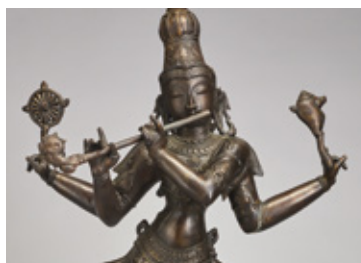


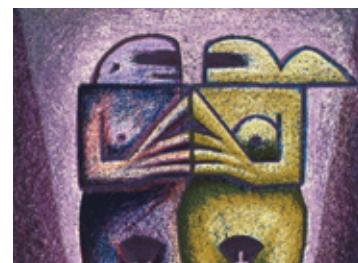
Divine Sight

6 | Up Next



Refreshing Views

11 | New in the Galleries



FALL | 2024

ARTNOW

San Antonio Museum of Art



Anatomy of...

[Whistle Figurine of a Seated Dwarf]

Where to Find It: The figurine is a new acquisition. Watch for it in the Nelson A. Rockefeller Center for Latin American Art.

Curator: Kristopher Driggers, Associate Curator of Latin American Art

Who is this figure?

This figurine represents a dwarf who is spectacularly attired in a large turban with rosettes. In Maya art, dwarves often appear as companions to royals, trusted in the space of a city's elite but set apart in their physicality from kings.

Where was it made?

It's difficult to say for certain, but fine Maya figurines are often attributed to the area of Jaina, an island off the coast of Campeche on Mexico's Yucatán peninsula. Jaina figurines are one of the genres where we see the greatest range of figures from Maya courtly life.



Did this piece have a function?

Yes, it was almost certainly a whistle! There are openings on the back and underside of the figurine that could have been used to produce sound. Other dwarf figurines in museum collections also have whistle structures, including examples at Denver Art Museum, Los Angeles County Museum of Art, and Princeton University Art Museum.

What do we know about the blue paint?

The paint on the turban ornaments is known as "Maya blue," and it is one of the most brilliant, distinctive colors in ancient Mesoamerican art. Precious in antiquity, Maya blue was created from organic indigo dyes suspended in palygorskite clay. It was symbolically important in Maya cultures—so much so that the linguistic terms for "blue" and "first" are the same: *yax*.

Are there other related figurines in SAMA's collection?

SAMA's extensive collection includes other Maya dwarf figurines, more figural whistles, and images of other members of the Maya courts. Together, these artworks speak to the complexity and sophistication of Maya images and experience.

Above: *Whistle Figurine of a Seated Dwarf*, Maya, A.D. 600–800, Earthenware, h. 7 in. (17.8 cm), San Antonio Museum of Art, gift of John and Kathi Oppenheimer, 2023.778

2023-2024
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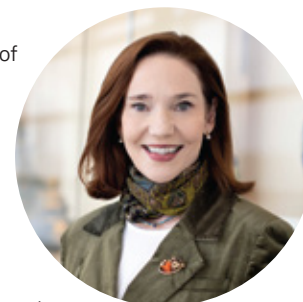
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From the Kelso Director's Office

Dear Members,

Since its founding in 1981, the San Antonio Museum of Art has prioritized the development and display of Latin American art. Some forty-three years later, SAMA is home to the Nelson A. Rockefeller Center for Latin American Art, a 30,000 square-foot building dedicated to 3,500 years of art, primarily from Mexico, although Spain and every Latin American country are represented. Referred to as the LAAC, the center was the first of its kind in the US when it opened in 1998, and it continues to be a crown jewel of Latin American art.



With the recent arrival of Kristopher Driggers, Associate Curator of Latin American Art at SAMA, a new chapter in Latin American art begins. Already, Kris is developing projects that build on SAMA's strength in this arena and complement the Museum's reputation for new scholarship, excellence, and beautiful installations. After journeying afar, Kris has returned to his hometown, where he hails from the historic West Side. His expansive international knowledge combined with his strong sense of place promises meaningful insights into our collection. Please take a moment to "meet" Kris on page 7, and, spoiler alert, let the taco wars begin!

Meanwhile, SAMA could not be prouder to host *Amalia Mesa-Bains: The Archaeology of Memory*, the first retrospective of this influential contemporary artist's career. Mesa-Bains creates intricate, astonishing, multi-layered installations often containing hundreds of objects that together provide an immersive experience of exquisite beauty. Prepare to be mesmerized by the power of her work—an artistic voice so powerful, *ARTnews* dubbed our time "the Age of Amalia."

