



MEADOWS MUSEUM
SMU · DALLAS

MEADOWS MUSEUM TO PREMIERE EXHIBITIONS
ON MASTERWORKS BY JUSEPE DE RIBERA AND FRANCISCO DE ZURBARÁN

**“Small Prado in Texas” Continues to Deliver Best of Spanish Art to US Audiences,
with First Comprehensive Exploration of Drawings by Jusepe de Ribera,
First US Showing of Zurbarán Painting Series *Jacob and His Twelve Sons*
and *Picasso/Rivera: Still Life and the Precedence of Form***

Dallas, TX—January 9, 2017—In 2017, the Meadows Museum at SMU is co-organizing and will present two standout exhibitions by Spanish Golden Age master artists and contemporaries, Jusepe de Ribera (1591–1652) and Francisco de Zurbarán (1598–1664), along with a focused exhibition exploring an element of artistic rivalry between Pablo Picasso (1881–1973) and Diego Rivera (1886–1957). Opening March 12, 2017, *Between Heaven and Hell: The Drawings of Jusepe de Ribera* will be the most comprehensive presentation ever dedicated to the artist’s drawings—and the first major monographic exhibition organized on the artist in the United States in the last 25 years. Although Ribera is known principally for his paintings and prints, he produced an extensive corpus of drawings, many of which are independent studies or works of art in their own right. Co-organized with the Museo Nacional del Prado, the exhibition celebrates the publication of the first catalogue raisonné of the artist’s drawings, published jointly by the Meadows Museum, the Museo Nacional del Prado, and Fundación Focus. The Meadows Museum is the only U.S. venue for this exhibition.

On September 17, 2017, the Meadows will present *Zurbarán: Jacob and his Twelve Sons, Paintings from Auckland Castle*, a series of 13 life-size paintings making their first trip to the United States in the most important Zurbarán exhibition in 30 years. Proposed by the Meadows, the project is co-organized with Auckland Castle in County Durham, England, and The Frick Collection in New York, where it will be on view in the spring of 2018. This series of works was purchased in 1756 by Richard Trevor, Bishop of Durham; Trevor subsequently redesigned Auckland Castle’s Long Dining Room to house the paintings, which together comprise one of the most significant public collections of the artist’s work outside Spain. The upcoming restoration of Auckland Castle—which involves the temporary deinstallation of the series from the room where the paintings have hung for more than 250 years—presents this unique study and exhibition opportunity. Before their display in the U.S., the paintings will undergo technical analysis at the Kimbell Art Museum’s noted conservation lab.

Additionally, beginning August 6, 2017, the Meadows will present *Picasso/Rivera: Still Life and the Precedence of Form*, a focused exhibition of paintings inspired by a work in the Meadows Museum's collection, Picasso's *Still Life in a Landscape* (1915). When they both lived and worked in Paris in the early part of the 20th century, Diego Rivera accused Picasso of plagiarizing the foliage from one of Rivera's own paintings. Drawing on other works in the Meadows' collection, as well as other works such as Rivera's *Still Life with Gray Bowl* (1915), on loan from the LBJ Presidential Library, the show will explore how this "borrowing" of motifs is evident in Picasso's *Still Life in a Landscape*. It also presents an opportunity to study how both artists evolved their representation of objects and people through the use of silhouette or shadow—including their early similarities and, ultimately, the divergence of their artistic approaches.

Following on the heels of exhibitions and programs organized to celebrate the Meadows Museum's 50th anniversary in 2015, these three exceptional upcoming exhibitions continue to promote the significance of Spanish art and artists to any dialogue about art history—and the importance of the Meadows as a leading venue for exploring Spanish art and culture.

"Between Ribera, Zurbarán and Picasso, it is difficult to imagine a better trio of artists and exhibitions in a single year," said Mark Roglán, the Linda P. and William A. Custard Director of the Meadows Museum. "With Ribera, we are presenting nearly one third of the artist's surviving drawings in a very comprehensive view of his work, while the series of Old Testament paintings by Zurbarán is the first presentation of a Zurbarán series in America and offers an in-depth exploration of a singular subject by the artist. These exhibitions build on our ongoing program of international collaborations, which continue to make us one of the most desirable venues for anyone interested in the art of Spain."

Between Heaven and Hell: The Drawings of Jusepe de Ribera

March 12 - June 11, 2017

Born in Valencia, Jusepe de Ribera traveled to Italy as a young man, making his way to Rome, where he continued to develop his "realist" painting style, and where he lived with a group of *Caravaggisti*, followers of renowned Lombard painter, Michelangelo Merisi da Caravaggio (1571-1610). Ribera then moved permanently to Naples—part of the Spanish Empire at the time—where he significantly influenced the course of artistic production in the 17th century. Although Ribera is regarded as one of the masters of the Spanish Golden Age, would be on any short list of master artists from the Golden Age of Spanish painting, it has been 25 years since he was the focus of a major retrospective in the United States.

