angel Who Knows the Past and Can Foretell the Future), 2011, shows a tall black woman with lynching rope._

**ABOVE**

**HANK WILLIS THOMAS**

*American, born 1976*

_Strange Fruit (2011), that shows a tall black woman with a mop in one hand and a broom in the other. Carrie Mae Weems similarly portrays a well-known cultural image—Snow White—in her photograph Mirror, Mirror, 1997. Weems herself appears as a black woman looking into a mirror and asking a white woman, based on the evildoer from the fairy tale, the question of who is the most beautiful of all. In other works on view, Michael Ray Charles and Kara Walker create fictitious narratives that satirize two negative stereotypes, Sambo and the female slave/mistress. Two additional stereotypes are astonishingly juxtaposed in a recent photograph by Hank Willis Thomas, Strange Fruit (2011), that shows a tall black basketball player whose dump is swept by the grip of a lynching rope._

Taken together, the works in this section of the Contemporary Galleries demonstrate the power of art to incite thoughtful discussions about our shared humanity. At the same time, they reveal the significant advances made over the past three decades by African-Americans, Hispanics and members of the LGBTQ community as active voices in contemporary art discourse.
Marion Oettinger on the trail of the “Patron Saint” of Texas

After working diligently with the indigenous and soon he traveled south to Central America. College of Santa Cruz in Querétaro, later serving... Weiterlesen... and canonization began in the late eighteenth century. In Mexico City, where his remains are in the National Cathedral. Fr. Margil’s beatification and church dedicated to him in Zacatecas... and tape recorder. Lyon became friends with his subjects and with this series helped to demystify a culture that was often stereotyped as a form of “low life.”

Frank Margil entered the Franciscan Order in 1726 and professed vows in 1728. After his ordination, he was commissioned by the Franciscan province in Peru to work with the indigenous people. He spent several years in various locations across Peru before being asked by the Bishop of Lima to return to Spain to present the findings of his mission. Margil spent the remainder of his life in Spain, where he continued his work with the indigenous communities and was recognized for his efforts.

In 1737, Fray Antonio Margil de Jesús (1657–1726) founded San Antonio’s flagship Franciscan church where Fr. Margil was buried in 1726. From there, he set out to establish missions in northern New Spain, especially in parts of Coahuila, Nuevo León, and what is now Texas. Fr. Margil founded several missions in east Texas, including one in Nacogdoches, but when routed from the area by a coalition of French and Native American forces, he moved to San Antonio, where he established Mission San José. Within a few years, Fr. Margil had become a leading figure in the Franciscan mission effort in Texas. He worked tirelessly to convert the indigenous peoples and establish a new community of faith.

Aguayo. This humble man, who signed his correspondence "Aguayo," was a gifted scholar of indigenous languages and a fearless worker for the Church. During his time in Zacatecas, Oettinger found... and revealing the breadth and unity of his artistic production. Throughout his career, Sully continued to paint and lead actions across the day—both in and out of the studio. The theatricality of Sully’s paintings extends beyond subject matter. It also imbues his method of working and the ways in which he structures his compositions. Sully orchestrated drama, performance, and a heightened sense of activity to great effect throughout his long career.

This wonderful exhibition is inspired by Kuhn’s devotion to the practice of drawing. Masterpieces of observation, design and invention, Kuhn’s drawings were integral to his entire body of work upon which his paintings were constructed. Born in Buffalo, New York, Kuhn (1920–2007) began his observations of animals in the Buffalo Zoo and studied at New York City's Pratt Institute. His detailed paintings of animals in landscape eventually made him one of America’s most popular wildlife illustrators. Kuhn’s work spans both North American and African subject matter, and Drawing on Instinct opens a window into the creative process of a prolific artist working at the crossroads of representational and expressionist traditions. Immersed in the observational practice of natural history artists like John James Audubon and Carl Rungius, Kuhn was also cognizant of contemporary artistic movements emerging during his lifetime. Kuhn integrated the work of color-field theorists like Mark Rothko and Joseph Albers into deeply felt landscapes, which are set-tings for his dramatic moments of observation. Bob Kuhn. Drawing on Instinct is organized by the National Museum of Wildlife Art and curated by its Curator of Art, Adam Duncan Harris. The exhibition is generously supported by the buffet Hole, Wyoming, and curated by its Curator of Art, Adam Duncan Harris. The exhibition is generously supported by the buffet Hole, Wyoming, and curated by its Curator of Art, Adam Duncan Harris. The exhibition is generously...
Only Connect
Eldzier Cortor: Master Printmaker
by Katie Luber, The Kelso Director

This new friendship had its seeds in 2011, when SAMA used an image of one of Mr. Cortor’s earliest paintings, currently in the collection of Harriet and Harmon Kelley, on a banner announcing the San Antonio Collects exhibitions. Mrs. Kelley urged me to send the banner to Mr. Cortor in New York City, and the artist was so moved that he decided to give the San Antonio Museum of Art a selection of his prints.

