Anatomy of an...  
[Indian Miniature]

Where to Find It:  
Realms of Earth and Sky: Indian Paintings from the 15th to the 19th Century  
Small Special Exhibitions Gallery through February 14, 2016  
The Curator: Daniel Ehnbom, The Fralin Museum of Art, University of Virginia

Who painted it?
The artist Sahibdin was a Muslim who served in a Hindu court in the 1600s and even illustrated Hindu scriptures for his patron, the rana of Mewar. He painted in a brightly colored and heavily stylized manner that is thought of as traditionally Indian.

What does it say?
These Hindi verses are from the Rasikapriya, completed by the poet Keshav Das in 1591. This very popular work describes the characteristics of men and women in love.

Who is this? Why is he blue?
This is Krishna, a Hindu deity known for his irresistible attractiveness at every age in his mortal life and considered the model for all lovers and heroes. He is described in scripture as dark in color, and the Sanskrit word for dark can also mean blue, so it became conventional to depict Krishna as blue.

What is going on?
Krishna lavishes his attention on his beloved. Maids attend them on each side; one waves a yak tail flywhisk—like the parasol, an attribute of gods and kings—and the other carries a serving tray. The couple is at rest, their shoes discarded before them as they listen to female musicians, whom the god rewards with gold pieces.

Where is the rest of the book?
This miniature is one of a large set of illustrations to the text from the hand of Sahibdin himself. Pages are now scattered in collections all over the world. The artist and his workshop made a second set that has stayed together in a library in Udaipur, the capital of the former state of Mewar where the artist lived.

Above and detail on the cover:  
Leaf from a Rasikapriya of Keshav Das  
Attributed to Sahibdin, Mewar, c. 1630–35  
Opaque color and gold on paper, 10 5/8 x 8 1/4 in, 26.25 x 20.50 cm  
Museum Purchase with Curriculum Support Funds, 2003.1  
Collection of the Fralin Museum of Art and the University of Virginia  
This exhibition is made possible with the support of the Sarah Campbell Blaffer Foundation.
From the Director

Dear Members,

Happy New Year! It’s already been a great new year at the Museum.

We’ve just heard that the John L. Santikos Charitable Foundation, a fund of the San Antonio Area Foundation, will sponsor Art Party in 2016 and 2017. The late John L. Santikos was a long-time supporter of the Museum. He often attended Art Party and many other Museum events, bringing first-time Museum guests with him. The great generosity of the Santikos Foundation is also supporting the renovation of our auditorium. In the future, look forward to enjoying lectures and films in the new comfort of the John L. Santikos Memorial Auditorium.

We have also been awarded a grant from the Andrew W. Mellon Foundation to support two new fellowships. These postdoctoral positions will allow us to attract scholars to conduct research on our collections.

Finally, the National Endowment for the Arts has awarded the Museum a prestigious grant to support Corita Kent and the Language of Pop. This funding represents terrific financial support and signifies our relevance and importance to the life of our city, region, and nation.

We hope one of your New Year’s resolutions will be to spend more time at the Museum. Come learn about Sister Corita Kent, and mark your calendars for second Fridays at Art Party, where we can toast Mr. Santikos and the support of our sponsors and members.

See you at the Museum!

Katie

Katherine C. Luber, PhD
The Kelso Director
Corita Kent and the Language of Pop examines the artist’s intense engagement with prevailing artistic, social, and religious movements from 1964–69. More than sixty of her prints will be on view alongside works by contemporaries such as Andy Warhol, Ed Ruscha, Jim Dine, and Roy Lichtenstein.

In 1964, Corita Kent—Catholic nun, educator, and artist—produced the juiciest tomato of all, two years after Andy Warhol’s infamous representation of a Campbell’s tomato soup can sparked the beginning of the American pop art movement. Kent’s twist (see image, p. 7) depicts the Virgin Mary by spelling out TOMATO in red, orange, and yellow, with an inscription that appropriates a then-popular Del Monte tomato sauce slogan and proclaims, “Mary Mother is the juiciest tomato of them all.” Unsurprisingly, Warhol was a fan.

While Kent’s work coincided with the development of pop art and employed many of the same tactics, it never received the same acclaim as that of her male counterparts. Yet, in a 1966 article for Look magazine, George Leonard wrote, “Sister Mary Corita is a different kind of pop artist. Whereas the New York boys (read Warhol, Lichtenstein, etc.) deal in a certain brittle archness (they are chic), Sister Corita and her students unabashedly affirm and celebrate the here-and-now glories of God’s world.”
Working during a period marked by the populist reforms of the Second Vatican Council, Kent appropriated slogans and tenets related to the Vatican’s reforms along with words, phrases, and logos from consumer culture as a way to dissolve the boundary between religion and everyday life. In “for eleanor” (on the cover), Kent repositions the General Mills slogan “the big G stands for goodness” within an entirely different spiritual context, suggesting that “the big G” could, in fact, represent God. Throughout her life, Kent made nearly 700 screenprints, undertook public art commissions and ad campaigns, produced films, and orchestrated happenings.