This fall could not be a better time to recognize, appreciate, and explore the sheer artistic power and breadth of Latin American art throughout our galleries and in the art of Amalia Mesa-Bains, a pioneering Chicana artist who continues to inspire new generations.

See you in the galleries,

Emily Ballew Neff, PhD

The Kelso Director

Cover: Amalia Mesa-Bains: *Private Landscapes and Public Territories*, 1998-2011/2018; mixed media installation including painted and mirrored armoire, found objects, moss, dried flowers, faux topiaries, family photographs, miniature jeweled trees, painted wooden hedges; 120 x 240 x 300 in.; courtesy of the artist and Rena Bransten Gallery, San Francisco. Photo: Michael Karibian. © Amalia Mesa-Bains

Above Left: Manjari Sharma, (b. Mumbai, India, lives and works in California), *Lord Shiva* (detail), From the *Darshan Series*, 2013, Archival inkjet print in brass-embossed frame, Collection of the Birmingham Museum of Art; Museum purchase, 2020.48.9a-b, Photography credit: Manjari Sharma, © Manjari Sharma

Above Center: *The Divine Spouse* (detail), Mexico, early to mid-18th century, Oil on canvas, 31 1/4 x 53 1/2 in. (79.4 x 135.9 cm), San Antonio Museum of Art, anonymous gift restored with funds provided by Walter and Lenora Brown, 94.53

Above Right: Thomas Sully, American, 1783-1872, *Self Portrait: 66 Years Old* (detail), 1850, Oil on canvas, 30 x 24 1/2 in. (76.2 x 62.2 cm), Lent by the Thomas H. and Diane DeMell Jacobsen Ph.D. Foundation, L.2024.1.1



MEMBERS MAGAZINE

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CONTRIBUTING WRITER: Lindsay Rymers



AMALIA MESA-BAINS

Archaeology of Memory

September 20, 2024–January 12, 2025 | Cowden Gallery



DRIED LAVENDER, CHEMISTRY BEAKERS, CRUSHED GLASS, LOTERÍA CARDS, oxygen cords, armoires, seashells, a First Communion gown, and family photographs—this is just a small sampling of the materials, imbued with memory, that Amalia Mesa-Bains has incorporated into her room-sized installations over forty-five years of artistic practice. Known for pioneering the genre of altar-installations, Mesa-Bains has innovated sacred forms such as *altares* (home altars), *ofrendas* (offerings to the dead), *descansos* (roadside resting places), and *capillas* (home yard shrines) to recover cultural memory and position Chicana art in the broader field of contemporary American art. In 1992, Mesa-Bains received a prestigious MacArthur Fellowship (commonly known as a “genius grant”), the only Chicana visual artist to be recognized with the award, and her first retrospective exhibition is long overdue. This fall, SAMA will present the nationally touring *Amalia Mesa-Bains: Archaeology of Memory* and celebrate her contributions as an influential artist and cultural critic.

Mesa-Bains's altar works from the mid-1970s, rooted in Mexican Indigenous practices of honoring one's ancestors, are part of the history of the now widespread Día de los Muertos (Day of the Dead) celebrations in the United States. As an *altarista* (one who makes altars), her elaborate, albeit ephemeral, altars were assemblages of spiritual and domestic objects dedicated to women and honoring the cultural history of Mexico. In moving the personal practice of altares and ofrendas out of domestic spaces and into public galleries, her work engaged with feminist ideas along with acts of cultural reclamation during the Chicano Movement. By the 1990s, Mesa-Bains's practice had shifted to more permanent installations—and from altar-inspired works to expansive tableaux evoking laboratories, libraries, gardens, and landscapes as sites to examine the construction of spaces and the cultural memories engrained in them.

In addition to holding a bachelor's degree in painting from San Jose State University, Mesa-Bains earned a doctorate in clinical psychology from the Wright Institute in Berkeley, California. The intersections of these fields become strikingly present as Mesa-Bains's richly layered installations explore such themes as life, death, family, migration, womanhood, healing, and resiliency. Her overflowing armoires and cabinets recall *Wunderkammern*—"cabinets of curiosities" in Renaissance Europe that displayed collections of natural and human-made objects from around the world and are considered a precursor to museums. However, Mesa-Bains forges a new vision of the world, bringing unacknowledged histories forward. Through objects and imagery drawn from folk traditions, art history, domestic spaces, spiritual practices, ancestral history, and personal mementos, she excavates untold and underrecognized narratives. Her major series of four multimedia installations, titled *Venus Envy*, spans varied cultures and historical periods to celebrate heroic, archetypal, mythic, and ancestral women, including Cihuateotl ("Divine Woman" in Mexica [Aztec] tradition, Mexica deity Coatlicue, Mexican colonial-era polymath Sor Juana Inés de la Cruz, the Virgin of Guadalupe, and the artist's grandmother, Mariana Escobedo Mesa.

