

# VIEW



The membership  
magazine of the  
San Antonio  
Museum of Art

FALL 2013

# Lethal Beauty



2012–2013  
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Parade horse mask in the shape of a dragon's head, Edo period, 19th century. Leather, lacquer, and horsehair. Courtesy of Private Collection.

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**ON THE COVER**  
Nanban-style *Tōsei gusoku* armor with personal flag, Edo period, mid-18th century. Iron, lacquer, silk, silver, gold and paper. Courtesy of Private Collection.

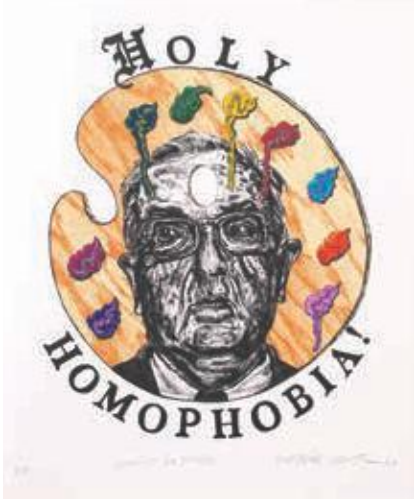
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4  
Lethal Beauty  
Samurai Weapons  
and Armor

What's in  
VIEW

6  
Political Art at  
the Turn of the  
Millennium

8  
Danny Lyon  
The Bikeriders



Robbie Conal  
(American, born 1944)  
*Holy Homophobia!*, 1990  
Lithograph, artist's proof  
30 x 24 in.  
Gift of Michael McGowan  
2012.27.2



Danny Lyon  
(American, born 1942),  
*Sparky and Cowboy (Gary Rogues)*,  
*Schererville, Indiana*, 1965  
Silver gelatin print  
h. 11 in. (27.9 cm); w. 14 in. (35.6 cm)  
Gift of Ernest Pomerantz and Marie Brenner  
2012.23.46  
©Danny Lyon/Magnum Photos

- 9 Preview
- 12 Education
- 13 Calendar
- 22 Membership & Development
- 26 ArtScene

Director's Letter

Great Believers

Dear Members,

In September, you'll see three billboards around town with the same kind of powerful—and beautiful—armor that's on the cover of this magazine. In the coming months, hundreds of thousands of people will drive by these ads every week. We are fortunate to have patrons 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 25 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 Hops House, which allows us to dedicate the entire Stables 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](mailto:katie.luber@samuseum.org) and put “favorite” in the subject line.







Unknown artist of the Kano school  
Details from a pair of six-panel  
screens with scenes from the  
*Tale of the Heike*  
c.1650-1700  
Clark Center for Japanese Art  
& Culture

PHOTOGRAPHY BY KEIKO TANAKA AND  
MONIKA JASTREBIEC CZEPIELEWSKA

# 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 twelfth 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 an entire genre of international cinema (*chanbara*).

In *Lethal Beauty: Samurai Weapons and Armor* visitors will see the real thing—actual arms and armor made for use by the samurai. The seventy-five objects in the exhibition range from the thirteenth to twentieth centuries with a focus on the seventeenth to nineteenth centuries. Five



Fantastic helmet of  
black-lacquered  
bear's head

Late 16th century  
Private Collection

Courtesy of the Clark Center for  
Japanese Art & Culture

PHOTOGRAPHY BY FORREST CAVALE AND  
ZACFORREST CAVALE AND ZACH NILES OF  
THIRDELEMENTSTUDIOS.COM

full sets of armor will be on view, complete with masks and helmets. Remarkable weapons include long and short swords—the oldest of which dates to the 1200s—daggers, and even a few examples of early Japanese rifles. In addition, a brilliantly painted pair of folding screens illustrates samurai battles in the famous warrior epic *Tale of Heike*.

*Lethal Beauty*, as the title evokes, contrasts the deadliness of samurai weapons and the artistic beauty with which they are imbued. Many of the objects reveal the capacity for aesthetic appreciation expected of the cultivated samurai. The final section of the exhibition presents samurai objects that were later recycled and repurposed, such as a bonsai tray made from forty sword scabbards.

A Discovery Gallery in the exhibition will allow visitors to explore samurai culture and aspects of tradition-

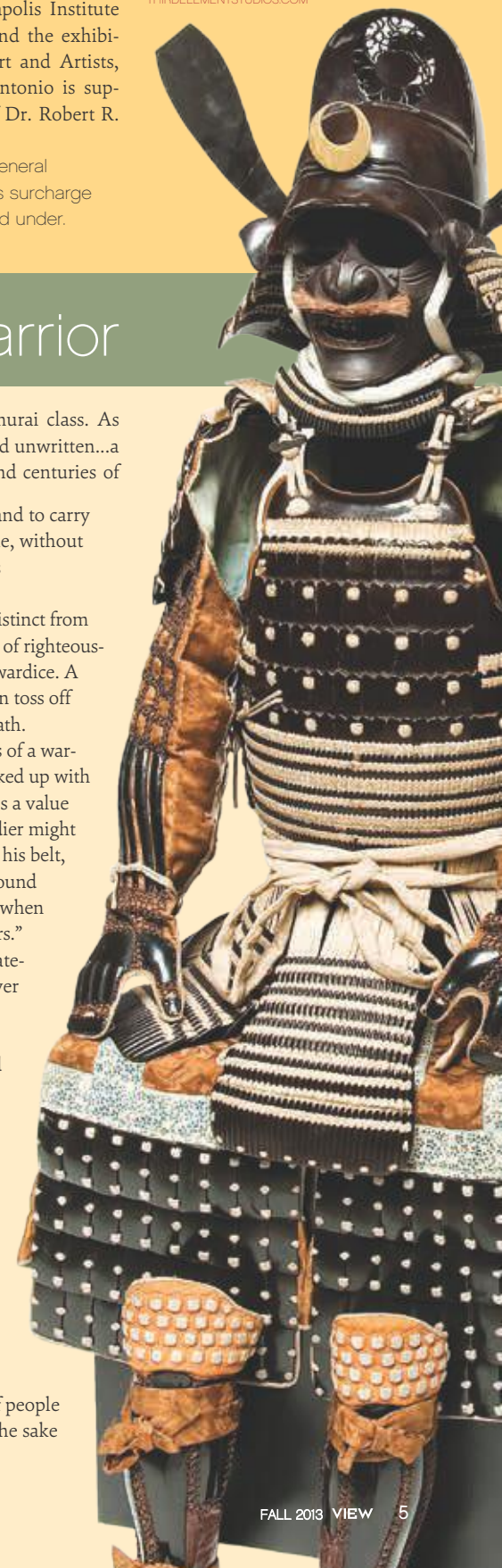
al Japan through family-friendly activities. A full-color catalogue accompanies the exhibition and is available at both the main SAMA Shop and a dedicated special exhibition shop.

SAMA's presentation of *Lethal Beauty* is generously supported by Lenora and Walter F. Brown. *Lethal Beauty* is curated by Dr. Andreas Marks, Minneapolis Institute of Arts, Collection of the Clark Center, and the exhibition tour is organized by International Art and Artists, Washington, DC. *Lethal Beauty* in San Antonio is supplemented by works from the collection of Dr. Robert R. Clemons 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.

Tōsei gusoku suit of armor  
with white lacing and Chinese  
magistrate's cap helmet  
18th century  
Private Collection  
Courtesy of the Clark Center  
for Japanese Art & Culture

PHOTOGRAPHY BY FORREST CAVALE AND  
ZACFORREST CAVALE AND ZACH NILES OF  
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## Bushidō: The Way of the Warrior

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

*Bushidō values include:*

### Soul of the samurai

According to Inazō, the sword was considered to be the soul of the samurai, an emblem of power and prowess, venerated to near-worship. As boys, future samurai were ritually bestowed a sword. From then it was his constant companion, worn by day, given names of endearment, displayed in a place of honor in the home and at guard beside his pillow at night. Any insult to the samurai's sword was a personal affront, and woe betide any who might step over a weapon lying on the floor. It was never justified to use a sword carelessly, however tempting its beauty and power.

Attributed to Morikage (juyo),  
*wakizashi* mounting inlaid with  
phoenixes, Kamakura Period, 13th  
century. Wood, lacquer, *shakudō*,  
gold, ray skin, silk. Courtesy of  
Private Collection.

PHOTOGRAPHY BY FORREST CAVALE AND  
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**Rectitude:** The power of resolve, to decide and to carry out the right course of action at the right time, without wavering. A finely nuanced sense of fairness in practice underpins ideal samurai conduct.

**Courage:** The Bushidō states that courage, distinct from reckless daring, 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:** *Bushi 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 appropriateness, 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. Though swearing of oaths would demean honor, a promise or pact might be sealed with blood.

**Honor:** The good name or reputation of the samurai is considered to be the immortal part of the self; any injury to it is felt as shame.

**Loyalty:** The duty of homage and fealty to one's superiors (parent and sovereign) is absolute. Samurai lore abounds with tales of people making unimaginably painful sacrifices for the sake of their sovereign.





ABOVE  
Daniel Hernández-Salazar  
(Guatemalan, born 1956)  
*The Destruction of Barbatos*  
(*Angel Who Knows the Past*  
and *Can Foretell the Future*),  
1999  
35 mm photograph,  
inkjet printed on vinyl  
26 x 55 in.  
Gift of Susan Toomey Frost  
2011.10.1

# 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, Kiki Smith and Nancy Spero. 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 believed 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.