**Corita Kent and the Language of Pop** is organized by the Harvard Art Museums and curated by Susan Dackerman, a Scholar at the Getty Research Institute. The exhibition is supported in part by an award from the National Endowment for the Arts.

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**Know More**

**Lecture: Salvation at the Supermarket**

by Susan Dackerman, PhD

Sunday, February 14 | 3:00 p.m.
NICARAGUAN-BORN ROBERTO DE LA SELVA (1895–1957) moved to Mexico City in 1921 in protest against US military occupation of his native country. He stayed for the rest of his life. “In a period when Diego Rivera and Pablo Picasso were the world’s most powerful artists, Mexico was where the action was—where modernism and politics intersected,” said Curator of Latin American Art, Marion Oettinger Jr.

De la Selva studied art at Mexico City’s Academy of San Carlos and apprenticed as a wood craftsman in Apizaco. Working in dense white mahogany, he produced bas-relief panels that meld woodworking—a prized pre-Hispanic craft—with modernist painting and the social zeitgeist of post-revolutionary Mexico. “His message of the new order honoring folk art, indigenous people, and the working class helped shape that period’s understanding of what Mexico was about,” said Oettinger. The small exhibition includes seven large-scale bas-reliefs and six smaller reliefs.

Roberto de la Selva: Modern Mexican Masterpieces in Wood
Golden Gallery

HIGHEST HEAVEN: Spanish and Portuguese Colonial Art from the Roberta and Richard Huber Collection explores the cultural and religious world of the Iberian Colonial possessions of the Altiplano, or high plains, of South America, which stretch from northern Argentina to the flatlands of Peru. Focusing on the artistic achievements of 18th–century Colonial South America, Highest Heaven reveals the use of religious art to spread the Catholic faith.

The exhibition includes more than 100 works—paintings, sculptures, ivories, silver objects, and furniture—drawn from a distinguished private art collection acquired over nearly forty years by Roberta and Richard Huber of New York City.

Highest Heaven: Spanish and Portuguese Colonial Art from the Roberta and Richard Huber Collection
June 11–September 4, 2016
Cowden Gallery

IN COMMEMORATION OF the 100th anniversary of the death of sculptor Auguste Rodin (French, 1840–1917), the San Antonio Museum of Art is one of several US museums to host Rodin: The Human Experience, selections from the Iris & B. Gerald Cantor Collections. Included are the artist’s famous depictions of writers Victor Hugo and Honoré de Balzac; his monumental Torso of the Walking Man; works derived from his masterpiece, The Gates of Hell; and his portrayal of God—which is also a self-portrait.

The first truly modern sculptor, Rodin transformed sculptural form into expressions of emotion with exaggerated poses that broke with traditional notions that art told historical stories. His revolutionary style included an affinity for partial figures, which convey complex human feelings through subtle formal relationships, and his finished works retain the marks of the sculptural process.

Rodin: The Human Experience showcases thirty-two bronzes from the Iris & B. Gerald Cantor Collections. The Cantors are major sponsors of the Musée Rodin in Paris, which recently named a hall of the museum in their honor when it reopened after an extensive three-year renovation. For more than thirty-five years, the Cantor Foundation has made its Rodin collection—one of the largest outside the Musée Rodin in Paris—available to the public through its traveling exhibition program.

Rodin: The Human Experience
March 5–May 29, 2016
Small Special Exhibitions Gallery
The work of artist, educator, and Roman Catholic nun Corita Kent expanded and challenged the boundaries of the pop art movement. Experience Kent’s own artist-nun used a Del Monte tomato sauce slogan and the strategies of pop art to depict the Virgin Mary. In this and other prints of the 1960s, she employed the language of advertising to articulate religious ideals.

Lectures

**Lecture: Salvation at the Supermarket—Corita Kent and Pop Art**

By Susan Dackerman, PhD

Sunday, February 14 | 3:00–4:00 p.m.

Auditorium | Free with Museum admission

Organizing curator, and Scholar at the Getty Research Institute, Susan Dackerman, PhD, discusses how Corita Kent’s 1964 screenprint the juiciest tomato of all established her reputation as a renegade. The Roman Catholic artist-nun used a Del Monte tomato sauce slogan and the strategies of pop art to depict the Virgin Mary. In this and other prints of the 1960s, she employed the language of advertising to articulate religious ideals.

Gallery Talks

**Art History 101: American Art**

El Jaleo by John Singer Sargent

By Annie Labatt, PhD

Friday, January 15 | 6:00-7:30 p.m.

Auditorium and Great Hall | Free with Museum admission

Annie Labatt, PhD, Professor of Art History and Criticism at UTSA, focuses on a seminal work in the last of this 3-part lecture series. Lecture begins at 6 p.m. followed by discussion and reception. Doors open at 5:30 p.m. Limited auditorium and Great Hall overflow seating.

**Art to Lunch**

Third Thursdays | 12:30–1:00 p.m.