Amalia Mesa-Bains: Archaeology of Memory features forty works created from 1991 to 2024 in a range of media, including ten installations and a film of the artist in her studio directed by Raymond Telles. SAMA's presentation of the exhibition marks the premiere of a new large-scale sculpture and the re-envisioning of *Venus Envy Chapter III: Cihuatlampa, the Place of the Giant Women* as an exploration of the celestial space of Cihuatlampa, the Mexica afterlife of women who died in childbirth.

The exhibition catalogue is available for purchase in-store at the Museum Shop or online at www.samuseum.org/shop.

Amalia Mesa-Bains: Archaeology of Memory is organized by the Berkeley Art Museum and Pacific Film Archive in collaboration with the Latinx Research Center (LRC) at UC Berkeley.

BAMPFA

The exhibition is made possible by generous lead support from the Henry Luce Foundation and The Andy Warhol Foundation for the Visual Arts.



In San Antonio, *Amalia Mesa-Bains: Archaeology of Memory* is generously supported by The Brown Foundation. Additional funding comes from the John R. & Grelí N. Less Charitable Trust, the Marcia and Otto Koehler Foundation, and Chave and Bill Gonzaba. The Museum is thankful to all SAMA members for their support of the exhibition.

The exhibition is curated by María Esther Fernández, Artistic Director, The Cheech Marin Center for Chicano Art & Culture of the Riverside Art Museum, and Laura E. Pérez, Professor of Chicana, Latinx and Ethnic Studies and Chair of Latinx Research Center, UC Berkeley. Curatorial responsibility at San Antonio Museum of Art has been undertaken by Lana S. Meador.

Left: Amalia Mesa-Bains: *Queen of the Waters, Mother of the Land of the Dead: Homenaje a Tonatzin/Guadalupe* (detail), 1992; mixed media installation including fabric drape, six jeweled clocks, mirror pedestals with grottos, nicho box, found objects, dried flowers, dried pomegranate, potpourri; 120 x 216 x 72 in.; courtesy of the artist and Rena Bransten Gallery, San Francisco. © Amalia Mesa-Bains

Right: Amalia Mesa-Bains: *Queen of the Waters, Mother of the Land of the Dead: Homenaje a Tonatzin/Guadalupe* (detail), 1992; mixed media installation including fabric drape, six jeweled clocks, mirror pedestals with grottos, nicho box, found objects, dried flowers, dried pomegranate, potpourri; 120 x 216 x 72 in.; courtesy of the artist and Rena Bransten Gallery, San Francisco. © Amalia Mesa-Bains

Bottom Right: Amalia Mesa-Bains: *Curando in Venus Envy Chapter IV: The Road to Paris and Its Aftermath, The Curandera's Botanica*, 2008/2023; Giclee print; 36 x 24 in.; courtesy of the artist and Rena Bransten Gallery, San Francisco. © Amalia Mesa-Bains



KNOW MORE

In Dialogue: Amalia Mesa-Bains and Tomás Ybarra-Frausto

Friday, September 20 | 6:00–7:00 p.m.

Non-members: \$5 | Members: free

Tickets: www.samuseum.org/calendar

Divine Sight



▶ **ENVISIONING THE HINDU DIVINE: EXPANDING DARSHAN AND MANJARI SHARMA** features forty historical objects from India and Southeast Asia and nine photographs by global contemporary artist Manjari Sharma. Bringing together the striking work of the rising contemporary art star with the historic collections of the Birmingham Museum of Art, this exhibition showcases nine of the most significant deities of the Hindu pantheon and their contemporary relevance in art and faith. These works serve as a gateway to the concept of *darshan*—seeing and being seen by the divine, a profound spiritual exchange of glances experienced through consecrated images of gods. The vibrant, varied, and sometimes contradictory stories of these gods—as well as their familial relationships with each other—are shared through the works in this exhibition.

Beginning as a multiyear, crowdfunded project on Kickstarter, Sharma's *Darshan* series of photographs aimed to recreate the experience of encountering the nine Hindu deities. An extraordinary aspect of Sharma's work is her commitment to creating each scene without digital manipulation.

This exhibition was organized by the Birmingham Museum of Art, Alabama.