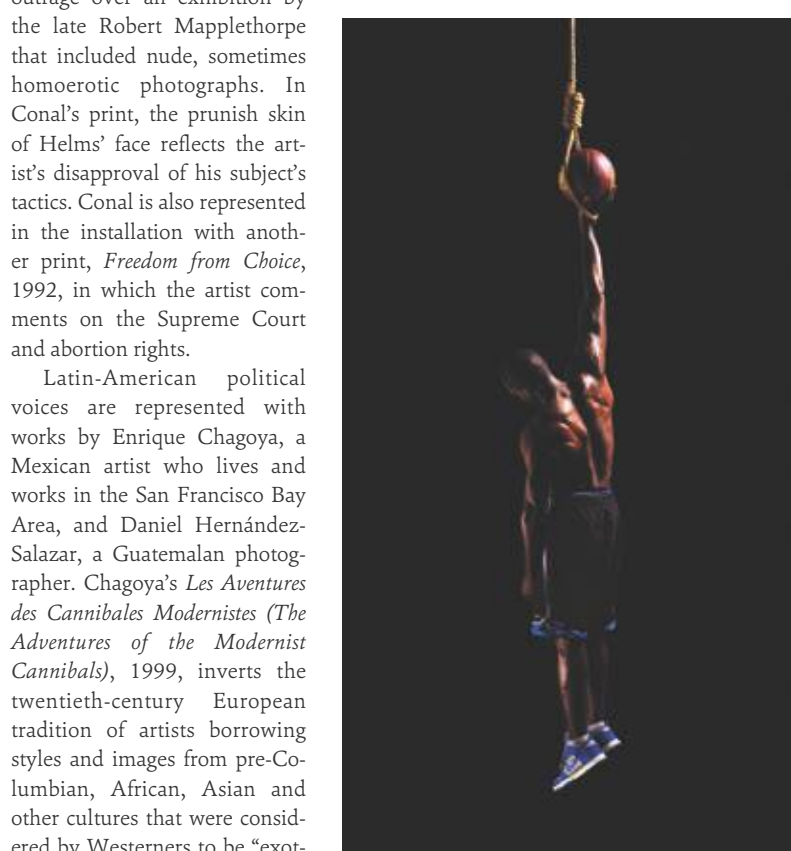
One of the most prolific and foremost political satirists of the past thirty years is Robbie Conal, whose *Holy*



RIGHT  
Gordon Parks  
(American, 1912–2006)  
*American Gothic*, 1942  
Gelatin silver print  
43 9/16 x 31 7/8 in.  
Collection of Margaret Kelley  
L2013.6

FAR RIGHT  
Kara Walker  
(American, born 1969)  
*Boo-Hoo*, 2000  
Linoleum cut, printer’s proof  
40 x 20 ½ in.  
Purchased with funds from  
the American and European  
Painting Acquisition Fund  
2002.9.1

*Homophobia!*, 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 *Les Aventures des Cannibales Modernistes* (*The Adventures of the Modernist Cannibals*), 1999, inverts the twentieth-century European tradition of artists borrowing styles and images from pre-Columbian, 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* (*Angel Who Knows the Past and Can Foretell the Future*), 1999, com-

memorates the one-year anniversary of the assassination of Guatemalan human rights activist Bishop Juan José Gerardi. Printed on a window shade, the image is one of several photographs that the artist took of posters he installed throughout Guatemala

City. The posters feature images of a winged “street angel” shown with hands before his mouth in a gesture of crying out.

The remainder of the installation is devoted to a selection of works by African-American artists that debunk unflattering stereotypes. Gordon Parks’ iconic photo, *American Gothic*, 1942, seems as contemporary today as when it was taken. Parodying Grant Wood’s famous painting of the same title, Parks shows a black cleaning woman with a mop in one hand and a broom in the other. Carrie Mae Weems similarly parodies a well-known cultural image—Snow White—in her photograph *Mirror*, 1987. Weems herself appears as a black woman looking into a mirror and asking a white woman, based on the evil queen 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 fiction-

al narratives that satirize two negative stereotypes, Sambo and the female slave/mistress. Two additional stereotypes are arrestingly juxtaposed in a recent photograph by Hank Willis Thomas, *Strange Fruit* (2011), that shows a tall black basketball player whose dunk is thwarted by the grip of a lynching rope.

Taken together, the works in this section of the Contemporary Galleries demonstrate the power of art to invite 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 and friends of the LGBTQ community as active voices in contemporary art discourse.

ABOVE  
Hank Willis Thomas (American, born 1976)  
*Strange Fruit*, 2011  
Digital c-print  
60 x 28 ½ in.  
Collection of Guillermo Nicolás  
L2013.5.2

LEFT  
Robbie Conal (American, born 1944)  
*Holy Homophobia!*, 1990  
Lithograph, artist’s proof  
30 x 24 in.  
Gift of Michael McGowan  
2012.27.2



Lloyd Walsh (American, born 1963)  
*Untitled*, 2002  
Oil on canvas  
48 x 42 in.  
Gift of Michael D. Maloney  
2010.28.3

## TX★13: Spotlight On Texas Artists in the Contemporary Collection

In recognition of the 2013 Texas Biennial, September 5 to November 9, 2013, SAMA is highlighting works by twenty five Texas artists in the Contemporary Galleries. Docents will lead three gallery talks during the course of the Biennial. David S. Rubin, The Brown Foundation Curator of Contemporary Art, will present the Curator’s Choice gallery talk “San Antonio Imagists: Imaginative Imagery in Works by James Cobb, Katie Pell, Gary Schaffer and Lloyd Walsh” on Tuesday, September 3, at 6:00 p.m. Additionally, Rubin will interview artist Lloyd Walsh in a conversational format on Tuesday, October 8, at 6:30 p.m. The conversation is supported by SAMA Contemporaries and will be videotaped and posted on YouTube.

### FEATURED ARTISTS

Terry Allen	Alberto Mijangos
Albert Alvarez	Franco Mondini-
Susan Budge	Ruiz
Raul Castellanos	Katie Pell
Danville	Mario Perez
Chadbourne	Chuck Ramirez
Michael Ray	Dario Robleto
Charles	Angel Rodriguez-
James Cobb	Diaz
James Drake	Ed Saavedra
Jorge Garza	Gary Schaffer
Adan Hernandez	Henry Stein
Luis Jimenez	Vincent Valdez
Marilyn Lanfear	Lloyd Walsh
Ken Little	



## Danny Lyon's Iconic Series *The Bikeriders*

September 7–December 1, 2013  
Small Special Exhibitions Gallery

One year before the release of the classic biker film *Easy Rider*, a young photographer named Danny Lyon published *The Bikeriders*, a book featuring an iconic and influential series of photographs of biker culture that Lyon took from 1963–67. Lyon's then-uncommon approach was to photograph his subjects from the inside, rather than simply being an observer. In 1963, Lyon joined the Chicago Outlaws Motorcycle Club and, over the next four years, participated with the members on long distance rides and at races, field meets and informal gatherings, always armed with camera 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."

Lyon began photographing in the early 1960s. While studying history at the University of Chicago, he joined the Student Nonviolent Coordinating Committee as their first staff photographer. Soon thereafter, he published some of his earliest photographs in a documentary book about the Southern Civil Rights Movement. In addition to bikers, Lyon has photo-documented death-row inmates, street kids



and the changing urban landscape of lower Manhattan. He has also produced a number of films and is considered an important influence on contemporary photographers Nan Goldin and Larry Clark.

*Danny Lyon: The Bikeriders* features fifty photographs. All are recent or promised gifts to SAMA from Ernest Pomerantz and Marie Brenner.

*Exhibition preview for SAMA Contemporaries members: Friday, September 6, 6-8 p.m. Lecture: "Danny Lyon: Working on the Edge", by Anne Wilkes Tucker, the Gus and Lyndall Wortham Curator of Photography at the Museum of Fine Arts, Houston: Friday, September 27, 6:30 p.m. The lecture is cosponsored by FotoSeptiembreUSA.*

Danny Lyon  
(American, born 1942)  
*Cal, Elkhorn, Wisconsin, 1966*  
Silver gelatin print  
16 x 20 in.  
San Antonio Museum of Art,  
Gift of Ernest Pomerantz and  
Marie Brenner  
2012.23.50  
©Danny Lyon/Magnum  
Photos

## Tracking a Remarkable Life

Marion Oettinger on the trail of the "Patron Saint" of Texas

In 1720, Fray Antonio Margil de Jesús (1657–1726) founded San Antonio's flagship mission, Mission San José y San Miguel de Aguayo. This humble man, who signed his correspondence *La Misma Nada* (Nothingness Itself), was famous during his lifetime as an exemplary Franciscan friar, a devoted evangelist, a gifted scholar of indigenous languages and a fearless worker for the Church.

When Marion Oettinger, Jr., Curator of Latin American Art, secured the long-term loan of two highly important eighteenth-century paintings of Fr. Margil, he embarked on a mission to research the life and accomplishments of a man all but forgotten in popular local history. He discovered that "Nothingness Itself" was someone remarkable indeed.

Born in Valencia, Spain, Fray Margil entered the Franciscan Order in 1673. A decade later, he traveled to Mexico and became a founding member of the famous Franciscan Missionary College of Santa Cruz in Querétaro, later serving as its Guardian or President. Fr. Margil's true devotion, however, was to apostolic fieldwork, and soon he traveled south to Central America. After working diligently with the indigenous people of Costa Rica, Nicaragua, Yucatán and

Guatemala, Fr. Margil returned to Mexico to found the Apostolic College of Nuestra Señora de Guadalupe in Zacatecas (1706). From there, he set out to establish missions in northern New Spain, especially in parts of Coahuila, Nuevo León and in what is now Texas. Fr. Margil founded several missions in east Texas, including one in Nacogdoches, but when routed from east Texas by a coalition of French and Native American forces, he moved to San Antonio, where he established Mission San José. Within two years, Fr. Margil's already poor health began to deteriorate further, and he returned to Zacatecas and Querétaro. He died in 1726 in Mexico City, where his remains are in the National Cathedral. Fr. Margil's beatification and canonization began in the late eighteenth century, a process that continues today.