Meet in the Great Hall

Free for members | $5 non-members

Take a bite out of your lunch hour with a two-object tour to feed your artistic appetite. Bring your own lunch to enjoy at the end.

**Art Off The Wall**

Friday, January 29 | 6:00–7:30 p.m.

Meet in the Great Hall

Free for members | $5 non-members

Register: samuseum.org/calendar

**Art Party**

Friday, February 5

Meet in the Great Hall

$10 members | $20 non-members

Register: samuseum.org/calendar

**Lectures**

**Tour for Visitors Who are Blind or Visually Impaired**

First Saturdays | 10:00–11:00 a.m.

Free with Museum admission | Register: 210.978.8138

Docent-led tours include descriptive language, touch, sound, and smell to enhance visitors’ experience with art. Guide dogs, sighted companions, and others are welcome, as are wheelchairs and other walking aids. For more information visit samuseum.org. Advance registration required.

**Sketching in the Galleries**

Tuesdays | 6:00–8:00 p.m.

Meet in the Great Hall | $10 non-members

Enjoy an evening of casual instruction based on works in the collections.

**Meditation in the Japanese Gallery**

Saturdays | 10:15–11:00 a.m.

Free with Museum admission | Cushions and stools are provided.

**Educator Workshops**

**Educator Workshop: Corita Kent and the Language of Pop**

Saturday, February 13 | 10:00 a.m.–3:00 p.m.

$15 members | $25 non-members | Lunch included

5 CPE/GT | Register: samuseum.org/learn/educators

The work of artist, educator, and Roman Catholic nun Corita Kent expanded and challenged the boundaries of the pop art movement. Experience Kent’s own creativity exercises, hands-on printmaking, and tours of the exhibition. See how the pop art movement influenced 20th-century art across the Museum’s collection. Space is limited.

**Educator Workshop: Just for Art Teachers—Ceramics**

Saturday, January 23 | 10:00 a.m.–3:00 p.m.

$15 members | $25 non-members | Lunch included

5 CPE/GT | Register: samuseum.org/learn/educators

This artist-led workshop surveys the history and technology of ceramic art production. Practice hand-building and molding techniques in the studio and receive tips for glazing and decoration. Space is limited.

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<td>1</td>
<td><strong>FRIDAY</strong> Museum Closed</td>
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<tr>
<td>2</td>
<td><strong>SATURDAY</strong> Tour for Visitors Who are Blind or Visually Impaired</td>
<td>10:00-11:00 a.m.</td>
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<td>6</td>
<td><strong>WEDNESDAY</strong> Playdates: Black and White</td>
<td>10:00-10:45 a.m.</td>
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<tr>
<td>14</td>
<td><strong>THURSDAY</strong> Art Crawl: Faces, Faces, Faces</td>
<td>10:00-10:45 a.m.</td>
<td>Free for members</td>
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<td>15</td>
<td><strong>FRIDAY</strong> Art History 101: American Art</td>
<td>6:00-7:30 p.m.</td>
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<td>19</td>
<td><strong>TUESDAY</strong> Sketching in the Galleries</td>
<td>6:00-8:00 p.m.</td>
<td>Free for members</td>
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<tr>
<td>20</td>
<td><strong>WEDNESDAY</strong> Playdates: Chihuly Blossoms</td>
<td>10:00-10:45 a.m.</td>
<td>Free for members</td>
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<tr>
<td>21</td>
<td><strong>THURSDAY</strong> Homeschool Student Workshop</td>
<td>9:30 a.m.-12:00 p.m. and 1:00–3:30 p.m.</td>
<td>Free for members</td>
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<td>23</td>
<td><strong>SATURDAY</strong> Educator Workshop: Just for Art Teachers—Ceramics</td>
<td>10:00 a.m.-3:00 p.m.</td>
<td>$15 members</td>
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<tr>
<td>24</td>
<td><strong>SUNDAY</strong> Film: Rara Avis—John James Audubon and the Birds of America</td>
<td>2:30-4:30 p.m.</td>
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<tr>
<td>25</td>
<td><strong>MONDAY</strong> Music at the Museum</td>
<td>5:30-9:00 p.m.</td>
<td>$50</td>
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<td>26</td>
<td><strong>TUESDAY</strong> Sketching in the Galleries</td>
<td>6:00-8:00 p.m.</td>
<td>Free for members</td>
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<td>27</td>
<td><strong>WEDNESDAY</strong> Playdates: Grecian Gold</td>
<td>10:00-10:45 a.m.</td>
<td>Register: samuseum.org/calendar</td>
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<td>29</td>
<td><strong>FRIDAY</strong> Art Off the Wall</td>
<td>6:00-7:30 p.m.</td>
<td>$10 members</td>
</tr>
<tr>
<td>30</td>
<td><strong>SATURDAY</strong> Party: Art + Exercise</td>
<td>6:00-7:30 p.m.</td>
<td>Free for members</td>
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<td>31</td>
<td><strong>SUNDAY</strong> Corita Kent and the Language of Pop</td>
<td>10:00 a.m.-3:00 p.m.</td>
<td>$15 members</td>
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**FEBRUARY**