Envisioning the Hindu Divine: Expanding Darshan and Manjari Sharma

March 7–July 6, 2025
Cowden Gallery

Left: Manjari Sharma, (b. Mumbai, India, lives and works in California), *Lord Shiva*, From the *Darshan* Series, 2013, Archival inkjet print in brass-embossed frame, Collection of the Birmingham Museum of Art; Museum purchase, 2020.48.9a-b, Photography credit: Manjari Sharma, © Manjari Sharma

Right and Cover (detail): Unidentified artists who worked in Tamil Nadu, South India, *Vishnu in the Form of Venugopala, the Flute-Player*, 19th century revival style of the 12th–16th century, Cast bronze, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Emily Bourne Grigsby, AFI.30.2010a-b, Photography credit: Erin Croxton



Five Questions with... Kristopher Driggers

Associate Curator of Latin American Art

1. What are you most excited about starting your new job?

This will come as no surprise, but the thing I'm most excited about is getting to know the Museum's collection. Works of art from Latin American history have so much to tell us, but often, the best and only way to begin to understand what they're saying is to spend a lot of time observing them, looking for hints about an artist's intentions or the ways the work might have changed over its long life. Coming to SAMA, I have a whole new set of works to meet.

2. What's your favorite artwork at SAMA?

Since I am often thinking about art from the ancient Americas, I would ordinarily name a work from SAMA's excellent collection in that area. But I'm very fond of the imagery of one of the Museum's paintings from colonial Mexico, a painting of Christ as El Divino Esposo, *The Divine Spouse*. The work shows Christ reclining at ease, posed in a flowering field, with a centripetal composition of surrounding angels, a lyric text, and a lamb.

The Divino Esposo was a subject that was painted many times in eighteenth-century Mexico, and I think that looking at the painting in our collection, it's easy to feel why it might have been so popular. There's this sweet, dreamy quality to the image that I find appealing. I love that I can visit it just a short walk from my desk.



Above: *The Divine Spouse*, Mexico, early to mid-18th century, Oil on canvas, 31 1/4 × 53 1/2 in. (79.4 × 135.9 cm), San Antonio Museum of Art, anonymous gift restored with funds provided by Walter and Lenora Brown, 94.53

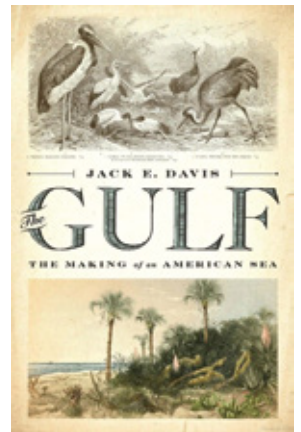
3. What's your favorite taqueria in San Antonio?

The answer really depends on what side of town I'm on! When I'm at home in my new neighborhood, I like going to Fina's on Hildebrand or to the Blanco Cafe. A little closer to SAMA, I like the Little Taco Factory on McCullough. And when I'm visiting my friends on the northwest side, there's a good chance we're going to go to Taqueria DataPoint. The list goes on...



4. What books are on your nightstand?

I want to learn more about the ecology of our region and the way that the environment becomes its own kind of record of human activity and intervention, so I've just started reading a book called *The Gulf: The Making of an American Sea* by Jack E. Davis. I'm also eager to dig into a new volume about Louis Carlos Bernal, called *Monografía*, with contributions by Elizabeth Ferrer and Rebecca Senf and design by Duncan Whyte. Bernal was a foundational figure for the history of Chicano photography in the Southwest, and I'm looking forward to reading the book and spending time with the images.



5. Where do you take friends when they visit you in SA?

Of course, any visit to the city is going to start with a trip to SAMA, followed by a stop at Artpace, and then a trip to the galleries. Once we've seen great art, I like taking people for a walk at the historic Japanese Tea Garden or Woodlawn Lake for a little fresh air. I especially like when out-of-town visitors come in on a First Friday so that they get a taste of the Southtown scene.

I think it's important that people who come to San Antonio leave with an understanding of the dense, layered histories that shape the city, so I will almost always take visitors to the missions—at least Mission Concepción and Mission San José. And then, because I think its story is interesting and its façade lovely, we might make a stop by the Little Flower Basilica, which I remember noticing even as a child. Add in a mangonada at a good frutería or a lunch at Central Market and it sounds like the perfect long weekend, doesn't it?