Over the past nine months, Marion Oettinger made several research trips on the path of this dedicated missionary. In Mexico City, he visited the Franciscan church where Fr. Margil was initially buried. In Zacatecas, Oettinger found half a dozen eighteenth-century portraits of Fr. Margil, some sculptures and other paintings. While in Zacatecas, he worked with books from an important library established by Fr. Margil,



Fray Margil pictured with Native American converts in *El peregrino septentrional atlante: delineado en la exemplarissima vida del venerable padre F. Antonio Margil de Jesús* (1737) by Fr. Isidro Félix de Espinosa. México: Joseph Bernardo de Hogal.

PHOTO COURTESY CUSHING MEMORIAL LIBRARY AND ARCHIVES, TEXAS A&M UNIVERSITY

many bound in velum and some dating to the early sixteenth century. In Oettinger's most recent trip to Querétaro, he met with museum directors and curators who were eager to share Fr. Margil materials.

The fruits of this research will soon be on view in the exhibition *Fray Antonio Margil de Jesús: "Patron Saint" of Texas*, open to the public on **October 12, 2013–March 23, 2014** in the Golden Gallery of the Nelson A. Rockefeller Center for Latin American Art. The exhibition includes many original materials related to Fr. Margil's life and work, putting vivid focus on a pivotal period of local history.



## Preview

February 7–May 11, 2014 • Cowden Gallery

## Thomas Sully: Painted Performance

The American Romantic painter Thomas Sully (1783–1872) had a lifelong connection to and love for the theatre, associations that were critical components of his artistic imagination. When viewed through the lens of theatre, Sully's portraits and numerous subject pictures take on a striking coherence, complementing one another and revealing the breadth and unity of his artistic production. Throughout his career, Sully continued to paint leading actors of the day—both in and out of character.

The theatricality of Sully's paintings extends beyond subject matter. It also imbues his method of working and the ways in which his sitters perform. Sully orchestrated drama, performance

and a heightened sense of activity to great effect throughout his long career.

All portraiture is, in effect, a performance: the artist, sitter and viewer play a role in the successful creation of the portrait. This exhibition is no different. Come see and be part of the show—starting on February 7th when the curtain goes up.

Thomas Sully: Painted Performance is organized by the Milwaukee Art Museum (MAM) and curated by William Keyse Rudolph, *The Dudley J. Godfrey Jr. Curator of American Art and Decorative Arts*, MAM, and Carol Eaton Soltis, *Project Associate Curator, Center for American Art, Philadelphia Museum of Art*.



Thomas Sully  
(American, born England, 1783–1872)  
*Frances Anne Kemble as Beatrice, 1833*  
Oil on canvas, 30 x 25 in. (76.2 x 63.5 cm)  
Pennsylvania Academy of the Fine Arts, Philadelphia,  
Bequest of Henry C. Carey (The Carey Collection),  
1879.8.24  
COURTESY OF PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA



Robert Kuhn  
(United States, 1920–2007)  
*Jaguar and Cattle Egrets, 1980*  
Acrylic on board,  
18 x 40 inches  
JKM Collection® National  
Museum of Wildlife Art  
IMAGE COURTESY NATIONAL MUSEUM  
OF WILDLIFE ART, © ESTATE OF  
ROBERT KUHN

March 15–June 8, 2014 • Small Special Exhibitions Gallery

## Bob Kuhn: Drawing on Instinct

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 art—the building blocks 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 ani-

mals 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 precision 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 settings for his dramatic moments of observation.

Bob Kuhn: Drawing on Instinct is organized by the National Museum of Wildlife Art in Jackson Hole, Wyoming, and curated by its Curator of Art, Adam Duncan Harris. The exhibition is generously presented by Karen and Tim Hixon.





December 15, 2013–March 2, 2014 • Small Special Exhibitions Gallery

# Only Connect

Eldzier Cortor: Master Printmaker by Katie Luber, The Kelso Director

## RIGHT

Eldzier Cortor  
(American, born 1916)  
*Dance II/Diptych*, n.d.  
Edition 2 of 35  
Mezzotint  
Gift of the Eldzier Cortor Trust in  
memory of Sophia Cortor, 2012.24.4

## BELOW

Eldzier Cortor  
(American, born 1916)  
*Tableau II*, n.d.  
Oil on canvas  
Gift of the Eldzier Cortor Trust in  
memory of Sophia Cortor, 2012.24.32

Last November, I traveled to New York City with Director of Development Kimberly Britton to visit Eldzier Cortor (b. 1916), one of the last surviving African-American artists active during the Works Progress Administration (WPA).

We spent the afternoon talking with Mr. Cortor and his son Michael, who manages his father's affairs, and looking through the vast archive of prints in his art storage facility in Chelsea. Hurricane Sandy had recently ravaged the area: while Michael's car and the first floor of his Queens home had been submerged, luckily neither Eldzier's Manhattan home nor the building that stores much of his life's work was affected—a stroke of luck given the enormous damages suffered by so many galleries and art storage facilities nearby. By day's end, Cortor had agreed to give the Museum an artist's proof or early impression of nearly every print he had made in his lifetime.



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.

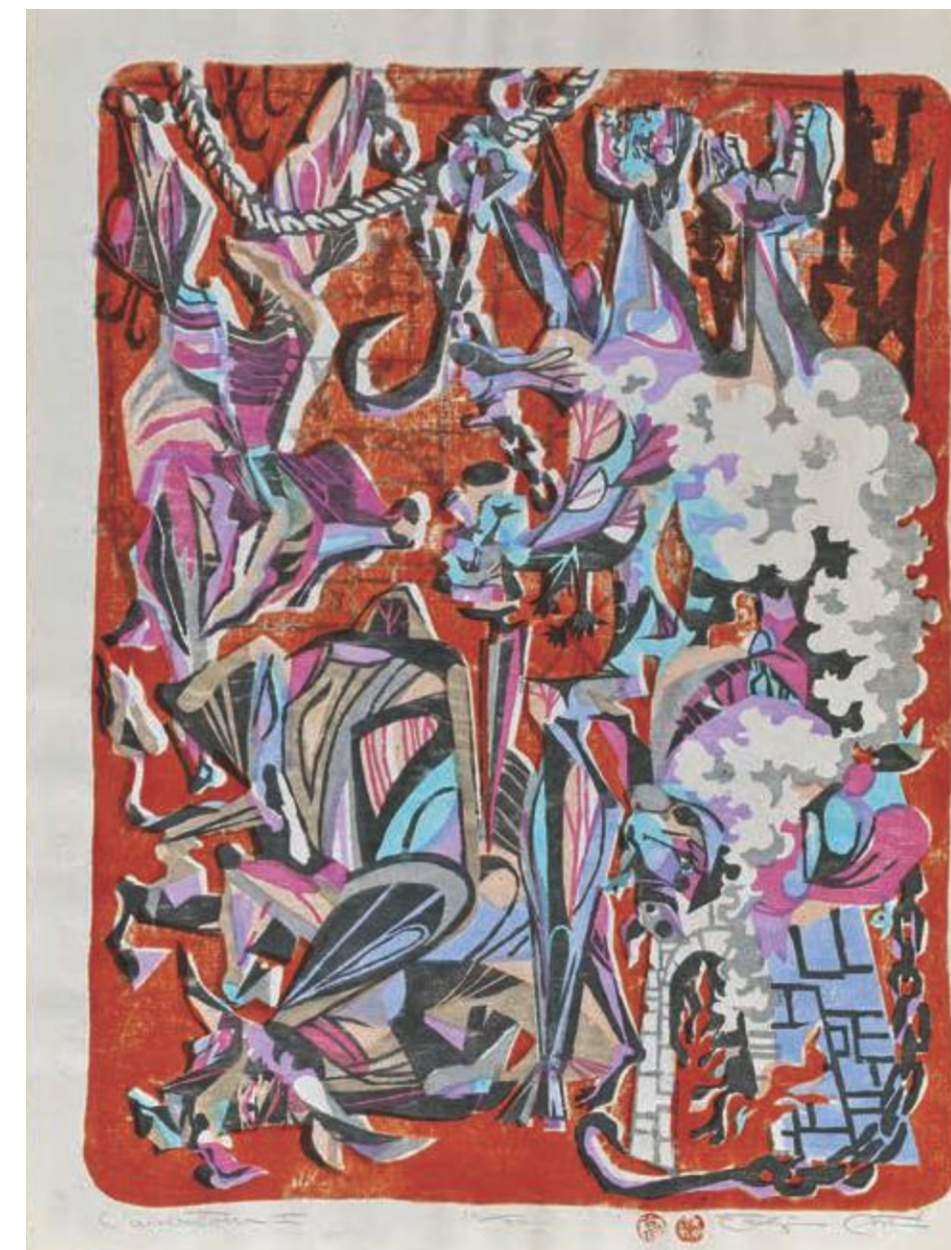
This December, SAMA premieres *Eldzier Cortor: Master Printmaker*, an exhibition based on Mr. Cortor's magnificent gift to the Museum. Included in this selection are complete runs of many of the artist's print series, including "Jewels" and "Facets"—as well as beautiful impressions of a series he called "L'Abbatore" ("The Slaughterhouse"), a response to Cortor's years living and teaching art in Haiti. The "Abbatore" 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."

## BELOW

Eldzier Cortor  
(American, born 1916)  
*Dance Composition No. 35*, n.d.  
Edition 6 of 100, etching  
Gift of the Eldzier Cortor Trust in  
memory of Sophia Cortor,  
2012.24.39



## ABOVE

Eldzier Cortor  
(American, born 1916)  
*L'Abbatore I*, n.d.  
Edition 10 of 50, woodcut  
Gift of the Eldzier Cortor  
Trust in memory of Sophia  
Cortor, 2012.24.23

## LEFT

Michael Cortor, Eldzier  
Cortor and Katie Luber  
meet in Manhattan.