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<td>6:00-8:00 p.m.</td>
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<td>5</td>
<td><strong>SATURDAY</strong> Theatre of Scapin</td>
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<td><strong>WEDNESDAY</strong> Playdates: Black and White</td>
<td>10:00-10:45 a.m.</td>
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<td>6:00-7:00 p.m.</td>
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<td><strong>SATURDAY</strong> Tour for Visitors Who are Blind or Visually Impaired</td>
<td>10:00-11:00 a.m.</td>
<td>Free for members</td>
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<tr>
<td>14</td>
<td><strong>SATURDAY</strong> Lecture: Art in the Garden</td>
<td>10:00-11:00 a.m.</td>
<td>Free for members</td>
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<td>16</td>
<td><strong>TUESDAY</strong> Sketching in the Galleries</td>
<td>6:00-8:00 p.m.</td>
<td>Free for members</td>
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<tr>
<td>17</td>
<td><strong>WEDNESDAY</strong> Playdates: Paper Dragons</td>
<td>10:00-10:45 a.m.</td>
<td>Register: samuseum.org/calendar</td>
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<tr>
<td>19</td>
<td><strong>SATURDAY</strong> Members-Only Tour: Corita Kent and the Language of Pop</td>
<td>10:00 and 11:00 a.m.</td>
<td>Free for members</td>
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<tr>
<td>21</td>
<td><strong>SUNDAY</strong> Performance by Musical Offerings</td>
<td>3:00-4:00 p.m.</td>
<td>$15 members</td>
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<td><strong>TUESDAY</strong> Sketching in the Galleries</td>
<td>6:00-8:00 p.m.</td>
<td>Free for members</td>
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<td>26</td>
<td><strong>SATURDAY</strong> Lecture: Building the Face of San Antonio</td>
<td>10:00-10:45 a.m.</td>
<td>Register: samuseum.org/calendar</td>
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<td><strong>SUNDAY</strong> Art Fit: Art + Exercise</td>
<td>6:00-7:00 p.m.</td>
<td>Free for members</td>
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<td>29</td>
<td><strong>WEDNESDAY</strong> Playdates: Lines, Lines Everywhere!</td>
<td>10:00-10:45 a.m.</td>
<td>Free for members</td>
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Unless otherwise noted, programs are free to members and free to the general public with the price of Museum admission, or where applicable, special exhibition admission. Please check samuseum.org for updates to the calendar of events.

First Sundays for Families
Great Hall | 11:00 a.m.–3:00 p.m. **New Hours**
Sunday, January 3 | 28 Chinese
March 13 | 19th Annual Mays Symposium: Looking East • Looking West—Chinese Art in a Global World
April 17 | 30 Years of Masters
May 15 | Last Sunday—Memories of the Alamo
June 19 | Last Sunday—Art Fit: Art + Exercise

Homeschool Student Workshops
Thursday, January 21 and February 18
9:30 a.m.–12:00 p.m. and 1:00–3:30 p.m. | Free with admission
Register: 210.978.8174 or jessica.nelson@samuseum.org

Member Opening Reception
Corita Kent and the Language of Pop
Thursday, February 11 | 6:00–8:00 p.m.
Great Hall | $30 members | Free for Circle Members
RSVP: 210.978.8125 or purchase tickets at samuseum.org/memberreception

Member Preview Day: Corita Kent and the Language of Pop
Friday, February 12 | 10:00 a.m.–5:00 p.m.
RSVP required at samuseum.org/calendar

Members-only Tour: Corita Kent and the Language of Pop
Saturday, February 20
Tour Group #1: 10:00–10:45 a.m. (reception to follow)
Tour Group #2: 11:00–11:45 a.m. (reception prior)
Great Hall | Free for Circle Members
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Tour Group #2: 11:00–11:45 a.m. (reception prior)
Great Hall | Free for Circle Members
RSVP: 210.978.8125 or samuseum.org/calendar

Circle Night: Corita Kent and the Language of Pop
Wednesday, February 17 | 5:00–7:00 p.m.
Free for Circle Members
RSVP: 210.978.8125 or samuseum.org/calendar

Young Friends: A Conversation about Corita Kent
Thursday, February 18 | 6:00–7:30 p.m.
RSVP: 210.978.8135 or samuseum.org/calendar

Circle Members are invited to a private after-hours viewing of the exhibition. Complimentary refreshments.

Let’s Move! Museums and Gardens.
Art Fit: Art + Exercise is endorsed by the Mayor’s Fitness Council and Run Wild Sports.
Meet in the Great Hall | Free

Enjoy a short gallery talk on fitness and the visual arts in the Museum, followed by different forms of exercise and a run down the river led by coaches from Run Wild Sports.
Art Fit: Art + Exercise is endorsed by the Mayor’s Fitness Council and Let’s Move! Museums and Gardens.