Photo by Travis Witt

New and Noted

Gallery Updates

There are eight new paintings on view in the American galleries this fall, including six gifts from Mary E. Walker in honor of Myrtle Agnew Walker and two loans from the Thomas H. and Diane DeMell Jacobsen Ph.D. Foundation. Visitors can also see new rotations of *Samurai Spirit: Swords, Accessories, and Paintings* and *Lovers & Fighters: Prints by Latino Artists in the SAMA Collection*.



Above: John William Hilton American, 1904–1983, *Time of Growing Shadows*, 1961, Oil on canvas, San Antonio Museum of Art, gift of Dr. Mary E. Walker in honor of Myrtle Agnew Walker, 2023.5.7

William McGregor Paxton American, 1869–1941, *The Little Russian*, 1933, Oil on canvas, San Antonio Museum of Art, gift of Dr. Mary E. Walker in honor of Myrtle Agnew Walker, 2023.5.12

Frank Vincent DuMond American, 1865–1951, *Grassy Hill, Lyme, CT (The DuMond Farm)*, 1925, Oil on canvas, San Antonio Museum of Art, gift of Dr. Mary E. Walker in honor of Myrtle Agnew Walker, 2023.5.3

210 Plaza

This year Visit San Antonio launched 210 Plaza, a new digital landscape of the Alamo City on Metaverse. Visitors to the site can walk around a virtual plaza and explore curated content highlighting the city's arts and culture, culinary scene, and popular attractions. In the Museum section of the plaza, catch *The Many Secrets Through Time*, a fun video series which features SAMA's curators!



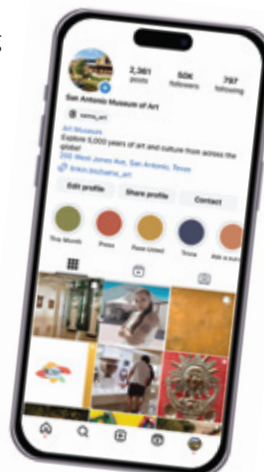
SAMA x Studio RH

As the former Lone Star Brewery, the building's unique facade is a part of SAMA's history that the Museum has always been proud of. To showcase the architecture, SAMA partnered with local designer Ryan Hunter of Studio RH on new limited-edition SAMA branded products. Totes, a frameable poster, and stickers are available in the Museum Shop. Take your own piece of the Museum home on your next visit.



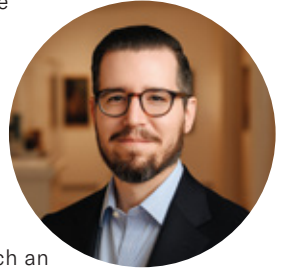
Instagram

This summer we reached an exciting social media milestone: 50k followers on Instagram. Help us reach the next one! If you don't already, follow us on social media to learn more about art, see what happens behind the scenes at SAMA, participate in giveaways, and more. Don't forget to tag us in your posts!



Congratulations Tripp

SAMA is pleased to announce Tripp Cardiff, former Senior Manager of Academic and Community Learning, is the new AT&T Director of Education. "I'm honored to have been chosen as SAMA's director of education and thrilled to work alongside such an outstanding team of passionate and creative educators. Through our programs, I hope the Museum inspires curiosity, discovery, and lifelong learning for visitors of all ages and backgrounds," Cardiff said.



Welcome Lupita

Lupita Tijerina joins the Museum's Advancement team as the new Director of Individual Giving and Membership. She comes to SAMA from St. Mary's University, where she served as the development director for the Greehey School of Business. "In my role as Director of Individual Giving and Membership, I want to help all our members deepen their connection with SAMA," Tijerina said. "Regardless of membership level, you are a philanthropist, and all of us play a vital role in sustaining the arts."



Larry Bell

If you didn't get the chance to see Larry Bell's *The Dilemma of Griffin's Cat* at the Museum's 1981 opening, the glass installation will be on view at SAMA again as a part of *Larry Bell: Improvisations*. Coming in fall 2025, the exhibition is a survey of Bell's work, ranging from the 1960's to present day. Last summer, Bell visited SAMA and worked with our curators and registrars to assess the work and consult on plans for storage and display.





Fall at SAMA

For a full list of programs and events and to register, please visit samuseum.org/events

Special Exhibition Tour: Archaeology of Memory

Tuesdays, September 20, 2024–January 12, 2025 | 4:30–5:30 p.m.

Sundays, September 20, 2024–January 12, 2025 | 1:00–2:00 p.m.

Free with Museum admission

Enjoy a guided tour of SAMA's special exhibition, *Archaeology of Memory*.

Off the Wall Tours

Tuesdays | 5:30–6:30 p.m.