Student Workshops:

# A Base for Arts Learning



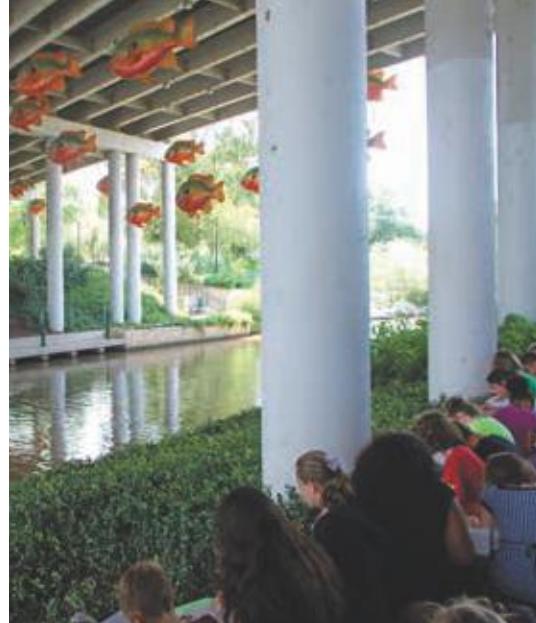
Artist Bella Merriam, Museum Educator for Teacher and School Programs, makes knowledge come alive in hands-on base school workshops.

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 early trade 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 USAA, 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 art 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



Students from Randolph Elementary study the science and engineering—along with the aesthetic and cultural values—behind Donald Lipski's *FISH* installation.

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 USAA'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 staff as Museum Educator for Teacher and School Programs to tailor opportunities for interactive, curriculum-based learning through the arts.

## 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.



Director of Education Katie Erickson, Docent Emeritus Frances Hicks and former Docent President Jim Letchworth

## SAMA | Calendar of Events

SEPTEMBER | OCTOBER 2013

# LETHAL BEAUTY

— SAMURAI —  
WEAPONS AND ARMOR

September 28, 2013–January 5, 2014







# SAMA

SEPTEMBER | OCTOBER 2013

## FOR FAMILIES

### First Sundays for Families

Great Hall.  
Free for children 12 and under.

### Dragons, Heroes and Monsters Sunday, September 1 | 1:00–5:00 p.m.

Explore the myths and legends of ancient Egypt, Greece and China. Create a Chinese dragon; sculpt a creature from Greek mythology; and paint a self-portrait as an Egyptian god or goddess.

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

### Samurai Sunday Sunday, October 6 | 1:00–5:00 p.m.

Learn how to become a skilled Japanese Samurai warrior. Samurai adhered to a strict code of honor and were highly cultivated 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 Docents.*

### Art Crawl Gallery Tours for Caregivers and Babies 0-18 months Second Thursdays | 10:00–10:45 a.m. Free for children.

Moms, dads and caregivers, put your babies in their slings and take a walk through the galleries. Talks are geared towards adults while the art selections engage both you and your infant. Includes playtime and refreshments. Strollers welcome.

*Check Museum website for dates and themes.*

### SAMA Playdates Wednesdays | 10:00–11:00 a.m. Meet at the Front Desk. Free with admission.

SAMA Playdates cultivate, nurture, and inspire creativity while developing an appreciation of art and world cultures. Toddlers experience stories, gallery activities, hands-on art, movement and music.

*Check Museum website for dates and themes.*

Pack  
a  
Picnic

### Family Flicks

West Courtyard.  
Free with admission.

Special performances begin one hour prior to screening; films begin promptly at sundown. Bring your lawn chairs, blankets and picnics. During inclement weather, Family Flicks will be held in the auditorium.

### Winged Migration

(France, 2003) 98 minutes

**Saturday, September 14 | 7:00–9:30 p.m.**

### From Up on Poppy Hill

(Japan, 2011) 92 minutes

**Saturday, October 12 | 6:30–8:30 p.m.**

*Family Flicks is a new outdoor film series in collaboration with Slab Cinema and held every second Saturday.*

## FILMS

### Seven Samurai

(Japan, 1954) 207 minutes

**Sunday, September 29 | 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 philosophy and entertainment, delicate human emotions and relentless action, into a rich, evocative tale of courage and hope.

### Hidden Fortress

(Japan, 1958) 139 minutes

**Sunday, October 27 | 3:00–5:30 p.m.**  
Auditorium. Free with admission.

A general and a princess must dodge enemy clans while smuggling the royal treasure out of hostile territory with two bumbling, conniving peasants. Acknowledged as a primary influence on George Lucas's *Star Wars*, *The Hidden Fortress* delivers Kurosawa's inimitable blend of wry humor and breathtaking action.

## EVERY TUESDAY Museum & Special Exhibition Highlights 4:30–5:30 p.m.

Meet at the Front Desk. Free.

Gallery talks by SAMA docents are based on the works of art found in the Museum's collections and special exhibitions.

Texas Biennial Highlights gallery talks will be given September 10 and October 1.

## Sketching in the Galleries 6:00–8:00 p.m.

Meet in the Great Hall. Free.

Enjoy an evening of casual instruction based on the works of art found in SAMA's collections. *Sketching in the Galleries is made possible by generous support from the M.E. Hart Foundation.*

## EVERY SATURDAY Meditation in the Japanese Gallery 10:15–11:00 a.m.

Free with admission.

Practice 20 to 30 minutes of serene meditation in the Japanese art gallery. Cushions and stools are provided.

## EVERY SUNDAY Museum & Special Exhibition Highlights 11:00 a.m.–12:00 p.m.

Meet at the Front Desk.

Free with admission.

Gallery talks by SAMA docents are based on the works of art found in the Museum's collections and special exhibitions.

## Global Lens 2013: Award-winning feature films from around the world.

Auditorium. Free with admission.

### Student

(Kazakhstan, 2012) 90 minutes

**Friday, September 6 | 7:00–9:00 p.m.**  
**Sunday, September 15\* | 3:00–5:00 p.m.**

A solitary philosophy student steers his directionless life toward the commission of a violent crime, spurred on by postmodern musings and a post-Soviet order. Inspired by Dostoyevsky's *Crime and Punishment*.

### Cairo 678

(Egypt, 2010) 100 minutes

**Sunday, October 13\* | 3:00–5:00 p.m.**  
**Friday, October 18 | 7:00–9:00 p.m.**

Three Cairene women from different backgrounds join together in uneasy solidarity to combat sexual harassment in this gripping, timely social tale told through its patchwork of interconnected lives.

\*Steven Kellman introduction and post-film discussion.

## LECTURES

## 500 Years/275 Images: Writing a New Survey of Mexican Art and Architecture Tuesday, September 24 | 6:30–7:30 p.m.

Auditorium. Free.

James Oles, author of the newly released *Art and Architecture in Mexico*, provides insight into the process behind writing the first comprehensive survey of Mexican art in almost a half century. *This lecture is generously sponsored by Bank of America.*

## Danny Lyon: Working on the Edge Friday, September 27 | 6:30–7:30 p.m.

Auditorium. Free with admission.

Anne Wilkes Tucker, Curator of Photography at the MFA, Houston, will give a lecture on Danny Lyon, whose iconic and highly influential 1960s photographs of bikers are currently on view in the Small Special Exhibitions Gallery.

*The lecture is cosponsored by FotoSeptiembreUSA.*

## Lethal Beauty: Design Elements in Samurai Suits of Armor Saturday, September 28 | 3:00–4:00 p.m.

Auditorium. Free with admission.

Dr. Andreas Marks, Exhibition Curator, Curator of Japanese and Korean Art, Minneapolis Institute of Arts. Japanese suits of armor stand out amongst the armor of other world cultures because of their flashy, colorful appearance and exquisite design. This lecture on the design of suits of armor will address helmet forms and common decorative themes.

## Artist Conversation: Lloyd Walsh Tuesday, October 8 | 6:30–7:30 p.m.

Auditorium. Free.

Join Curator David S. Rubin for a conversation with artist Lloyd Walsh about his art and life. Lloyd Walsh is one of 25 Texas artists included in the current installation in the Contemporary Galleries. *This lecture is made possible with generous support from SAMA Contemporaries and is being presented in conjunction with the 2013 Texas Biennial.*

## A Search for a Beautiful Death: The Japanese Samurai Aesthetic Sunday, October 20 | 3:00–4:00 p.m.

Auditorium. Free with admission.

Dr. Louis G. Perez, Professor of Japanese History, Illinois State University and editor of the recently-published *Japan at War: An Encyclopedia*, discusses Japanese warriors and their "Search for a Beautiful Death." Their sense of aesthetics mutated from the artistic path to religious salvation into an appreciation for the stark beauty of the killing machines wielded in war.

## The Extraordinary Life of Fr. Antonio Margil de Jesús, "Patron Saint" of Texas Friday, October 25 | 6:30–7:30 p.m.

Auditorium. Free with admission.

Marion Oettinger, Curator of Latin American Art, examines two rare portraits of Fr. Margil, now on loan to the Museum. On recent research trips to central Mexico, Oettinger explored Margil's role in founding Franciscan missionary colleges in Querétaro and Zacatecas, and he has researched Margil's founding of San Antonio's Mission San José.

## Lecture Series: <sup>NEW!</sup> Art History 101... Without the Exams! 5:30–7:30 p.m.

Meet in the Great Hall  
Free with admission.

## Friday September 20 Altamira: Cave Paintings and Prehistoric Art

## Saturday, October 19 Lamassu from the Palace of Ashurnasirpal II: The Ancient Near East

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.

Art  
Social

Chop  
Chop

## EDUCATOR WORKSHOPS

### Educator Workshop: The Life of a Samurai

**Saturday, September 28 | 10:00 a.m.–3:00 p.m.**  
5 SBEC-Approved Credits.  
\$15 for members | \$25 for non-members.  
Includes lunch. Register: (210) 978-8129

Study the history, traditions and artistic craftsmanship surrounding the samurai warriors. Tour *Lethal Beauty* and learn how to share samurai history and artistry with students in a hands-on environment.