This December, SAMA premieres Eldzier Cortor: Master Printmaker, an exhibition based on Mr. Cortor’s magnificent gift to the Museum. Included in this selection are complete runs of many of the artist’s print series, including “Jewels” and “Facets”—as well as beautiful impressions of a series he called “L’Abbatoire” (“The Slaughterhouse”), a response to Cortor’s years living and teaching art in Haiti. The “Abbatoire” series includes hauntingly beautiful, almost abstract images of butcher shops—a metaphor for the brutal and repressive regime of François “Papa Doc” Duvalier and the dreaded paramilitary Tontons Macoutes, who tortured, maimed and killed anyone perceived to oppose him.

The prints themselves are masterly examples of technique. Many are hand colored; some are printed with multiple plates to achieve unique color combinations; and all reveal Cortor’s finesse with line and shape. The whole suite of prints, along with two paintings Cortor gave the Museum, will be on view.

It is the Museum’s great fortune to know passionate local collectors like the Kelleys, who set me on the path of meeting this remarkable, generous artist. As E.M. Forster put it, “Only connect.”
**Student Workshops: A Base for Arts Learning**

**By Alexandra Medellin**

“I learned how to preserve paint, how to fire clay, how fast different inks spread, how Chinese royalty traveled, how silk was discovered, how silk is dyed, and how easily made worked,” said Katy Hund (age 10) from Randolph Elementary. Sometimes the best education can’t be found in the classroom, and this is where SAMA comes in. Katy is one of the 616 students who participated over the past academic year in the Museum’s workshop programs for children grades K-12 from San Antonio’s military bases. Many of these students have never before attended a museum.

The program, begun in 2006 with support from USA, now offers thirty workshops per year, with over fifty activities throughout eight different collections. Each themed workshop, from Egyptian Hieroglyphics to Contemporary Color Theory, consists of a gallery tour followed by a hands-on art project. While learning about art history and technique, students explore related history, math, science and social studies. “Students are learning in a custom way rather than in an institutional one, integrating an into the classroom,” says workshop educator and artist Bella Merriam. “Teachers are always surprised at how relevant art is when it comes to the Texas Essential Knowledge and Skills (TEKS) test required at each grade level.”

“We’ve created a great network with the teachers at the base schools,” says Director of Education Katie Erickson. “It’s not just about the visit to the Museum—we have an ongoing dialogue and collaboration.”

Thanks to USA’s continued commitment, this innovative military base model will be scaled this academic year to expand the workshops offered to more San Antonio public and private school students on multiple days per week.

Merriam, a gifted teacher, has officially joined the Museum as a docent in 1988. Among her many contributions to the Museum, Fran led students on tours through the galleries as a part of the Thursday Day Group team, conducted student tours and art-making activities in the Wednesday Workshop program and volunteered at many family and public events. She served in leadership positions such as Docent President and Thursday Day Captain. Fran was instrumental in beginning the docents’ first library and remained an active member of the Docent Library Committee. In the words of fellow Docent Emeritus Elizabeth Johnson, “Fran has always been an inspiration to me. Whatever the Museum’s needs, Fran was willing to volunteer. I observed her tours and saw fascinated visitors learn to appreciate the wonderful items SAMA has to offer. She shared her knowledge and experience with all of us. I consider myself blessed to have her for a friend.”

We wish to express our sincere gratitude to Fran for sharing her time, enthusiasm, cheerfulness and her ability to engage with the Museum’s visitors for twenty-five years.

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**Docent Emeritus: Fran Hicks**

SAMA docents and staff are pleased to honor Frances (Fran) Hicks as a Docent Emeritus, a distinction reserved for docents who have led tours for ten or more years and have decided to retire from touring. Fran began her service as a docent in 1988. Among her many contributions to the Museum, Fran led students on tours through the galleries as a part of the Thursday Day Group team, conducted student tours and art-making activities in the Wednesday Workshop program and volunteered at many family and public events. She served in leadership positions such as Docent President and Thursday Day Captain. Fran was instrumental in beginning the docents’ first library and remained an active member of the Docent Library Committee. In the words of fellow Docent Emeritus Elizabeth Johnson, “Fran has always been an inspiration to me. Whatever the Museum’s needs, Fran was willing to volunteer. I observed her tours and saw fascinated visitors learn to appreciate the wonderful items SAMA has to offer. She shared her knowledge and experience with all of us. I consider myself blessed to have her for a friend.”