Music at the Museum
Monday, January 25 | 5:30–9:00 p.m.
Sunday, February 5 | 3:00–4:00 p.m.
$50 | RSVP: samuseum.org/calendar

This collaborative fundraising event of the San Antonio Symphony League and the San Antonio Museum of Art Docents supports art and music programs for Bexar County students. Enjoy wine and hors d’oeuvres, a silent auction, and musical performances featuring San Antonio Symphony Concert Master Eric Gratz. Space is limited.

19th Annual Mays Symposium: Looking East • Looking West—Chinese Art in a Global World
Saturday, February 6 | 9:30 a.m.–4:00 p.m.
$50 members | $75 non-members | $25 students
Lunch included | Register: samuseum.org/calendar

Join our distinguished speakers as they explore the rich cross-cultural interplay of eastern and western traditions in Chinese Art from the Renaissance into the 21st century. Space is limited.
This is the nineteenth in a series of fine and decorative arts symposia underwritten by the Mays Family Foundation.

Luminaria Take Two
Friday, February 19 | 7:00 p.m.–midnight
Free | luminariaса.org

Twenty-plus artists and performers will enliven our campus.

Las Americas with Musical Offerings
Sunday, February 21 | 3:00–4:00 p.m.
$15 members | $25 non-members
RSVP: samuseum.org/calendar

Explore the music of the Americas as part of the city-wide celebration Las Americas Festival. Works by composers Ginastera, Villa-Lobos, Gershwin and more.
Every new cohort of docents is extraordinary—extraordinary in their passion for art and learning and for their commitment to the Museum. This year’s class stands out in another way: their varied professions (past and present) and their ages. The youngest is 18 years old and the oldest is 70. Along with several teachers, there is a master gardener, an engineer, an architect, a realtor, a yoga instructor, a professional baker, and a restaurant manager. To learn more about becoming a docent, visit samuseum.org/about/volunteer.

Graduates of the popular Art History 101 talks can look forward to a new series that will delve deeper into specific areas of the Museum’s collection. It kicks off on March 18 with Art History 201: Contemporary Art. Still no papers. Still no exams. Just a glass of wine and a thoughtful art conversation to start your weekend. The first event, with artist Sarah Cain, is March 18, which coincides with the reopening of the contemporary galleries by Anna Stothart, Brown Foundation Curator of Modern and Contemporary Art. Look for familiar favorites but also works that you’ve never seen before, including a new acquisition: love seat (2015) by Sarah Cain (below). Cain’s work enters the collection with funds provided by the Friends of Contemporary Art.

For readers and book clubs, there’s a new program this spring. Art by the Book. Discussion guides will be available on our website to help make connections between literary works and the visual arts. Art by the Book tours will also be available to schedule.

One Hundred Years of Solitude by Gabriel García Márquez and Latin American art will be the first discussion guide (available in January) followed by Persepolis by Marjane Satrapi and Islamic art (May). Not in a book club? Join other readers for a discussion and tour in April (One Hundred Years of Solitude) and August (Persepolis). Look for tour dates later this spring.

In San Antonio, nothing compares to the Mays Symposium. This day-long decorative and fine arts event, now in its nineteenth year, is underwritten by the Mays Family Foundation and has brought scholars from around the country and the world to speak. The theme of this year’s event on February 6 is “Looking East, Looking West: Chinese Art in A Global World” and features four distinguished speakers: Timothy Brook, PhD, University of British Columbia; Richard Ellis Vinograd, PhD, Stanford University; Colin Mackenzie, PhD, Nelson-Atkins Museum of British Columbia; Richard Ellis Vinograd, PhD, Stanford University; and Julia F. Andrews, PhD, Ohio State University.

Love was in the air at the Museum when Major L. Nicholas Smith and his wife Dr. Yvette wrote, “Because of the war effort, my wife and I never had the chance to get formal wedding photos. After all these years, we have a lot more grey hair but our love for each other and of art has only grown. Having these photos taken inside the Museum made the experience special.” An artist himself, Major Smith has served in international humanitarian missions. He and his wife met on a blind date in Paris and have lived all over the world. Still no papers. Still no exams. Just a glass of wine and a thoughtful art conversation to start your weekend. The first event, with artist Sarah Cain, is March 18, which coincides with the reopening of the contemporary galleries by Anna Stothart, Brown Foundation Curator of Modern and Contemporary Art. Look for familiar favorites but also works that you’ve never seen before, including a new acquisition: love seat (2015) by Sarah Cain (below). Cain’s work enters the collection with funds provided by the Friends of Contemporary Art.

For readers and book clubs, there’s a new program this spring. Art by the Book. Discussion guides will be available on our website to help make connections between literary works and the visual arts. Art by the Book tours will also be available to schedule. One Hundred Years of Solitude by Gabriel García Márquez and Latin American art will be the first discussion guide (available in January) followed by Persepolis by Marjane Satrapi and Islamic art (May). Not in a book club? Join other readers for a discussion and tour in April (One Hundred Years of Solitude) and August (Persepolis). Look for tour dates later this spring.