### Evening for Educators: Art of Japan Wednesday, October 9 | 5:30–7:30 p.m.

2 SBEC-Approved Credits. Free.  
Register: (210) 978-8129  
Explore *Lethal Beauty* and Japanese art in SAMA's collection to bring the stories, poetry, history and traditions of Japan into the classroom. Create samurai-inspired projects with TEKS applications, learn about the samurai code of chivalry and indulge in tea and sushi.

### Educator Workshop: Early Childhood Series: ¡Hello, Círculos!

**Saturday, October 19 | 10:00 a.m.–3:00 p.m.**  
5 SBEC-Approved Credits.  
\$15 for members | \$25 for non-members.  
Includes lunch. Register: (210) 978-8129

Share the world of art with our youngest students through the building blocks of art: shape, line, and color. Inspired by SAMA's children's books, early childhood workshops develop visual literacy through playful, hands-on lessons. Designed for preK and Kindergarten.

## CLASSES

### Great Books Seminar Series 5:00–7:00 p.m.

Meet in the Great Hall.  
\$15 for members, \$25 for non-members.  
Register: (210) 978-8121

### Saturday September 14 On Photography by Susan Sontag

### Saturday, October 12 Code of the Samurai

Hosted by the Symposium Great Books Institute, a San Antonio non-profit offering lively Socratic discussion, seminars are held in one of SAMA's galleries. Hors d'oeuvres at 5 p.m. Gallery talk at 5:30 p.m. Seminar at 6 p.m.

### ArtBites Presents: Japanese Gastronomy and the Art of the Samurai

**Wednesday, October 2 | 4:30–8:00 p.m.**  
**Thursday, October 3 | 4:30–8:00 p.m.**  
**Friday, October 4 | 5:30–9:00 p.m.**  
\$65 for members | \$80 for non-members.  
Space is limited. Register: (210) 978-8121

Explore the art of the samurai of *Lethal Beauty* with Chef Maite Gomez-Rejón. Following the gallery talk, participate in a hands-on cooking class, and enjoy a dinner on SAMA's terrace.

### Ikebana! The Art of Japanese Flower Arranging

**Tuesday, October 15**  
**Tuesday, October 29**  
**6:00–8:00 p.m.**  
Individual classes:  
\$25 for members | \$35 for non-members  
Register: (210) 978-8121

Instructor Don Olsen will introduce beginners to a variety of *ikebana* styles and techniques. Bring pruning shears or flower scissors. Flowers and other materials provided.



## Destination: MEXICO SEPTEMBER 18 | 7–11 P.M.

West Courtyard & Gloria Galt River Landing  
Tickets: \$100 at samuseum.org

This year's Destination bash celebrates the art, artists, cuisine and incredible vibe of the hip side of contemporary Mexico. The renowned DJ Nahchey of NYC and LA spins. Revelers can win a stay in a private home in Huatalco, a secluded oasis at the foothills of the Sierra Madre.

For more information email:  
ana.marinez@samuseum.org

*Destination: Mexico provides crucial operational support to SAMA's collections, exhibitions and educational programming. Get your tickets today!*

For an up-to-date calendar, visit  
[www.samuseum.org](http://www.samuseum.org)



## EXHIBITIONS

### Openings/Closings

**Danny Lyon: The Bikeriders**  
September 7–December 1, 2013

**Lethal Beauty:  
Samurai Weapons and Armor**  
September 28, 2013–January 5, 2014

**Rostros de Maria:  
The Virgin as Archetype and Inspiration**  
through September 29, 2013

**Fr. Antonio Margil de Jesús:  
"Patron Saint" of Texas**  
October 12, 2013–March 23, 2014

**Eldzier Cortor: Master Printmaker**  
December 14, 2013–March 3, 2014

**Thomas Sully: Painted Performance**  
February 7, 2014–May 11, 2014

**Bob Kuhn: Drawing on Instinct**  
March 15, 2014–June 8, 2014

## SPECIAL EVENTS

**Art Party at SAMA**  
**Second Fridays | 6:00–8:00 p.m.**  
Free with admission. Cash bar.

Cocktails and music inspired by:

**Sept. 13     Danny Lyon: The Bikeriders**

**Oct. 11        Marcus Aurelius**

Bring your friends and enjoy art, music and cocktails by the Esquire Tavern.  
*Art Party is a collaboration of SAMA and KRTU Jazz 91.7.*

**Run with SAMA**  
**Second Tuesdays | 6:30–7:30 p.m.**  
Meet in the Great Hall. Free.

Runners of all levels are welcome. Enjoy a 5-10 minute gallery talk on fitness in SAMA's collection; run and walk with runners and professional coaches from Run Wild Sports; and stretch with instructors from The Synergy Studio. Runners enjoy 10% off in the SAMA Shop.  
*Run with SAMA is endorsed by the Mayor's Fitness Council.*

Road  
Trip

**Houston Museums**  
**Saturday, January 25, 2014**

\$75/person  
RSVP: Allyson Walsh at (210) 978 8120 or allyson.walsh@samuseum.org

Join Jessica Powers, Curator of the Art of the Ancient Mediterranean World, on a trip to view the new Ancient Egypt galleries at the Houston Museum of Natural Science and *Arts of Islamic Lands: Selections from the al-Sabah Collection, Kuwait* at the MFA, Houston.

## MEMBERS-ONLY EVENTS

**Young Friends: Studio Tour with  
Waddy Armstrong**  
**Thursday, September 5 | 6:00–8:00 p.m.**  
Off-site. Free for Young Friends only.  
RSVP to lana.meador@samuseum.org or (210) 978-8133

Young Friends of SAMA will tour Waddy Armstrong's studio and preview his newest work.

**SAMA Contemporaries**  
**Preview Reception: Danny Lyon:  
The Bikeriders**  
**Friday, September 6 | 5:30–7:30 p.m.**  
Small Special Exhibitions Gallery.  
Free. SAMA Contemporaries only.  
RSVP to lana.meador@samuseum.org or (210) 978-8133

An exclusive reception and exhibition preview for SAMA Contemporaries.  
*The exhibition is presented in partnership with FotoSeptiembreUSA.*

**Docent-Led Tour and Reception:  
Early American Art**  
**Saturday, September 7 | 10:00–11:30 a.m.**  
Meet in the café. Free for members.

Members are invited to a light reception followed by a private, docent-led tour.

**Lethal Beauty: Samurai Weapons  
and Armor Members Opening**  
**Thursday, September 26 | 6:30–9:30 p.m.**  
Great Hall. \$25 per member.  
RSVP to (210) 978-8123 or purchase tickets at samuseum.org

Preview and celebrate the exhibition's opening with sushi, saké and other Japanese-inspired hors d'oeuvres.

**Circle Nights at SAMA:  
Lethal Beauty: Samurai Weapons  
and Armor**  
**Monday, September 30 | 4:00–6:00 p.m.**  
Cowden Gallery. Free for Circle Members.

Circle members are invited to view the exhibition privately, after-hours. Complimentary beverages. No reservations needed.

**Docent-Led Tour and Reception:  
Texas Contemporary Artists**  
**Saturday, October 5 | 5:00–6:30 p.m.**  
Meet in the café. Free for members.

Members 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 Brooklynite.

**Walking Tour of Mission San José**  
**Saturday, October 19**  
**10:00–1:30 p.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 "Patron Saint" of Texas. We will begin at SAMA with a tour of the exhibition led by Marion Oettinger, Curator of Latin American Art, followed by a tour of Mission San José. Lunch provided at the Mission's beautiful outdoor space. Transportation will not be provided.

## GALLERY TALKS

**CURATOR'S CHOICE**  
Insightful 25-minute talks by SAMA's curators. Tuesday talks are free. Friday talks are free with admission.

**San Antonio Imagists: Imaginative  
Imagery in Works by James Cobb,  
Katie Pell, Gary Schafer and  
Lloyd Walsh**  
**Tuesday, September 3 | 6:00–6:25 p.m.**

Highlights from the Texas Biennial with David S. Rubin, The Brown Foundation Curator of Contemporary Art

**Recent Acquisitions of Andean  
Folk Art**  
**Tuesday, October 1 | 6:00–6:25 p.m.**

Marion Oettinger, Latin American Art Curator, will discuss recent acquisitions in SAMA's Folk Art collection.

**Gallery Talk:  
Fashion Around the World**  
**Tuesday, October 22 | 5:30–6:30 p.m.**

A special public gallery talk on fashions from around the world in conjunction with San Antonio's Fashion Week.

**Cover:** Tōsei gusoku suit of armor with flesh-colored "rib-bone cuirass", detail, 18th century. Private Collection. Courtesy of the Minneapolis Institute of Arts.