We wish to express our sincere gratitude to Fran for sharing her time, enthusiasm, cheerfulness and her ability to engage with the Museum’s visitors for twenty-five years.
FOR FAMILIES

First Sundays for Families: Great Hall. Free. RSVP for children under 12.

Dragons, Heroes and Monsters Sunday, September 1 | 10:00–5:00 p.m.
Explore the myths and legends of ancient Egypt, Greece or China. Create a Chinese dragon; sculpt a creature from Greek mythology; or imagine yourself as an Egyptian god or goddess.

First Sundays for Families has been generously underwritten by the Frances Margaret Swain Fund of the San Antonio Area Foundation.

SAMU Sunday Sunday, October 6 | 1:00–5:00 p.m.
Learn how to become a skilled Japanese warrior: Samurai adhered to a strict code of honor and were highly cultured in the arts of poetry, painting and the tea ceremony.

First Sundays for Families has been generously underwritten by the San Antonio Museum of Art Directors.

Art Crawl Gallery Talks for Caregivers and Infants 0-18 months Second Thursdays | 10:00-10:45 a.m. Free for children.

Moms, dads and caregivers, put your babies in their sling and take a walk through the galleries. Participants will explore with toddlers towards adults while the art selections engage both the body and the brain. Includes playtime and refreshments.

Strollers welcome.
Check Museum website for dates and themes.

SAMU Playdates Wednesdays | 10:00-11:00 a.m. Meet at the Front Desk.

SAMU Playdates cultivate, nurture, and inspire creativity while developing an appreciation of art and cultures. Toddlers experience stories, gallery activities, hands-on movement and music.
Check Museum website for dates and themes.

FILMS

Seven Samurai (Japan, 1954) 207 minutes
Saturday, September 28 | 3:00–6:00 p.m. Auditorium. Free with admission.
Seven Samurai tells the story of a sixteenth-century village whose desperate inhabitants hire the eponymous warriors to protect them from invading bandits. This three-hour ride from Akira Kurosawa weaves narrative and philosophy, entertainment and dedication, human emotion and relentless action, into a richly multi-dimensional work of courage and hope.

Hidden Fortress (Japan, 1958) 90 minutes
Saturday, October 5 | 3:00–6:00 p.m. Auditorium. Free with admission.
A military philosophy student stirs his directionless toward the commission of a vital mission only to be caught up in post-medieval musings and a post-Soviet order. Inspired by Dostoyevsky’s Crime and Punishment.

Global Lens 2013: Award-winning feature films from around the world.
Friday, September 30 | 3:00–6:00 p.m. Auditorium. Free with admission.
Student (United States) 120 minutes
Friday, September 6 | 7:00–9:00 p.m.
A solitary philosophy student stirs his directionless toward the commission of a vital mission only to be caught up in post-medieval musings and a post-Soviet order. Inspired by Dostoyevsky’s Crime and Punishment.

Art Social

Art Social is a quarterly event designed for adults who are interested in discussing and enjoying the visual arts.

LUNCH AT THE MUSEUM

Lunch at the Museum is a part of our ongoing Art and Food Series.
Sunday, October 13 | 12:30–1:30 p.m. Meet at the Front Desk.
Free with admission.
Eating at SAMA: Art-focused fare includes light and healthy meals, wraps, sandwiches, salads, and much more - all underwritten by the San Antonio Museum of Art Directors.

CLASSES

Great Books Seminar Series
5:00-7:00 p.m. Meet in the Great Hall.
$15 for members, $25 for non-members.

Saturday September 14 On Photography by Susan Sontag 3:00-5:00 p.m.
Explore the art of the samurai with Joel Meyerowitz (New York, New York) and through the lens of a San Antonio artist who makes photographs from Mexico.

ArtBites: Japanese Gastronomy and the Art of the Samurai
Saturday, October 12 | 4:30-6:00 p.m. Thursday, October 3 | 14:30-8:00 p.m.
Friday, October 4 | 5:30–9:00 p.m.
$65 for members | $80 for non-members.
Saturday, October 5 | 9:00–10:00 p.m.
$25 for members | $35 for non-members.

Instructor: Dr. Louis G. Perez, Professor of Japanese History, UTSA. This lecture examines two rare portraits of Fr. Margil, now on exhibition in SAMA, and explores the life of this ‘Patron Saint’ of Texas.

Survey the history of art with this 8-part lecture series, given by Dr. Annie Labatt, Professor of Art History & Criticism at UTSA, which focuses on a seminal work of art each month. Wine at 5:30 p.m. Lecture at 6 p.m. followed by discussion and more wine.