In San Antonio, nothing compares to the Mays Symposium. This day-long decorative and fine arts event, now in its nineteenth year, is underwritten by the Mays Family Foundation and has brought scholars from around the country and the world to speak. The theme of this year’s event on February 6 is “Looking East, Looking West: Chinese Art in A Global World” and features four distinguished speakers: Timothy Brook, PhD, University of British Columbia; Richard Ellis Vinograd, PhD, Stanford University; Colin Mackenzie, PhD, Nelson-Atkins Museum of British Columbia; Richard Ellis Vinograd, PhD, Stanford University; and Julia F. Andrews, PhD, Ohio State University. See the calendar for registration details.

EXHIBITION OPENINGS AND CLOSINGS

Reals of Earth and Sky: Indian Painting from the 15th to the 19th Century
November 6, 2015-February 14, 2016

Roberto de la Selva: Modern Mexican Masterpieces in Wood

Corita Kent and the Language of Pop
February 3-May 8, 2016

Rodin: The Human Experience
March 5-May 29, 2016

Highest Heaven: Spanish and Portuguese Colonial Art from the Collection of Roberta and Richard Huber
June 11-September 4, 2016

Carlos Mérida: Selections from the Permanent Collection
July 8, 2016–January 29, 2017

In the Dust of this Planet
October 22, 2016-January 15, 2017

Sarah Cain (American, born 1979), love seat, 2015. Acrylic, beads, gourache and gold leaf on canvas and sofa. h. 85 in (216.0 cm); w. 52 11/16 in (133.1 cm); d. 35 in (88.4 cm)

Purchased with funds provided by Friends of Contemporary Art, 2015.18.a-c

Sarah Cain (American, born 1979), love seat, 2015. Acrylic, beads, gouache and gold leaf on canvas and sofa. h. 85 in (216.0 cm); w. 52 11/16 in (133.1 cm); d. 35 in (88.4 cm)

Purchased with funds provided by Friends of Contemporary Art, 2015.18.a-c

Photography by Joshua White/JWPictures.com

Dao Yan (Chinese, 1335-1419), River Landscape
China, Ming dynasty, dated to 1382

Hand scroll, ink and colors on paper, l. 109 in (276.9 cm); w. 11 1/8 in (28.3 cm)

Gift of the Ewing Halsell Foundation in honor of Mr. and Mrs. W. H. George, 8779.

Photography by Peggy Tenison

Marie Halff is the new Chairman of the Museum’s Board of Trustees. She will serve a two-year term. A long-time supporter of the Museum, Mrs. Halff endowed the American art curator position in 2013 in honor of her late husband Hugh, who was a founding member of the Museum. Mrs. Halff has been a member of the board for the last four years. “I’m thrilled to have the chance to help the Museum expand and reach more people and strengthen its place in the community,” said Mrs. Halff. New board members include Voting Trustees Suzanne Ware and Candace Humphreys and Advisory Trustees Linda Whitacre and Martha Lopez. Corinna Richter has moved from Advisory to Voting Trustee.
How did you become an art educator?  
I started as a substitute art teacher in the public schools in Chicago. I ended up teaching art at a private college preparatory school where I was hired to build their program from scratch.

You are responsible for the Museum’s Educator Workshops—you teach teachers. What’s your strategy?  
I first led workshops for teachers at the University of Chicago’s South Asia Educational Outreach, and it was there I realized how valuable educator workshops are. Teachers coming in with low morale really turned around when they had access to primary source material and presenters who are experts in their field. In the same way, I want to help San Antonio teachers discover how the Museum can be an incubator for fresh ideas.

What’s the history of teaching teachers at the Museum?  
Educator workshops go back more than a decade. I am building on a strong program with a good reputation. Our four-day Summer Teacher Institute usually sells out months in advance. Recently we’ve put resources into doubling the number of workshops to nearly 15 a year and serving over 600 teachers. Our last workshop was on the current exhibition Realms of Earth and Sky. Teachers from as far away as Floresville and Comal came to hear a gallery talk and then made art in the studio as inspiration for lesson plans.

Where do you get your inspiration?  
My focus at the School of the Art Institute of Chicago was South Asian art history. Travel has been a big influence on my art and professional development. I received a Fulbright-Hays award to travel to India, and my trip to China and South Korea was through Trinity University’s EAST program. As one of the first recipients of a Toyota grant, I traveled to Japan. I continue to unpack these experiences to this day.

What are your favorite works in the Museum collection?  
Many of the pieces in the Asian Collection remind me of my travels and studies. The screen of Scenes in and around Kyoto depicts recognizable shrines as they were centuries ago. Other works draw me through powers stronger than reminiscence—I have a visceral reaction. The hair on the back of my neck stands up when I look eyes with Aizen Myō-ō.