SEPT  
2013

## SAMA Calendar of Events

**1 | Sunday**  
**Gallery Talk:  
Museum & Special Exhibition Highlights**  
11:00 a.m.–12:00 p.m.

**First Sundays for Families:  
Dragons, Heroes and Monsters**  
1:00–5:00 p.m.

**3 | Tuesday**  
**Gallery Talk:  
Museum & Special Exhibition Highlights**  
4:30–5:30 p.m.

**Curator's Choice: San Antonio Imagists:  
Imaginative Imagery  
by Curator David S. Rubin**  
6:00–6:25 p.m.

**Sketching in the Galleries**  
6:00–8:00 p.m.

**4 | Wednesday**  
**SAMA Playdates**  
10:00–11:00 a.m.

**5 | Thursday**  
**Young Friends:  
Studio Tour with Waddy Armstrong**  
6:00–8:00 p.m.

**6 | Friday**  
**SAMA Contemporaries Preview Reception:  
Danny Lyon: The Bikeriders**  
5:30–7:30 p.m.  
RSVP: lana.meador@samuseum.org or (210) 978-8133

**Global Lens 2013: Student**  
7:00–9:00 p.m.

**7 | Saturday**  
**Members Event:  
Docent-Led Tour and Reception**  
10:00–11:30 a.m.

**Meditation in the Japanese Gallery**  
10:15–11:00 a.m.

**8 | Sunday**  
**Gallery Talk:  
Museum & Special Exhibition Highlights**  
11:00 a.m.–12:00 p.m.

**10 | Tuesday**  
**Gallery Talk: Texas Biennial Highlights**  
4:30–5:30 p.m.

**Sketching in the Galleries**  
6:00–8:00 p.m.

**Run with SAMA**  
6:30–7:30 p.m.

**11 | Wednesday**  
**SAMA Playdates**  
10:00–11:00 a.m.

**12 | Thursday**  
**Art Crawl**  
10:00–10:45 a.m.

**13 | Friday**  
**Art Party: Danny Lyon: The Bikeriders**  
6:00–8:00 p.m.

**14 | Saturday**  
**Meditation in the Japanese Gallery**  
10:15–11:00 a.m.

**Great Books Seminar:  
On Photography by Susan Sontag**  
5:00–7:00 p.m.  
\$15 for members | \$25 for non-members  
Register: (210) 978-8121

**Family Flicks: Winged Migration**  
7:00–9:30 p.m.

**15 | Sunday**  
**Gallery Talk:  
Museum & Special Exhibition Highlights**  
11:00 a.m.–12:00 p.m.

**Global Lens 2013: Student**  
3:00–5:00 p.m.  
Steven Kellman introduction and post-film discussion.

**17 | Tuesday**  
**Gallery Talk:  
Museum & Special Exhibition Highlights**  
4:30–5:30 p.m.

**Sketching in the Galleries**  
6:00–8:00 p.m.

**18 | Wednesday**  
**SAMA Playdates**  
10:00–11:00 a.m.

**Destination: Mexico**  
7:00–11:00 p.m.  
Tickets: \$100 | purchase at samuseum.org

**20 | Friday**  
**Lecture Series:  
Art History 101...Without the Exams!  
Cave Paintings and Prehistoric Art  
by Dr. Annie Labatt**  
5:30–7:30 p.m.

**21 | Saturday**  
**Meditation in the Japanese Gallery**  
10:15–11:00 a.m.

**22 | Sunday**  
**Gallery Talk:  
Museum & Special Exhibition Highlights**  
11:00 a.m.–12:00 p.m.

**24 | Tuesday**  
**Gallery Talk:  
Museum & Special Exhibition Highlights**  
4:30–5:30 p.m.

**Sketching in the Galleries**  
6:00–8:00 p.m.

**Lecture: 500 Years/275 Images:  
Writing a New Survey of Mexican Art and  
Architecture by James Oles**  
6:30–7:30 p.m.

**25 | Wednesday**  
**SAMA Playdates**  
10:00–11:00 a.m.

**26 | Thursday**  
**Members Opening: Lethal Beauty:  
Samurai Weapons and Armor**  
6:30–9:30 p.m.  
\$25 for members.  
RSVP: (210) 978-8123 or at samuseum.org

**27 | Friday**  
**Lecture: Danny Lyon: Working on the  
Edge by Anne Wilkes Tucker**  
6:30–7:30 p.m.

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

**Meditation in the Japanese Gallery**  
10:15–11:00 a.m.

**Lecture: Lethal Beauty: Design Elements  
in Samurai Suits of Armor  
by Dr. Andreas Marks**  
3:00–4:00 p.m.

**29 | Sunday**  
**Gallery Talk:  
Museum & Special Exhibition Highlights**  
11:00 a.m.–12:00 p.m.

**SAMA Screens: Seven Samurai**  
3:00–6:00 p.m.

**30 | Monday**  
**Circle Nights at SAMA—Lethal Beauty:  
Samurai Weapons and Armor**  
4:00–6:00 p.m.  
For Circle Members only

SAMA Playdates recommended for ages 2-4. | Art Crawl recommended for 0-18 months.

Unless otherwise noted, programs are free to members and free to the general public with the price of Museum admission. The Museum and its programs are free to all Tuesday 4 p.m. to 9 p.m. and Sunday 10 a.m. to noon. Children 12 and under are always free.



**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.

**2 | Wednesday**  
**3 | Thursday**  
**4 | Friday**  
**ArtBites Presents: Japanese Gastronomy and the Art of the Samurai**  
4:30–8:00 p.m. Wednesday | Thursday  
5:30–9:00 p.m. Friday  
Individual classes: \$65 for members  
\$80 for non-members  
Register: (210) 978–8121

**5 | Saturday**  
**Meditation in the Japanese Gallery**  
10:15–11:00 a.m.

**Members Event:**  
**Docent-Led Tour and Reception**  
5:00–6:30 p.m.

**6 | Sunday**  
**Gallery Talk: Museum & Special Exhibition Highlights**  
11:00 a.m.–12:00 p.m.

**First Sundays for Families: Samurai Sunday**  
1:00–5:00 p.m.

**8 | Tuesday**  
**Gallery Talk: Museum & Special Exhibition Highlights**  
4:30–5:30 p.m.

**Sketching in the Galleries**  
6:00–8:00 p.m.

**Run with SAMA**  
6:30–7:30 p.m.

**Artist Conversation: Lloyd Walsh**  
6:30–7:30 p.m.

**9 | Wednesday**  
**SAMA Playdates**  
10:00–11:00 a.m.

**Evening for Educators: Art of Japan**  
5:30–7:30 p.m.  
2 SBEC-Approved Credits. Free.  
Register: (210) 978–8129

**10 | Thursday**  
**Art Crawl**  
10:00–10:45 a.m.  
**Young Friends: Lone Star Brewery Tour**  
6:00–8:30 p.m.

**11 | Friday**  
**Art Party: Marcus Aurelius**  
6:00–8:00 p.m.

**12 | Saturday**  
**Meditation in the Japanese Gallery**  
10:15–11:00 a.m.

**Great Books Seminar: Code of the Samurai**  
5:00–7:00 p.m.  
\$15 for members | \$25 for non-members  
Register: (210) 978–8121

**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.

**Global Lens 2013: Cairo 678**  
3:00–5:00 p.m.  
Steven Kellman introduction and post-film discussion.

**15 | Tuesday**  
**Gallery Talk: Museum & Special Exhibition Highlights**  
4:30–5:30 p.m.

**Sketching in the Galleries**  
6:00–8:00 p.m.

**Ikebana! Japanese Flower Arranging**  
6:00–8:00 p.m.  
\$25 for members | \$35 for non-members  
Register: (210) 978–8121

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

**18 | Friday**  
**Global Lens 2013: Cairo 678**  
7:00–9:00 p.m.

**19 | Saturday**  
**Walking Tour of Mission San José**  
10:00–1:30 p.m.  
\$10 for Friends of Latin American Art  
\$15 for members  
Includes lunch. Register: (210) 978–8133

**Educator Workshop: Early Childhood Series: ¡Hello, Círculos!**  
10:00 a.m.–3:00 p.m.  
5 SBEC-Approved Credits  
\$15 for members | \$25 for non-members  
Includes lunch. Register: (210) 978–8129

**Meditation in the Japanese Gallery**  
10:15–11:00 a.m.

**Lecture Series: Art History 101...Without the Exams!**  
**The Ancient Near East by Dr. Annie Labatt**  
5:30–7:30 p.m.

**20 | Sunday**  
**Gallery Talk: Museum & Special Exhibition Highlights**  
11:00 a.m.–12:00 p.m.

**Lecture: A Search for a Beautiful Death: The Japanese Samurai Aesthetic by Dr. Louis G. Perez**  
3:00–4:00 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 Jesús, “Patron Saint” of Texas by Curator Marion Oettinger**  
6:30–7:30 p.m.

**26 | Saturday**  
**Meditation in the Japanese Gallery**  
10:15–11:00 a.m.

**27 | Sunday**  
**Gallery Talk: Museum & Special Exhibition Highlights**  
11:00 a.m.–12:00 p.m.

**SAMA Screens: Hidden Fortress**  
3:00–5:30 p.m.

**29 | Tuesday**  
**Gallery Talk: Museum & Special Exhibition Highlights**  
4:30–5:30 p.m.

**Sketching in the Galleries**  
6:00–8:00 p.m.

**Ikebana! Japanese Flower Arranging**  
6:00–8:00 p.m.  
\$25 for members | \$35 for non-members  
Register: (210) 978–8121

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

WHAT’S YOUR  
**SAMA I.Q.?**  
HOW WELL DO YOU KNOW YOUR MUSEUM?



**1) The sculpture *Yogini* (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. 1960
- ☐ b. 1973
- ☐ c. 1981
- ☐ d. 1990

**3) What is the name of the statuesque emperor who guards the Roman Gallery?**

- ☐ a. Augustus
- ☐ b. Marcus Aurelius
- ☐ c. Titus
- ☐ d. Constantine

**4) One of SAMA’s most recent acquisitions *Pink Electric Chair* by Ivan Navarro is a...**

- ☐ a. photograph
- ☐ b. painting
- ☐ c. sculpture
- ☐ d. short film

**5) Horse sculptures were placed in tombs during the Tang dynasty because...**

- ☐ a. they represented beloved imported war horses to serve the dead in the afterlife
- ☐ 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 statue 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 came from an old San Antonio cemetery
- ☐ b. It once served as the entrance of the local Milaflores estate
- ☐ c. Its tiles were made by the Uriarte Studio in Puebla, Mexico
- ☐ d. Its concrete modeling is made by the same craftsman who made the bridges and benches in Brackenridge Park



Ladybird Johnson and Baker Duncan at SAMA's Opening

**8) This robust, modern statue stands in front of the elevators of the Latin American Art gallery.**

- ☐ a. *Ponce De Leon*
- ☐ b. *La Rosa*
- ☐ c. *Venus*
- ☐ d. *El Nuevo Mundo*



**9) Which painting in the Museum’s collection once hung in the Oval Office?**

- ☐ a. John Singer Sargent’s *Portrait of Mrs. Elliott Fitch Shephard* (Margaret Louise Vanderbilt)
- ☐ b. Robert Julian Onderdonk’s *Near San Antonio*
- ☐ c. Albert Bierstadt’s *Passing Storm Over the Sierra Nevadas*
- ☐ d. John Singleton Copley’s *Portrait of a Man with a Blue Coat*

**HOW DID YOU DO?**

**7-9 answers correct**

You’re a lover of culture and art and know SAMA intimately. Have you considered becoming a docent?