EDUCATOR WORKSHOPS

Educator Workshop: The Life of a Samurai September 28, Saturday | 10:00–3:00 p.m.
5 SBEC-Approved Credits. Free for members. $15 for members | $25 for non-members.
Includes lunch. Register: (210) 978-8129

Educator Workshop: Art of the Samurai Friday, October 18 | 7:00–9:00 p.m.
$15 for members | $25 for non-members.
$15 for students. Register: (210) 978-8129

For an up-to-date calendar, visit samuseum.org/tickets. Email: smuseuminfo@samuseum.org

For more information email: smuseuminfo@samuseum.org

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Destination: MEXICO SEPTEMBER 18 – 7:11 P.M.
West Courtyard & Gloria Garrison Lending Library

This year’s Destination: Mexico bash celebrates the art, artists, cuisine and incredible sites of Mexico. Join us as we explore the renowned DJ Nancify of NYC and LA as he spins. Revelers can win a stay in a private cabin home in Huatalco, a secluded oasis at the foothills of the Sierra Madre.

For more information email: smuseuminfo@samuseum.org

Edgar Allen Poe Day Friday, October 17 | 6:00–8:30 p.m.
$25 for members | $35 for non-members.

For more information email: smuseuminfo@samuseum.org
MEMBERS-ONLY EVENTS

**Young Friends: Studio Tour with Waddy Armstrong**
Thursday, September 5 | 6:00–8:00 p.m.
On First Sundays. Free for Young Friends. RSVP to lana.meador@samuseum.org or (210) 978-8133
Young Friends of SAMA will tour Waddy Armstrong’s studio and review his newest work.
Circle members are invited to view the exhibition privately after hours. Complimentary beverages. No reservations needed.

**SAMA Contemporaries**
Preview Reception: Danny Lyon
Friday, September 6 | 6:30–7:30 p.m.
SAMA's Special Exhibition 2013. Free. SAMA Contemporaries only. RSVP to lana.meador@samuseum.org or (210) 978-8133
For SAMA’s members only. Guests are invited to enjoy light refreshments followed by a private, docent-led tour.

**Young Friends: Lone Star Brewery Tour**
Thursday, October 10 | 6:00–8:30 p.m.
Free for Young Friends. | $15 for guests. RSVP to lana.meador@samuseum.org or (210) 978-8133
Learn about the Museum’s Lone Star brewery heritage on an architectural tour and enjoy beer cocktails provided by The Briks.

**Walking Tour of Mission San José**
Saturday, October 12 | 10:15–10:30 a.m.
$10 for Friends of Latin American Art | $15 for members. Price includes lunch. Register: (210) 978-8133
Join SAMA and the National Park Service in learning more about Father Margil, the “Patriarch” of Texas. We will begin at SAMA with a tour of the exhibition led by Marion DeCurtin, Curator of Latin American Art, followed by a tour of Mission San José. Lunch provided at the Mission’s beautiful outdoor spaces. Transportation will not be provided.

**Curator’s Choice: San Antonio Imagists:**
Tuesday, September 17 | 10:00–11:00 a.m.
Imagery in Works by James Cobb, Lloyd Walsh, Marion DeCurtin, and Waddy Armstrong.

**SAMA Contemporaries Preview Reception:**
Danny Lyon: The Bikeriders
5:30–8 p.m.
RSVP: lana.meador@samuseum.org or (210) 978-8133
Global Lens 2013: Student
7:00–9:00 p.m.
Steven Kellman introduction and post-film discussion.

**Great Books Seminar: How to Read an Old Master’s Work**
Tuesday, October 29 | 10:00–10:45 a.m.
Lecture: 500 Years/275 Images: The Unexpected Images of the Old Masters.
by Dr. Andreas Marks

**Art Crawl**
Saturday, November 9 | 10:00–10:45 a.m.
Lecture: Lethal Beauty: Design Elements
6:30–7:30 p.m.

**National Museum Partnership**
Saturday, October 26 | 10:00–11:00 a.m.
Visiting Curator, will discuss recent acquisitions in SAMA's Folk Art collection.

**Sketching in the Galleries**
Sunday, November 24 | 4:30–5:30 p.m.
A special public gallery talk on fashions from around the world in conjunction with San Antonio’s Fashion Week.

**Family Flicks: Winged Migration**
Saturday, October 5 | 5:00–7:00 p.m.
$15 for members | $25 for non-members. Includes lunch. Register: (210) 978-8121

**SAMA Screens: Seven Samurai**
Thursday, November 7 | 8:00–9:30 p.m.
SAMA’s 5-SCREEN + 5-REVIEW + 1-EXHIBITION + 1-LIVE! Thursday Night feature.