Free with Museum admission

From teeny tiny treasures (the little gems you might have missed) to depictions of formidable women, hear the stories behind some of SAMA's most captivating artworks. Check our online calendar for themes.

Kids' Studio (0-5 and their caregivers)

Second Wednesdays | September 11, October 9, November 13

10:00–11:15 a.m.

Free to Members or with Museum admission

Come curious and leave inspired through sensory storytelling, interactive art activities, and imaginative thinking. Siblings, friends, and family of any age are welcomed to join!

ReCollections

Select Fridays | September 13, December 13 | 11:00 a.m.–1:00 p.m.

Free to all | Registration required

ReCollections delivers art museum experiences to the community of people living with Alzheimer's and related dementias, as well as their families and caregivers. Sessions include facilitated conversations inspired by artworks in the Museum's collection followed by artmaking.

Member Preview: Archaeology of Memory

Friday, September 20 | 10:00–11:30 a.m.

Free to Members

Members see it first! Enjoy coffee and pastries, then be one of the first to see *Archaeology of Memory*. Docents will be in the Cowden Gallery to answer questions and discuss the artworks.



In Dialogue: Archaeology of Memory with Amalia Mesa-Bains and Tomás Ybarra-Frausto

Friday, September 20 | 6:00–7:00 p.m.

Free to Members | \$5 Non-members

Artist Amalia Mesa-Bains, PhD, and Tomás Ybarra-Frausto, PhD, renowned independent scholar of Latina/o art and culture, will explore themes in Mesa-Bains's work and place it within the Chicano Movement and the broader landscape of contemporary art.

Classical Music Institute Chamber Series: Archaeology of Memory

Friday, October 4 | 6:00–9:00 p.m.

\$55 Members | \$65 Non-members

CMI presents its opening season concert at SAMA. Inspired by *Archaeology of Memory*, the program will feature works by composers such as Gabriela Lena Frank, Juan Pablo Contreras, and Robert Schumann. Includes pre-show reception.

Family Flicks: Coco

Friday, October 11

Family activities: 5:00–8:30 p.m. | Film screening: 8:30–10:15 p.m.

Free to all

An evening of family fun kicks off with artmaking and other activities followed by a screening of Pixar Animation Studios' beloved musical fantasy *Coco* (PG, 105 min.). Bring your lawn chairs and blankets. Food and drink available for purchase.

Friends of SAMA: Curator Talk with Lana Meador

Wednesday, October 16 | 6:00–7:15 p.m.

Free to Contributor, Patron, and Circle Members only

Join Lana Meador, Associate Curator of Modern and Contemporary Art, for an exclusive talk about *Archaeology of Memory*. Enjoy wine and light bites prior to the talk. Limited capacity. Registration required.



Emma Tenayuca Ofrenda Unveiling

Tuesday, October 22 | 5:30–7:00 p.m.

Free with Museum admission

For Día de los Muertos, SAMA will present an *ofrenda* designed by artist Amalia Mesa-Bains. Dedicated to San Antonio labor leader, civil rights activist, and educator Emma Tenayuca, the altar will be on view in the Great Hall.

Still Brewing Art

Friday, October 25

Vendor market: 4:00–8:00 p.m. | Music: 6:00–8:00 p.m.

Free with Museum admission

Celebrate the Museum's historic roots as the Lone Star Brewery with live music, bar games, themed gallery tours, art activities, and a vendor market. Cash bar and bites for purchase.

Sound Healing in the Museum

Saturday, November 9 | 9:00–10:00 a.m.

Free to Members | \$10 Non-members

Join Yolpaki Coaching and Consulting for a session that will blend therapeutic movement, invigorating breathing exercises, and guided relaxation.

Lecture: Recovering "Religión Casera" in Chicana/x Art and Consciousness

Tuesday, November 19 | 6:00–7:00 p.m.

Free to Members | \$5 Non-members

Lara Medina, a professor in the Department of Chicana and Chicano Studies at California State University, Northridge, shares her reflections as a third generation Chicana profoundly influenced by Amalia Mesa-Bains's altar-installations.

Holiday Market and Family Fun

Saturday, November 30 | 10:00 a.m.–4:00 p.m.

Free to all

Shop for gifts from more than fifty local artists and makers, and enjoy family-friendly activities, including artmaking, live music, and storytelling.

Teen Studio: Exploring Personal Histories Through Art

Friday, December 3 | 5:30–7:00 p.m.