**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 been too long! Take a break from your busy week and refresh your soul with a visit to your favorite galleries.

ANSWERS 1) a 2) c 3) d 4) b 5) c 6) d 7) c 8) d 9) b





Griffin attachment from a cauldron  
Greek, ca. 650–620 B.C.  
Bronze; h. 7 3/4 in., w. 2 3/4 in., d. 2 3/4 in.  
Purchased with the Grace Fortner Rider Fund  
2012.37

#### ART OF THE ANCIENT MEDITERRANEAN WORLD:

## A Griffin for the Gods

This striking bronze griffin protome, dating to the seventh century B.C., now assumes pride of place as the earliest and most important Greek bronze in the Museum's collection.

Griffins, fantastical creatures with bird, lion and snake features, served as guardians in Greek mythology. Decorative attachments called protomes in the form of griffins' heads and necks often adorned the rims of the large bronze cauldrons that were dedicated to the gods in Greek sanctuaries during the late eighth and seventh centuries B.C. Griffin protomes similar to this one have been found in the sanctuaries of Zeus at Olympia and of Hera on Samos.

This griffin protome was one of a pair that once belonged to Sigmund Morgenroth, a collector who emigrated from Europe to Santa Barbara in the late 1930s. Its mate has been in the collection of the Harvard Art Museums since the 1960s.

The lively griffin is now on watch near the Museum's early Greek vases in the Blackburn (Greek) Gallery. This important acquisition has been supported by the Grace Fortner Rider Fund.

#### ASIAN ART:

## A Christian Theme, Translated

This fine white porcelain dish underglazed 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 rectangular 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 baptized, 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 Delft 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.

Dish with Scene of the Baptism of Christ  
Chinese, Yongzheng period, 1723–1735  
Porcelain with cobalt blue underglaze  
Purchased with the Bessie Timon Asian  
Art Acquisition Fund  
2013.1



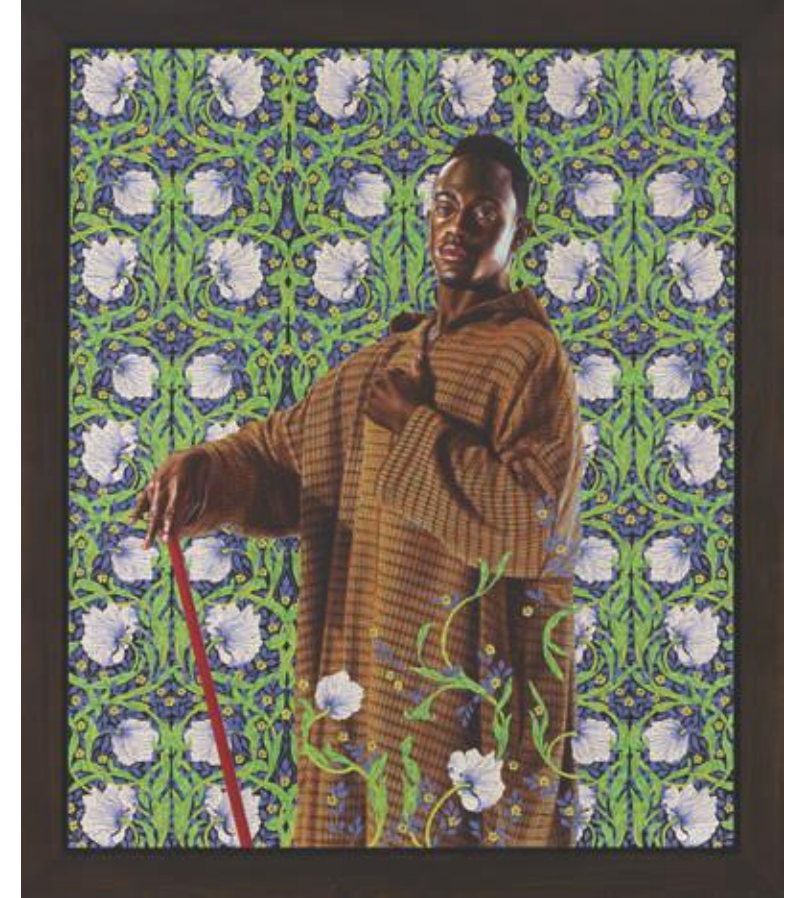
#### CONTEMPORARY ART:

## 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. Debunking traditional negative stereotypes that have an extensive history in American culture, Wiley depicts his figures with great dignity, portraying them as beautiful and heroic and basing their poses on those of Old Master portraits. Wiley's *David Lyon* (2013) is a strong new addition to the Contemporary Collection. In this heroic black male portrait, the figure's pose is based on an early nineteenth-century portrait of David Lyon by the British painter Sir Thomas Lawrence. The background patterning of lush organic decoration serves as a metaphor for growth and prosperity and is appropriated 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.



Kehinde Wiley (American, born 1977), *David Lyon*, 2013. Oil on canvas. 72 x 60 in.  
Museum purchase in honor of Harriet O'Banion Kelley with funds provided by the  
Walter F. Brown Family. 2013.13

#### LATIN AMERICAN ART:

## Montería Majolica

This Spanish majolica bowl is typical of late seventeenth- to early eighteenth-century glazed earthenware from Puente del Arzobispo, Castile, near the famous ceramic 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 *montería* 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 development 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 complement to the Museum's small but fine collection of Spanish ceramics.

Bowl (Cuenco)  
Puente del Arzobispo, Spain,  
early 18th century  
Earthenware with tin glaze and copper,  
cobalt, and iron in-glaze decoration  
Gift of Dr. Ric Bradford, Houston, Texas  
2012.34







# Re-imagining Membership: SAMA Launches New Levels and Benefits

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 Member level (\$45) continues to offer full benefits for one adult.
- Replacing the Family/Dual level, we now offer Member Plus (\$65), which provides full benefits for two adults—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 Kids Club program.
- In response to requests, we now offer Military (active and retired) and Student levels starting at only \$35 per year.
- Memberships at the Sponsor level (\$150) and above now include complimentary tickets to qualifying special events. Patron Members (\$500) and above receive private tours with SAMA docents and Circle Members (\$1,000 and above) receive private tours with curators.
- 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 small businesses alike.

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 benefits structure, this surcharge will be waived for members, extending free admission to special exhibitions at all levels of membership!**

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](http://samuseum.org) and click "Give and Join."

## Are You a Y|F?

Young Friends is SAMA's newest member affinity group, a network of up-and-coming professionals 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 cultivate art education in social settings.

### What do they do?

Throughout the year, Y|Fs are presented with exclusive opportunities to learn about the Museum's collections, collectors and collecting. 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 Rincón del Tango, a South American wine tasting, and special after-hours access to *Pasión Popular: Spanish and Latin American Folk Art from the Cecere Collection*.

### What's next?

Future events include a studio tour with local artist Waddy Armstrong; a tour of SAMA's Lone Star Brewery heritage with beer cocktails from The Brooklynite; and a sushi cruise along the Museum Reach to celebrate *Lethal Beauty: Samurai Weapons and Armor*.

### Just how young is "young"?

#### Do I have to know a lot about art?

While most members tend to be in their 30s, there's plenty of variation on either side; our theory is you're as young as you feel. Young Friends have a varied range of knowledge about art, museums and collecting; all you need is a passion for learning and sharing your knowledge with like-minded folks and an appetite for fun.

#### How do I join?

Y|F membership is \$50 in addition to Museum membership at any level. Join online at [samuseum.org](http://samuseum.org) or contact Lana Meador at (210) 978-8133 or [lanameador@samuseum.org](mailto:lanameador@samuseum.org).

## Welcome new and returning members

The following gifts were received between February 1 – May 31, 2013

### Patron (\$500)

Mr. James W. Albert and Dr. Valarie Spiser-Albert  
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Mr. Jeremiah Williams  
Mr. Baxter Wilson  
Allison and Josh Zeller



Iconic Berlin street art. © visitBerlin | Grothaus

## April in Berlin

In recent years Berlin has cemented its reputation as one of the world's premiere contemporary art cities — besides being *über* cool! Explore this magnet for new artistic expression with SAMA Contemporaries during Berlin's next Gallery Week, the last week of April 2014.

You'll visit private collections, artist studios, contemporary exhibition spaces and leading contemporary galleries. The group will be guided by David S. Rubin, The Brown Foundation Curator of Contemporary Art, and Jill Sheridan, a London-based art historian and curator who, as Director of Visual Art Study Tours, organizes contemporary art tours throughout the UK and Europe.

For more information or to reserve a spot on the trip please contact Kimberly Britton at (210) 978-8186 or [kimberly.britton@samuseum.org](mailto:kimberly.britton@samuseum.org).





## Current Circle Members as of May 31, 2013

We are grateful for SAMA's Circle Members and Corporate Circle Members, whose contributions provide important annual operating support and assist the Museum in presenting special exhibitions and dynamic educational programs for the community.