**SAMA Playdates**
267 | Thursday
Lecture:‘Lethal Beauty: Samurai Weapons and Armor
6:30–7:30 p.m.
$15 for members | $25 for non-members Register:
RSVP: (210) 978-8123 or at samuseum.org

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by Dr. Andreas Marks

**National Museum Partnership**
Saturday, October 26 | 10:00–11:00 a.m.
Visiting Curator, will discuss recent acquisitions in SAMA's Folk Art collection.

**Sketching in the Galleries**
Sunday, November 24 | 4:30–5:30 p.m.
A special public gallery talk on fashions from around the world in conjunction with San Antonio’s Fashion Week.

**Family Flicks: Winged Migration**
Saturday, October 5 | 5:00–7:00 p.m.
$15 for members | $25 for non-members. Includes lunch. Register: (210) 978-8121

**SAMA Screens: Seven Samurai**
Thursday, November 7 | 8:00–9:30 p.m.
SAMA’s 5-SCREEN + 5-REVIEW + 1-EXHIBITION + 1-LIVE! Thursday Night feature.
SAMA Calendar of Events

1 | Tuesday
   Gallery Talk: Texas Biennial Highlights
   4:30-5:30 p.m.
   Curator’s Choice: Recent Acquisitions of Andean Folk Art by Curator Marion Oettinger
   6:00-6:25 p.m.
   Sketching in the Galleries
   6:00-8:00 p.m.

2 | Wednesday
   SAMA Playdates
   10:00-11:00 a.m.

3 | Thursday
   4 | Friday
   ArtBites Presents:
   Great Books Seminar: Code of the Samurai
   5:00-7:00 p.m.
   Family Flicks: From Up on Poppy Hill
   6:00-8:30 p.m.

13 | Sunday
   Gallery Talk: Museum & Special Exhibition Highlights
   11:00 a.m.-12:00 p.m.

15 | Tuesday
   Gallery Talk:
   Sketching in the Galleries
   6:00-8:00 p.m.
   Ikebanah! Japanese Flower Arranging
   6:00-8:00 p.m.
   $25 for members | $35 for non-members
   Register: (210) 978-972

16 | Wednesday
   SAMA Playdates
   10:00-11:00 a.m.

18 | Friday
   Global Lens 2013: Cairo 708
   3:00-5:00 p.m.

19 | Saturday
   Walking Tour of Mission San José
   10:00-12:00 p.m.
   Early Childhood Series: ¡Hello, Círculos!
   10:00 a.m.-12:00 p.m.

20 | Sunday
   Gallery Talk:
   Lecture: A Search for a Beautiful Death: The Japanese Samurai Aesthetic
   3:00-4:00 p.m.
   Lecture: Art History 101: Without the Exams! The Ancient Near East by Dr. Annie Labatt
   1:00-2:00 p.m.
   Sketching in the Galleries
   6:00-8:00 p.m.

21 | Tuesday
   Gallery Talk:
   Lecture: The Extraordinary Life of Fr. Antonio Margil de Jesús, “Patron Saint” of Texas by Curator Marion Oettinger
   6:30-7:30 p.m.

22 | Tuesday
   Gallery Talk:
   Museum & Special Exhibition Highlights
   4:30-5:30 p.m.
   Gallery Talk: Fashion Around The World
   5:30-6:30 p.m.
   Sketching in the Galleries
   6:00-8:00 p.m.

23 | Wednesday
   SAMA Playdates
   10:00-11:00 a.m.

25 | Friday
   Lecture: The Extraordinary Life of Fr. Antonio Margil de Jesus, “Patron Saint” of Texas by Curator Marion Oettinger
   6:30-7:30 p.m.

26 | Saturday
   Sketching in the Galleries
   6:00-8:00 p.m.

27 | Sunday
   SAMA Screens:
   The Girl with the Dragon Tattoo
   7:00-9:00 p.m.
   Lecture Series:
   Art History 101: Without the Exams! The Ancient Near East by Dr. Annie Labatt
   1:00-2:00 p.m.
   Sketching in the Galleries
   6:00-8:00 p.m.

28 | Monday
   SAMA Playdates
   10:00-11:00 a.m.

29 | Tuesday
   Museum & Special Exhibition Highlights
   10:15-11:00 a.m.

30 | Wednesday
   SAMA Playdates
   10:00-11:00 a.m.

31 | Thursday
   Great Books Seminar: Code of the Samurai
   10:00-11:00 a.m.