\$10 Registration

Inspired by Amalia Mesa-Bains's artwork, this workshop for teens will delve into the exploration of personal histories through art. Using mixed media, participants will create works reflecting their memories, family stories, and cultural backgrounds.

Keeping Up with Jones Ave.

Finds and Curiosities in Walking or Biking Distance of the Museum



1. RIVER NORTH ICEHOUSE – 0.08 miles
317 W. Jones Ave.
rivernorthicehouse.com

If looking at art makes you thirsty, you're in luck. Bar and live music venue River North Icehouse recently opened in a renovated industrial warehouse space located a two-minute stroll from the Museum. The dog-friendly spot, which proudly touts itself as "River North's Official Icehouse," features indoor and outdoor seating, big screen TVs for gameday, and arcade games. The menu includes beer, wine, cocktails, frozen drinks, and, for groups of six or more, the Barrel of Fun—a 256 oz. version of their Broadway Lemonade made with vodka, fruit juices, and lemon-lime soda. Food truck Chicken Buzz serves up the eats.

2. CARNITAS DON RAUL-USA – 0.1 miles
325 W. Jones Ave. | 210.427.3202
instagram.com/carnitas_don_raul.usa

A mainstay at the Broadway News food truck and retail hub for about five years, Carnitas Don Raul-USA moved this summer with owners Michelle Perez and Martin Muñoz trading in their wheels for brick-and-mortar digs on Jones Avenue. Located next door to River North Icehouse, the popular purveyor of Michoacán-style carnitas made famous by Netflix's *Taco Chronicles* is still serving up tacos, tortas, and quesadillas stuffed with braised pork, chorizo, and other fillings. Wash it all down with a Mexican beer or an agua fresca from in-house bar La Bendita.

3. CULLUM'S ATTABOY – 1.2 miles
111 Kings Ct. | 726.229.7301
cullumsattaboy.com

When Christopher Cullum was named a finalist in the Best Chef: Texas category of the 2024 James Beard Awards, it was a confirmation of what San Antonio foodies have known for a while. Weekends, it's not unusual to find a line of customers waiting for a table or counter seat at the cozy brunch spot located in a yellow bungalow off the St. Mary's Strip. Attaboy's open kitchen serves up French-inspired fare such as omelettes, brisket eggs benedict, and a burger topped with hollandaise or glace. Of course, the menu also includes escargot—baked in the shell and loaded with herbed scotch compound butter—and a selection of caviar and roe.

4. THE NEWSTAND – 1.5 miles
1900 Broadway | 210.459.9779
thenewstandtx.com

Located in the Jefferson Bank building, veteran chef Page Pressley and Dez Rodriguez's coffee shop features pastries and sandwiches made from scratch. The latter, named for newspapers, are made with thick, fluffy slices of focaccia. The headline-worthy Gazette is filled with mortadella, stracciatella, seasonal fruit, pistachio cream, arugula, and Parmigiano-Reggiano. For a meatless option, there's the Times—farm egg salad, Duke's mayo, sprouts, dill, and pickles. True to its name, the Newstand carries a selection of newspapers and magazines to enjoy with your morning or afternoon coffee. Then there's the Obituaries, a cheekily named boutique space with vintage items, including clothes and jewelry.

5. TRE TRATTORIA – 0 miles
200 W. Jones Ave. | 210.805.0333
trattoria.com

Overlooking a serene stretch of the Museum Reach of the Riverwalk, Jason Dady's Tre Trattoria easily has one of the best views in town and the food to match. Situated in the historic Beretta Hops House on the Museum campus, Tre is known for its house-made pastas, made-to-order cast-iron flatbread pizzas, and fresh antipasti. Favorites include the cacio e pepe "deviled eggs" made with white truffle oil, Kewpie mayo, and Parmigiano-Reggiano; the burrata di bufala—cheese made from mozzarella and cream served with seasonal mostarda, blood orange gastrique, and candied pepitas; and pan-seared potato gnocchi with Gorgonzola crema. Those who can't get enough Italian food can travel to Italy with Dady in 2025. Visit Tre Trattoria's website for information.

LET US KNOW

Do you know of a restaurant, shop, coffee shop, or bar opening in the neighborhood that we should feature in Keeping Up With Jones Ave.? Drop us a line at marketing@samuseum.org.

New in the Galleries

SAMA has a collection of nearly 30,000 works representing five thousand years of culture, and while it's impossible to display them all at the same time—hey, the Museum is big, but not that big!—our curatorial staff keeps the permanent collection galleries fresh with thoughtful rotations that include new acquisitions, focus exhibitions such as *Lovers & Fighters* and *The Exquisite Art of Shibata Zeshin* (both now on view), and guest stars—loans from other institutions that complement SAMA's holdings. If you haven't been to the Museum in a while, pop in to see what's new, including these amazing artworks.