Unlike Caravaggio himself—who seems not to have made drawings—Ribera produced a remarkable corpus of graphic art, with around 160 drawings attributable to him. *Between Heaven and Hell* highlights the variety of Ribera's drawings, the technical skill in his use of pen, ink, and chalk, and the extraordinary originality of his subject matter, which includes anatomical figure studies, lively street scenes, capricious subjects, and scenes of martyrdom and torture. Co-organized by the Meadows Museum and the Museo Nacional del Prado, this exhibition includes 47 of Ribera's drawings, 12 prints, 11 paintings, and one relief sculpture. Viewing such a wide range of drawings alongside works of art in other media allows the viewer a rare glimpse into the artist's creative process. In some cases, the drawings are directly preparatory for the composition of a painting or print; in others, they enable the artist free rein to express his extraordinary imagination and creativity.

The Meadows presentation is organized thematically rather than chronologically in order to explore revealing parallels between the works across the trajectory of Ribera's career. In some cases the themes relate to recurring motifs in Ribera's work—such as hermits and martyrs or scenes of torture—while in others they concern the artist's particular approach to representing the world around him in graphic form, whether through his uncompromising realism, or his profound interest in the macabre.

Ribera's drawings were studied by the German connoisseur Walter Vitzthum in the 1960s, and by the American art historian Jonathan Brown in the 1970s and early 80s. This exhibition coincides with the publication of the first catalogue raisonné of the artist's drawings written by Dr. Gabriele Finaldi, former deputy director of the Museo del Prado and now director of the National Gallery in London; together with Dr. Edward Payne, former Meadows/Mellon/Prado curatorial fellow at the Meadows Museum and now the senior curator of Spanish art at Auckland Castle in County Durham; as well as Elena Cenalmor from the Museo Nacional del Prado. This exhibition has been organized by the Meadows Museum, SMU, and the Museo Nacional del Prado and funded by a generous gift from The Meadows Foundation.

Zurbarán: Jacob and his Twelve Sons, Paintings from Auckland Castle
September 17, 2017 – January 7, 2018

Francisco de Zurbarán was born in Fuente de Cantos, in Western Spain, but spent most of his working life in Seville. Like Ribera, Zurbarán is also considered a *Caravaggisti*, particularly for his exceptional use of chiaroscuro.

These 13 paintings (12 by Zurbarán and one a direct copy of the work by Zurbarán) are a visual narrative of Jacob's deathbed act of bestowing a blessing on each son, foretelling their destinies and those of their tribes. Although each painting holds its own as an exceptional portrait, seeing the works together provides a unique experience for viewers, transporting them across history to make them a witness to that moment. At the Meadows, the paintings will be displayed together in one gallery. It is not known who originally commissioned the series, but they were auctioned from the collection of a Jewish merchant named Benjamin Mendez in 1756. Richard Trevor, Bishop of Durham, acquired the paintings for Auckland Castle, seeing in the public presentation of these works an opportunity to make a statement about the need for social, political and religious understanding and tolerance between Christians and Jews in Great Britain.

At the Kimbell Art Museum, the paintings will undergo in-depth technical study for the first time, including the use of infrared reflectography, ultra-violet light, x-radiography and pigment analysis. The goals of this work are twofold: first, to gain a better understanding of Zurbarán's artistic process by exploring this unique series of related works; and second, to identify any additional needs for their ongoing conservation and care after they return to the U.K.

Accompanying the exhibition and conservation research will be an illustrated catalogue containing scholarly essays exploring the series from various historical, religious and artistic perspectives. Dr. Mark A. Roglán, Director, Meadows Museum, is the scientific director of the project and has helped to gather contributions by Claire Barry, Director of Conservation, Kimbell Art Museum; Professor John Barton, Oriel and Laing Professor of the Interpretation of Holy Scripture, Emeritus at Oxford University; Dr. Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts at New York University; Dr. Christopher Ferguson, Curatorial, Conservation and Exhibitions Director, Auckland Castle; Dr. Susan Grace Galassi, Senior Curator, The Frick Collection; Akemi Herráez Vossbrink, PhD Candidate at University of Cambridge; Alexandra Letvin, PhD Candidate at Johns Hopkins University; and Dr. Edward Payne, Senior Curator, Spanish Art, Auckland Castle. This exhibition and study have been co-organized by the Meadows Museum, SMU; The Frick Collection; and Auckland Castle; in association with the Kimbell Art Museum. A generous gift from The Meadows Foundation has made this exhibition and study possible, with additional support from the Centro de Estudios Europa Hispánica and the Center for Spain in America.

About the Meadows Museum

The Meadows Museum is the leading U.S. institution focused on the study and presentation of the art of Spain. In 1962, Dallas businessman and philanthropist Algur H. Meadows donated his

private collection of Spanish paintings, as well as funds to start a museum, to Southern Methodist University. The Museum opened to the public in 1965, marking the first step in fulfilling Meadows's vision to create "a small Prado for Texas."

Today, the Meadows is home to one of the largest and most comprehensive collections of Spanish art outside of Spain. The collection spans from the 10th to the 21st centuries and includes medieval objects, Renaissance and Baroque sculptures, and major paintings by Golden Age and modern masters. Since 2010 the Museum has been engaged in a multidimensional partnership with the Museo Nacional del Prado in Madrid, which has included the exchange of scholarship, exhibitions, works of art, and other resources.

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