What is the biggest challenge you’re facing in your new job?  
Keeping up with the changing landscape of education. So far we have education programs geared towards homeschooling, after-school programs, charter schools, summer schools, and special needs schools, and the list is always growing! There are so many different ways to learn at the Museum. Continuing to evolve and stay relevant—that’s a top priority.

Robert Langston received his BFA from the School of the Art Institute of Chicago and his MA in Administration from the University of the Incarnate Word, San Antonio. He started at the Museum two years ago as an on-call educator and last fall became the Coordinator of Teacher Programs, Curriculum, and Interpretation.
FINDS AND CURiosITIES IN WALKING OR BIKING DISTANCE OF THE MUSEUM

1] BIG HOPS GROWLER STATION “THE BRIDGE” — 0.5 MILES
316 Austin St. | 210.320.1470
bighops.com

Neighborhood brewheads have more to bubble about with the addition of this new location of Big Hops. Tucked at the foot of the Hays Street Bridge in the former Boneshakers space, the bar is a popular stop for bicycling hipsters. The staff is particularly well schooled in the nuances of the 30-odd craft beers on tap, two-thirds of which are brewed in Texas. Take your beer home in a 64- or 32-ounce growler, or relax and drink it in-house with a bite from a visiting food truck.

2] TORO TACO BAR — 0.6 MILE
114 Brooklyn Ave. | no phone
	
torotacobar.com | facebook.com/torotacobar

Chefs Josh Cross and Rick Frame have elevated the outdoor taquería concept by pairing exceptional cuisine with a friendly, low-key vibe. The tacos are served Mexican street-food style, with a mix of traditional and novel ingredients. The Lengua taco has subtly tender beef tongue, roasted garlic, nopal, corn, and jalapeños; Cabrito Guisada comes with pickled onions, cilantro, and queso cotija; and a salad of cucumber, chamoy, lime, cilantro, and cacahuetes. There’s a full bar with plenty of tequilas, mezcals, and sotols and a good selection of Mexican and Texas beers. Crackling campfires built in cinderblock pits make it warm enough to eat outdoors during a San Antonio winter and live bands often play later at night.

3] HOTEL EMMA — 0.5 MILES
136 E. Grayson St. | 210.223.7375

If you don’t know that the Pearl’s Second Empire–style brewhouse opened in full transformed glory as the Hotel Emma last November, you may have been living under a rock. So what can you enjoy there short of booking a (truly luxurious) room? Besides the new restaurant Supper and the bar/club room Sternwirth, we like the Larder, which sells high-end provisions and prepared foods to go. Pick up a hot pressed sandwich like Wood-Grilled Lamb with Labneh, Cucumber, Apple, and Mint Caper Relish on Ciabatta. You can enjoy it at home, at the Larder, or elsewhere in the hotel’s dramatic public spaces. It’s all just a 7-minute walk up river from the Museum.

4] THE SHOP AT THE SAN ANTONIO MUSEUM OF ART — 0 MILES
200 W. Jones Ave | 210.978.8140
samuseum.org/shop

Get your clutches on some fashionable, wearable art at the Museum Shop in the form of a Kent Stetson handbag. "Each piece is really a work of art. I’m not using that term loosely," said Caitlin Brown-Clancy, Manager of Retail Operations. Stetson, who trained in sciences at Brown University, makes digital art, prints the images on canvas, varnishes the canvas, and sews them into handbags in his Providence, RI, studio. "In 2003, as a framing experiment, I presented one of my digital paintings as a handbag, and have since made bags for collectors throughout the world," said Stetson. "I hope that by blurring the line between art and fashion I can in some small way inspire people to live beautifully."

5] NUEZZ MURAL / RIVER WALK APARTMENTS — 0 MILES
207 / 111 W. Jones Avenue

Perhaps you’ve noticed a colorful “sign”—and a huge construction project—on Jones Avenue across the street from the Museum’s Latin American wing. Mexico City artist Nuezz (Miguel Mejia)—whose tag plays with the Spanish word for “nut”—painted the site-specific mural last fall under commission for the Luminaria arts festival. “He uses bold colors and lines to call attention to Mexican imagery, pre-Hispanic graphics, and contemporary street culture,” said Luminaria Executive Director Kathy Armstrong. With a 191-unit luxury apartment complex under construction at W. Jones Ave and the River Walk (the projected completion date is Q2 2017), the intersection of public art and our neighborhood’s real-estate development boom is quite literal. If you’re wondering what the new building will look like, check out the rendering in the “projects” section of the developers’ website, alamomanhattan.com.

“...unabashedly affirm and celebrate the here-and-now glories of God’s world.”