30 | Wednesday
   SAMA Playdates
   10:00-11:00 a.m.

WHAT’S YOUR SAMA IQ?
HOW WELL DO YOU KNOW YOUR MUSEUM?
1) The sculpture Tegid (currently on loan) is found in which exhibit gallery?
   ◦ a. Asian art
   ◦ b. Folk art
   ◦ c. Islamic art
   ◦ d. Contemporary art

2) What year was SAMA opened?
   ◦ a. 1981
   ◦ b. 1973
   ◦ c. 1980
   ◦ d. 1950

3) What is the name of the statue with a head and body that resemble what?
   ◦ a. Asian art
   ◦ b. Folk art
   ◦ c. Islamic art
   ◦ d. Contemporary art

4) One of SAMA’s most recent acquisitions Pink Electric Chair by Jean Miroir is a...
   ◦ a. photograph
   ◦ b. painting
   ◦ c. sculpture
   ◦ d. short film

5) Horse sculptures were placed in tombs during the Tang dynasty because...
   ◦ a. the emperor desired to be reincarnated as a horse
   ◦ b. the horse was a symbol of luck
   ◦ c. horse ownership was a mark of prestige
   ◦ d. they were sturdy beasts of burden for agricultural purposes in the afterlife

6) The status of the Egyptian goddess Sekhmet has a head and body that resemble what?
   ◦ a. Human head and human body
   ◦ b. Eagle head and female body
   ◦ c. Jackal head and female body
   ◦ d. Lioness head and female body

7) Which of these statements about the Urrutia Arch in the courtyard is false?
   ◦ a. It once served as the entrance of the local Milaflores estate
   ◦ b. It has a head and body that resemble what?
   ◦ c. Lioness head and female body
   ◦ d. It once served as the entrance of the local Milaflores estate

8) Which painting in the Museum’s collection once hung in the Oval Office?
   ◦ a. John Singer Sargent’s Portrait of Mrs. Elliott R. Sheldon (Margaret Louise Vanderbilt)
   ◦ b. Robert Julian Onderdonk’s Heart San Antonio
   ◦ c. Albert Bierstadt’s Passing Storm Over the Sierra Nevada
   ◦ d. John Singer Sargent’s Portrait of a Man with a Blue Coat

Answers
1) b) 2) a) 3) c) 4) c) 5) c) 6) d) 7) a) 8) a)

7-9 answers correct
You’re a true aficionado of the arts and know your SAMA intimately. Have you considered becoming a docent here?

4-6 answers correct
You’re well on your way to becoming a Museum aficionado, but there’s always more to learn. Check the Calendar for upcoming gallery talks and other events.

1-3 answers correct
It’s time to brush up on your knowledge. Read your way through your busy week and enrich your soul with a visit to our fantastic galleries.

HOW DID YOU DO?
GRiffin attachment from a cauldron
Greek, ca. 620-600 B.C.
Purchased with the Grace Porter Rider Fund 2013.27

Recent Acquisitions

ASIAN ART:

A Christian Theme, Translated

This fine white porcelain dish under- glazed with cobalt blue was made in China in the early 1700s and bears interesting Christian imagery—a great rarity prior to 1750. In the central scene, Jesus is shown being baptized in the Jordan by Saint John. Above the two figures, a dove representing the Holy Spirit emanates light. A small rect- angular cartouche located on the wide rim of the dish bears the inscription “Mat 3.16” a reference to the Bible passage Matthew 3:16, which states, “And Jesus, when he was bap- tized, went up straightway out of the water and, lo, the heavens were opened unto him, and he saw the Spirit of God descending like a dove, and lighting upon him.”

The dish reveals a curious intermingling of Eastern and Western conventions. The rim of the dish is decorated with a fruit and foliage motif that was imported into China from Dutch workshops in the Netherlands. The primary scene was likely based on an illustrated Bible or religious guide from Europe. Other elements, such as the distinctive rocks and the arrangement of the landscape, are clearly in Chinese style. Such dishes depicting the baptism of Christ would likely have been ordered by Western traders placing commissions for blue and white porcelain produced in Jingdezhen, Southeastern China. Scholars have speculated that these dishes may also have been used by Christian missionaries in China in the eighteenth century. The Victoria and Albert Museum and the British Museum, among several other major collections, have related early eighteenth-century Chinese porcelain baptism dishes.

We are grateful to the Bessie Timon Asian Art Acquisition Fund that made this purchase possible.