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Mr. and Mrs. Houston H. Harte

Ms. Sarah Harte and Mr. John Gutzler

Mr. and Mrs. James L. Hayne

Mr. Christopher C. Hill and Mr. Rodolfo Choperena

Mr. and Mrs. Michael Humphreys

Miki and Sebastian Izzard

Mr. and Mrs. John Jenkins

Mr. John S. Jockusch

Ms. Kathryn Johnson

Mr. and Mrs. Brad Jones

Mr. Chris Karcher and Ms. Karen Keach

Dr. and Mrs. Harmon W. Kelley

Mr. and Mrs. Patrick Kennedy

Mr. and Mrs. John C. Kerr

Mr. and Mrs. Greg King

Carol Lee Klose and Carolyn A. Seale

Ms. Barbara C. Kyse

Dr. and Mrs. Reggie Laird

Mr. and Mrs. Blair Labatt

Gary T. and Cheryl Lomax

Katie and Phil Luber

Ms. Laura Luhn  
Ms. Alice Lynch  
Ms. Jane Haun Macon  
Kay and Clark Mandigo

Mr. Paul Martin and Mrs. Stephanie Krueger

Mr. William N. Mayo

Mrs. Edith McAllister

Mr. and Mrs. Raymond McClellan

Mr. and Mrs. Red McCombs

Mr. and Mrs. Jim McMullan

Autumn and Robert Mesick

Mr. and Mrs. Fred Middleton

Mr. and Mrs. Bruce Mitchell

Mr. Ricardo Montaudon

Mr. and Mrs. John E. Newman, Jr.

Mr. Guillermo Nicolas

Mrs. Karen Roitsch Norman

Mr. and Mrs. Allan G. Paterson, Jr.

Mr. and Mrs. Thomas L. Powell, Jr.

Col. and Mrs. William Dean Rasco

Mr. Epitacio R. Reséndez V

Mr. and Mrs. Barry C. Roberts

Mr. and Mrs. Juan Ruiz-Healy

Mr. Tim Sanford and Mr. Joe Eaton  
Emily Sano and Gilson Riecken

Mr. John L. Santikos

Mrs. Marie Schwartz

Mr. and Mrs. Larry Sheerin

Mr. Banks M. Smith

Mr. and Mrs. Forrester M. Smith

Mr. and Mrs. Arthur Spanjer

Mr. and Mrs. Edward Steves

Mrs. Louis H. Stumberg

Dr. and Mrs. Karl Swann

Mr. Patrick H. Swearingen, Jr.

Mrs. James D. Sweeney

Ms. Terence Touhey

Charles R. Walker

Ana Paula and Mark Watson

Mr. and Mrs. Donald E. Weber

Mr. Edward E. Whitacre, Jr.

Mr. Stephen White

Sonya Medina Williams

Dr. Patricia Winter-Valdez and Mr. Daniel Valdez

Dr. and Mrs. Bruce A. Wood

Mr. C. Thomas Wright

Mr. and Mrs. Carl E. Wulfe

Mr. and Mrs. Richey Wyatt

Mr. and Mrs. Bartell Zachry

Karen Lee and David Zachry

## 5<sup>th</sup> Annual Circle Members Reception

On Wednesday, November 13, 2013, Circle Members will have the honor of welcoming SAMA's new curator: the Marie and Hugh Halff Curator of American Art/Andrew W. Mellon Foundation Chief Curator. The event marks the official opening of SAMA's reinstalled American galleries and begins with a brief presentation in the auditorium followed by an elegant reception. Circle Members will receive an invitation by mail.

Each year the Museum hosts an exclusive event for Circle Members, who support SAMA's membership program at \$1,000 and above. To become a Circle Member contact Lana Meador at (210) 978-8133 or [lane.meador@samuseum.org](mailto:lane.meador@samuseum.org). Or join online today at [samuseum.org](http://samuseum.org)!

## Corporate Circle Members

As of May 31, 2013

### Corporate Director's Circle (\$25,000)

The Capital Group Companies  
Charitable Foundation

H-E-B

Valero Energy Corporation

### Corporate Benefactor's Circle (\$5,000)

Alamo Colleges

Hixon Properties Inc.

LCG Associates, Inc.

Lewis Energy Group

Lucifer Lighting Company

San Antonio Express-News

St. Mary's University

Trinity University

University of the Incarnate Word

### Corporate Art Society Circle (\$1,000 – \$2,500)

Bolner's Fiesta Products

Christie's

Frost Bank

KSAT 12

Luther King Capital Management

NuStar Energy

Plastic Supply of San Antonio

Sendero Wealth Management

The Trust Company, N.A.

## Other Gifts

The following gifts were received June 15, 2012–January 31, 2013

Ace Mart

Restaurant Supply

The Andrew W. Mellon Foundation

Ms. Ann Griffith Ash

Dr. and Mrs. Wilbur S. Avant, Jr.

Bank of America —San Antonio

Mr. and Mrs. Lee M. Bass

Ms. Susan Bononcini

Mr. and Mrs. Walter F. Brown

The Brown Foundation, Inc.

Phyllis and Jamie Browning

Browning Construction Company

Mr. Charles Butt

Mr. and Mrs. Robert Cavender

Mr. and Mrs. Charles E. Cheever, Jr.

Covenant Multi-Family Offices, LLC

Creighton Charitable Trust

Ms. Flora C. Crichton

Dr. and Mrs. M. David Dennis

Dr. and Mrs. Charles H. Du Val

Mr. and Mrs. Owen Duggan

Mr. Thomas H. Edson

Mr. Anthony C. Edwards

Mr. and Mrs. Oscar Ehrenberg

Mrs. Elda Martinez

Mr. and Mrs. James A. McAllen, Jr.

Elizabeth Huth Coates Charitable Foundation of 1992

Frost Bank

Fuddruckers

Dr. and Mrs. Gary Fullerton

Miss Gloria Galt

Jane and Michael Goldstein

Dr. and Mrs. William Gonzaba

Mrs. Helen K. Groves

Mr. and Mrs. Friedrich Hanau-Schaumburg

H-E-B

Ms. Kathy Hoermann

Jack and Valerie Guenther Foundation

Dr. Angelika Jansen-Brown

Fulbright Jaworski, LLP

Mr. and Mrs. John Jenkins

Joe R. Straus, Sr. and Emilie F. Straus Charitable Trust

Lt. Col. and Mrs. Robert E. Kelso

Carol Lee Klose and Carolyn A. Seale

Ms. Annie Labatt

Dr. and Mrs. Reggie Laird

Mr. Louis J. Lamm, Jr.

Ms. Myriam Lanau

Mr. John R. Locke

Mr. and Mrs. Jim Lutz

Ms. Jane Haun Macon

Mr. John Maisto

The Marshall T. Steves Sr. Foundation

Mrs. Elda Martinez

Mr. and Mrs. James A. McAllen, Jr.

## A Will for Sharing

Robert D. (Bob) Harper had a dream for the San Antonio Museum of Art. A member since 1998 and frequent volunteer, Mr. Harper regularly attached handwritten notes to his membership renewals urging the Museum to open an inviting restaurant where visitors could gather, refuel and unwind.

Even once a restaurant was added in 2009, Mr. Harper felt so strongly about its future that upon his death last November at the age of 86 the Museum received a \$1.5 million gift that comprised the majority of his estate. His will specified the gift be used to maintain a restaurant and to provide funding for traveling exhibitions “which might not otherwise be brought to San Antonio.”

SAMA is already in the midst of refreshing its restaurant with a new concept and a new chef, but Mr. Harper's gift now makes the vision of a renovated Hops House and expanded restaurant possible (stay tuned for more details)—as well as some exciting exhibitions!



Mrs. James D. Sweeney

Mr. and Mrs.

Thomas Tamez

Trinity University

Pablo Uresti, Attorney

Valero Energy Corporation

Mr. and Mrs.

Harold Vexler

Mr. and Mrs.

Dennert Ware

Bruce L. and Kim Weilbacher

Whitacre Family Foundation

Ms. Billinda Wilkinson

Mr. and Mrs. Richey Wyatt

Karen Lee and David Zachry

Mr. and Mrs.

Bartell Zachry

### In Honor

Karen Hixon

Mrs. Barbara Gentry

### In Memory

Orville Carr

Mr. and Mrs.

John L. Hendry III

Palmer Todd, Inc.

Mrs. Patsy Steves

C.J. Walker

Mary Duran

Mays Family Foundation

Hugh Halff

Mr. and Mrs.

John L. Hendry III

Ruth Carter Stevenson

Mr. and Mrs.

Edward Steves

Stephanie Halff Street

Mr. and Mrs.

John L. Hendry III

Mrs. Ruth Eilene Sullivan

## New Legacy Society recognizes planned gifts

Planned gifts have an exponential effect on the Museum. The newly launched **Legacy Society** recognizes such generous donors. In addition to including SAMA in one's will, other types of giving allow the donor to reap benefits during his or her lifetime and provide for loved ones while supporting the Museum. For information about planned gifts, please contact Kimberly Britton, Director of Development, at [kimberly.britton@samuseum.org](mailto:kimberly.britton@samuseum.org) or (210) 978-8186.

This information is of a general nature and the donor should seek advice from the donor's own legal and tax counselor.





SAMA Contemporaries Attend  
May 4 Jameel Prize Opening



Art Party Summer Fun



May Membership  
Month Facebook  
Contest winner  
Mark Schroeder  
and friends.

This Summer, SAMA Kids and Families...



...secured their patch of lawn for Family Flicks.



...made portraits  
at Summer Camp.



...made art at H-E-B Summer Tuesdays.



...enjoyed new Great  
Hall furniture on loan  
thanks to our new  
neighbors on Broadway  
OfficeSource Ltd.



Broadway Reach Launch

Mayor Castro joins Katie Luber 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

Aida Cragolino, Charlotte Rosenberg, Phyllis McKenzie, Jim Letchworth,  
Mary Hogan and Peggy Luna.



**COMING  
NEXT  
SUMMER**

# Matisse: Life in Color

Masterworks from  
The Baltimore  
Museum of Art

June 14 – September 7, 2014

Henri Matisse (French, 1869-1954)  
*Purple Robe and Anemones*, 1937  
Oil on canvas, 28 3/4 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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Artists Rights Society (ARS), New York