"...different kind of pop artist. Whereas the New York boys [read Warhol, Lichtenstein, etc.] deal in a certain brittle archness (they are chic), Sister Corita and her students engaged with prevailing artistic, social, and religious movements from 1964–69. While Kent’s work coincided with the development of pop art and employed many of Warhol was a fan. In 1964, Corita Kent—Catholic nun, educator, and artist—produced the juiciest tomato of them all. Unsurprisingly, the image, p. 7) depicts the Virgin Mary by spelling out TOMATO in red, orange, and yellow, with an inscription that appropriates a then-popular Del Monte tomato sauce soup can sparked the beginning of the American pop art movement. Kent’s twist (see the juiciest tomato as Andy Warhol, Ed Ruscha, Jim Dine, and Roy Lichtenstein. More than sixty of her prints will be on view alongside works by contemporaries such as Andy Warhol, Ed Ruscha, Jim Dine, and Roy Lichtenstein. The Luminaria Executive Director Kathy Armstrong. Yet, in a 1966 article for Look magazine, George Leonard wrote, “Sister Mary Corita is a cross between a so-called ‘pop’ artist and a religious communicator.” She was the same tactics, it never received the same acclaim as that of her male counterparts. Perhaps you’ve noticed a colorful “sign”—and a huge construction project—on Jones Avenue across the street from the Museum’s Latin American wing. Mexico City artist Nuezz (Miguel Mejia)—whose tag plays with the Spanish word for “nut”—painted the site-specific mural last fall under commission for the Luminaria arts festival. “He uses bold colors and lines to call attention to Mexican imagery, pre-Hispanic graphics, and contemporary street culture,” said Luminaria Executive Director Kathy Armstrong. With a 191-unit luxury apartment complex under construction at W. Jones Ave and the River Walk (the projected completion date is Q2 2017), the intersection of public art and our neighborhood’s real-estate development boom is quite literal. If you’re wondering what the new building will look like, check out the rendering in the “projects” section of the developers’ website, alamomanhattan.com.
1. Amanda Williams and Ruth Eileen Sullivan, Destination London co-chairs
2. Tom Wensinger, Xitlalt Herrera
3. Marie Halff, Board Chairman
4. Lara Luce, Josie Davidson, Becky Cerroni
Passion for Art
A GALA CELEBRATION HONORING KAREN JOHNSON HIXON

Benefiting the San Antonio Museum of Art

PLEASE SAVE THE DATE
THURSDAY, MARCH 31, 2016

San Antonio Museum of Art
WINTER | 2016

DONATIONS
October 1, 2014–January 31, 2015

$100,000 and Above
The Brown Foundation, Inc.
Robert J. Haldeman, Jr. and Helen C. Haldeman

The Andrew W. Mellon Foundation
K. S. Adams, Jr. Foundation
In honor of Patricia Gail Steves
City of San Antonio
William and Salome Scanlan Foundation

$25,000-$49,999

Yancy & Ditto Kieller Foundation
Bank of America - San Antonio

R. E. Rhodes and Leona B. Carpenter Foundation

$10,000-$19,999

San Antonio Fire Department Foundation

$5,000-$9,999

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Mr. and Mrs. Jeffrey R. McManus

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Mr. and Mrs. Samuel M. Willard

Mrs. Patsy Steves

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October 1, 2014–January 31, 2015

Mr. and Mrs. George M. Williams

Bank of America - San Antonio

The Nathalie & Gladys Dalkowitz Charitable Trust

The Andrew W. Mellon Foundation

In honor of Peggy and Lowery Mayes

In Memory of David T. Dillon

Mrs. Patsy Steves

San Antonio Fire Department Foundation

THE SAN ANTONIO MUSEUM OF ART

WINTER | 2016

Ten Favorite Reasons to Visit the San Antonio Museum of Art

1. You can see the world without leaving the city.
2. It’s like going to a small village.
3. You can see it first.
4. It’s getting older.
5. You can see it second.
6. You can see it third.
7. You can see it fourth.
8. You can see it fifth.
9. You can see it sixth.
10. You can see it seventh.

Send us your favorite reasons.

WINTER | 2016

SAN ANTONIO MUSEUM of ART
Your weekend starts here!
Open ‘til 9 p.m.

JANUARY
8 | Friday
Art Party: Realms of Earth and Sky
Gallery Talks: 5:30, 6:15, and 7:15 p.m.
Party: 6:00–8:00 p.m. | Bar: Blue Box

15 | Friday
Art History 101: American Art
6:00–7:30 p.m.

29 | Friday
Art Off the Wall
6:00–7:30 p.m.
RSVP: samuseum.org/calendar

FEBRUARY
12 | Friday
Art Party: The Juiciest Tomato
Gallery Talks: 5:30, 6:15, and 7:15 p.m.
Party: 6:00–8:00 p.m. | Bar: The Esquire Tavern

19 | Friday
Luminaria Take Two
7:00 p.m.–midnight

Art Party is generously funded by the John L. Santikos Charitable Foundation, a fund of the San Antonio Area Foundation.

ON THE COVER:
Corita Kent (American, 1918–1986)
for eleanor, 1964
Screenprint
29 5/8 x 39 inches
Harvard Art Museums/Fogg Museum, Margaret Fisher Fund, 2008.143
© Courtesy of the Corita Art Center, Immaculate Heart Community, Los Angeles

Image © President and Fellows of Harvard College