CONTEMPORARY ART:

An Iconic New “Old Master” Portrait

Over the past decade, Kehinde Wiley has received worldwide acclaim for his portraits of African-American and Latino men, which are based on photographs that the artist takes of everyday citizens. Defying traditional negative stereotypes that have an ominous history in American culture, Wiley depicts his figures with great dignity, portraying them as beautiful and heroic and banning their poses on those of Old Master portraits. Wiley’s David Lyon (2013) is a striking new addition to the Contemporary Collection. In this hyper-realistic male portrait, the figure’s pose is based on an early sixteenth-century portrait of David Lyon by the British painter Sir Thomas Lawrence. The background patterning of lush organic deco- ration serves as a metaphor for growth and prosperity and is appropri- ated from wallpaper designed by William Morris, who was associated with the late nineteenth-century British Arts and Crafts Movement.

Wiley’s earliest subjects were found and photographed on the streets of Harlem. More recently, he has traveled around the globe and painted images of men of color from other countries, as well as a series of African-American women.

David Lyon was purchased in honor of Harriet O’Banion Kelley with funds provided by the Walter F. Brown Family.

LATIN AMERICAN ART:

Montería Majolica

This Spanish majolica bowl is typical of late seventeenth- to early eighteenth-cen- tury glazed earthenware from Puente del Arzobispo, Castile, near the famous ceram- ic center of Talavera de la Reina. The bowl’s interior features a jumping canine, possibly a mastiff, framed by two flowering trees. The outside features more vegetation. The palette of browns, greens and yellows, with occasional blue on a cream background was known as esmalería and is still used today by ceramists from the region.

Since glazed ceramics were unknown in the Americas until the arrival of Europeans in the early sixteenth century, Spanish majolica greatly influenced the develop- ment of glazed pottery in Mexico, Ecuador, Guatemala and elsewhere from the colonial period forward.

This handsome bowl, a gift of Dr. Ric Bradford of Houston, is an important com- ment to the Museum’s small but fine collection of Spanish ceramics.
In the past two years SAMA’s membership has increased by close to 100 percent. During this exciting time of growth, we have taken a fresh look at our program and added new levels and benefits to better serve our constituents.

- The individual membership level ($45) continues to offer full benefits for any adult.
- Replacing the Family/Dual level, we now offer Member Plus ($85), which provides full benefits for two adults for allowing for two named adults on the membership or for an individual to bring a different guest each visit.
- Our new Family membership level ($85) includes special added benefits for families with young children, such as discounted summer camp enrollment and complimentary membership in the Museum’s new Kia Club for kids.
- In response to requests, we now offer Military (active and retired) ($65), which provides full benefits for one adult.
- The individual Member level ($45) continues to offer full benefits for one adult.
- In response to requests, we now offer Military (active and retired) ($65), which provides full benefits for two adults—allowing for two different guests each visit.
- A new level of Circle Membership, the Philanthropist’s Circle, offers all the exclusive benefits of the Art Society Circle, but with greater tax deductibility.
- SAMA’s Corporate Membership program has also been revamped, now offering greater visibility and benefits to corporations and other small businesses.

As we look toward the exciting schedule of upcoming exhibitions, the Museum will implement a surcharge for the public to view select special exhibitions. As part of our new benefit structure, this surcharge will be waived for members, extending free admission to special exhibitions at all levels of membership!

New events include a studio tour with local artist Waddy Armstrong, a tour of SAMA’s Lone Star Brews, a series of events dedicated to exploring the art of baking, and a sushi cruise along the Museum with beer cocktails from The Brooklynite; Argentine tango lessons from Rincón del Galeón. On August 1, Young Friends took in the hit exhibition “Iconic Berlin street art” and a sushi cruise along the Museum with beer cocktails from The Brooklynite; Argentine tango lessons from Rincón del Galeón. On August 1, Young Friends took in the hit exhibition “Iconic Berlin street art.”

Young Friends of SAMA is a network of art-loving individuals who are passionate about the Museum’s collections. Chaired by Amanda and Jim Williams, the group is designed to promote a love of the arts and a passion for cultural education in social settings.

What do they do?
Throughout the year, YFs are presented with endless opportunities to learn about the Museum’s collections, programs and events. The group was launched last April with an Afterparty at the Museum’s Gala. On August 1, Young Friends took in Argentine tango lessons from Buenos Aires, a South American wine tasting, and an after-hours tour through the UK and Europe. The group is designed to promote a love of the arts and a passion for cultural education in social settings.

What’s next?
Future events include a studio tour with local artist Waddy Armstrong, a tour of SAMA’s Lone Star Brews, a series of events dedicated to exploring the art of baking, and a sushi cruise along the Museum with beer cocktails from The Brooklynite; Argentine tango lessons from Rincón del Galeón.