Golden Gallery:

1: Luis Gutierrez, American, born Mexico, 1951, *Untitled*, 1994, Screen print, San Antonio Museum of Art, gift of Ricardo and Harriett Romo, 2015.7.11 © Luis Gutierrez (cover detail)

2: Alma Lopez, American, born Mexico, 1966, *Mnesic Myths*, 1999, Screen print, San Antonio Museum of Art, gift of Ricardo and Harriett Romo, 2012.31.7 © Alma Lopez

Japanese Gallery:

3: Shibata Zeshin, Japanese, 1807–1891, *Puppies and Bamboo*, Meiji Period, 19th century, Hanging scroll: ink on silk, On loan from the Catherine and Thomas Edson Collection, L.2009.71.4

4: Utagawa Kunisada I (Toyokuni III), 1786–1864, Japanese, *Okabe: (Actor Arashi Kichisaburō as) Rokuyata*, from the series *Fifty-three Stations of the Tōkaidō Road*, Woodblock print: ink and color on paper, San Antonio Museum of Art, gift of Gina Lalli, 2022.12.2

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LAAC Modern Gallery:

5: Diego Rivera, Mexican, 1886–1957, *The Siesta*, 1926, Oil on canvas, Framed: 26 7/8 x 34 3/8 in. (68.3 x 87.3 cm), Unframed: 21 1/2 x 29 in. (54.6 x 73.7 cm), San Antonio Museum of Art, purchased with funds provided by Mrs. Vaughn B. Meyer and the Alice Kleberg Reynolds Meyer Foundation in memory of Mr. and Mrs. Richard M. Kleberg, Sr., Mary Etta Kleberg Sugden and Richard M. Kleberg, Jr., 79.102 © Banco de México Diego Rivera Frida Kahlo Museums Trust, México, D.F. / Artists Rights Society (ARS), New York

5



American I Gallery:

6: Thomas Sully, American, 1783–1872, *Self Portrait: 66 Years Old*, 1850, Oil on canvas, 30 x 24 1/2 in. (76.2 x 62.2 cm), Lent by the Thomas H. and Diane DeMell Jacobsen Ph.D. Foundation, L.2024.1.1

American II Gallery:

7: Kyra Markham, American, 1891–1967, *A Break in the Clouds*, 1861, Oil on Masonite, Framed: 23 x 27 in. (58.4 x 68.6 cm), San Antonio Museum of Art, gift of Dr. Mary E. Walker in honor of Myrtle Agnew Walker, 2023.5.8 © Kyra Markham

8: Edward Steichen, American, 1879–1973, *The Lotus Screen*, S.S.S., 1909, Oil on canvas, 25 x 24 in. (63.5 x 61 cm.), Lent by the Thomas H. and Diane DeMell Jacobsen Ph.D. Foundation, L.2024.1.2 © Edward Steichen / Artists Rights Society (ARS), New York

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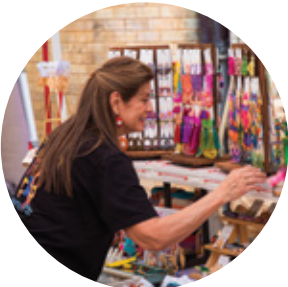
Family Night

Artmaking, activities, and a screening of *Coco* | October 11



Altar Consciousness

Lecture by Lara Medina | November 19



Tackle Your Gift List

Holiday Market | November 30

STAY IN TOUCH

Follow us on Facebook, X, Instagram, YouTube & TikTok. Tag us the next time you visit.



samuseum.org

Ready, Set, Shop!

Fall for these fantastic finds from the Museum Shop. Online or In-store | www.samuseum.org/shop



Keepsake Box

Austin-based fair trade collection Matr Boomie partners with artisans across India to create jewelry, home décor, and gift items made from natural and upcycled materials like this Texas bluebonnet keepsake box hand carved from sustainably harvested mango wood.



Milagro Heart

This wall art centerpiece from El Fandango Trading Co. gives a whole new meaning to the term bighearted. Handmade by Mexican artisans and decorated with *milagros*—religious folk charms—in various sizes and shapes, it measures 24 x 35 in.

SAMA Swag

Rep your favorite museum with this limited-edition SAMA merchandise collection designed by Studio RH. The collection includes totes, a frameable poster, and stickers.