How do I join?
YF membership is $50 in addition to Museum membership at any level.

Are You AYF?
Young Friends is SAMA’s newest member affinity group, a network of up-and-coming art lovers who are passionate about the Museum’s collections. Chaired by Amanda and Jim Williams, the group is designed to promote a love of the arts and cultural education in social settings.

If you would like to renew or upgrade your membership to receive additional benefits, contact Lana Meador at (210) 978-8133 or go to our website at samuseum.org and click “Give and Join.”
5th Annual Circle Members Reception

On Wednesday, November 13, 2013, Circle Members will have the honor of witnessing the unveiling of the Jimmy and Hugh Halff Curator of American Art/Andrew W. Mellon Chair and Curatorial Trust. For the 2013-2014 season, SAAM will continue to recognize its Circle Members with an annual event to be held on November 13th.

Each year the Museum hosts an exclusive event for Circle Members to provide funding for the 5th Annual Circle Members Reception. On November 13th, 2013, Circle Members will be invited to join the Museum in an exclusive event featuring a live auction of works from the permanent collection.

The event will feature a cocktail reception, dinner, and live auction. The auction will feature works from the permanent collection, as well as works from private collections.

Additionally, Circle Members will have the opportunity to purchase tickets for the 5th Annual Circle Members Reception. Tickets are available online at www.samuseum.org.

Corporate Circle Members

As of May 31, 2013, Corporate Circle Members provide financial support to the Museum for the 2013-2014 season. Corporate Circle Members can receive special privileges and benefits, including invitations to exclusive events, access to special exhibitions, and an opportunity to participate in the Museum’s education programs.

Corporate Circle Members listed below have made a commitment to support SAAM for the 2013-2014 season.

Other Gifts

The Rod & Kim Lewis Corporate Art Society Circle, in addition to providing support to SAAM for the 2013-2014 season, has made a commitment to support the Museum’s educational programs.

In Memory

- In Memory of Ivan Hart
- In Memory of Mrs. Harry E. E. Clark
- In Memory of Mrs. Elizabeth M. Culhane
- In Memory of Mrs. Barbara Gentry
- In Memory of Mrs. Betty F. Knock
- In Memory of Mrs. Sarah L. King
- In Memory of Mrs. Barbara Lauder
- In Memory of Mr. Charles J. Lunsford
- In Memory of Mrs. Margaret M. Mays
- In Memory of Mr. James D. Sweeney
- In Memory of Mr. Lee D. Anderson
- In Memory of Mrs. Anne F. Cook
- In Memory of Mr. John H. Lindley
- In Memory of Mr. Robert E. Kelso
- In Memory of Mrs. Robert A. Lindley
- In Memory of Mrs. Barbara McCombs
- In Memory of Mrs. Anna M. McMillan
- In Memory of Mrs. Eloise M. McCracken
- In Memory of Mr. and Mrs. Charles E. Cheever
- In Memory of Mr. Robert F. Stull

Planned gifts have an exponential effect on the Museum. The newly launched Legacy Society recognizes such generous donors. In addition to the Foundation’s list of donors, we are pleased to include in our roll of honor the names of giving donors who have made a commitment to support the Museum through a planned gift. These donors have chosen to set aside a portion of their assets to ensure that the Museum will remain strong and continue to provide cultural enrichment for generations to come.

The Legacy Society recognizes donors who have committed to leave a legacy gift to the Museum. These donors have chosen to support the Museum through a planned gift, such as a bequest or charitable remainder trust. The Legacy Society recognizes donors who have committed to leave a legacy gift to the Museum. These donors have chosen to support the Museum through a planned gift, such as a bequest or charitable remainder trust.
This Summer, SAMA Kids and Families...

- secured their patch of lawn for Family Flicks.
- made art at H-E-B Summer Tuesdays.
- enjoyed new Great Hall furniture on loan thanks to our new neighbors on Broadway OfficeSource Ltd.
- made portraits at Summer Camp.

Art Party Summer Fun

Broadway Reach Launch
Mayor Castro joins Katie Luben and other member directors at the May press conference.

Silent Art Auction
Lee Imbimbo, Michael Imbimbo, Kimberly Britton and David Rubin at SAMA Contemporaries Benefit.

Great Books Seminar
Lovers of art and literature discuss Taoist classics in the Chinese Ceramics Gallery.

Annual Docent Luncheon
Henri Matisse (French, 1869-1954)
Purple Robe and Anemones, 1937
Oil on canvas, 28 ¼ x 23 5/8 in. (73 x 60 cm.)
The Baltimore Museum of Art: The Cone Collections, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland
BMA 1950.261
Photography by Mitro Hood
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