

Faces of Spain

A Guide to Portraiture in the Meadows Museum Collection

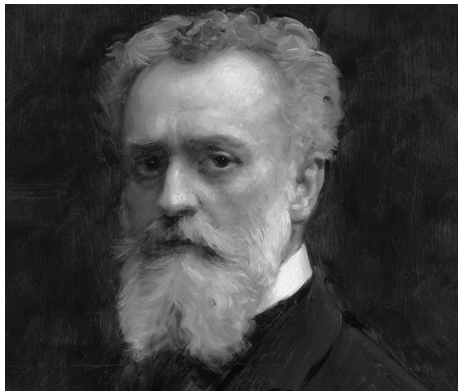


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Welcome to the Meadows Museum!

The Meadows Museum, a division of Southern Methodist University's Meadows School of the Arts, houses one of the largest and most comprehensive collections of Spanish art outside of Spain, with works dating from the tenth to the twenty-first century.

The museum's collection of Spanish art and the galleries for its display were a gift to Southern Methodist University from Algur Hurtle Meadows (1899-1978), a prominent Dallas businessman and founder of the General American Oil Company of Texas. During the 1950s business took Meadows frequently to Madrid, where repeated visits to the Prado Museum inspired what would become a lasting interest in the art of Spain's Golden Age. By 1962, Meadows had amassed his own distinguished holdings of Spanish paintings, which became the foundation of the Museum's collection.

The collection includes masterpieces by some of the world's greatest painters: El Greco, Velázquez, Ribera, Murillo, Goya, Miró, and Picasso. Highlights of the collection include Renaissance altarpieces, monumental Baroque canvases, exquisite rococo oil sketches, polychrome wood sculptures, Impressionist landscapes, modernist abstractions, a comprehensive collection of the graphic works of Goya, and a select group of sculptures by major twentieth-century masters - Rodin, Maillol, Giacometti, Moore, Smith, and Oldenburg - as well as works by leading artists of the region - Frank Reaugh, Jerry Bywaters, Otis Dozier, Alexandre Hogue, and William Lester.

Guidelines for Visiting the Meadows Museum

Following these guidelines will help keep the works of art safe:

- Do not touch the artwork.
- Only use pencils when writing and sketching in the galleries.
- Food, beverages, and chewing gum are not allowed in the galleries.
- Leave backpacks on the bus. If you have a backpack, it can be left under the main staircase.
- No cameras are allowed in the galleries.
- Student groups must be accompanied by an adult chaperone at all times.
- One adult chaperone is required for every ten students.

Why We Ask You Not to Touch

PROTECTING ART FOR FUTURE GENERATIONS

It's only natural for visitors to the Meadows Museum to want to touch the beautiful artworks. Usually the visitors don't realize the cumulative damage that results when many individuals touch objects, even very lightly. Before your visit, try the following classroom activity to help your students understand why they cannot touch the art on display at the Museum.

Step 1: Take two pieces of ordinary white paper (about four by five inches) and pass one of the sheets around the classroom. Ask each student to rub it between his or her fingers for a moment before passing it along.

Step 2: After everyone has touched the paper, have students compare it to the piece that was not passed around.

Step 3: Discuss with students how much dirt and oil is on the sheet that they touched and how these residues can damage works of art. Tell students that thousands of people visit the Museum each year, and speculate on what the paper might look like if thousands of people had touched it! Use student comments as a springboard for a discussion on the importance of protecting art for future generations. Why is it important to preserve artworks? What can we learn from art? What artworks at home or in the community would students want to preserve? Why?

Reading A Label

Throughout the Meadows Museum, you will see captional information about the art and artists presented on labels throughout the galleries. The following exercise, featuring a work from the self-guide materials, teaches how to read this information.



DIEGO RODRÍGUEZ DE SILVA Y VELÁZQUEZ (1599–1660)
Portrait of King Philip IV (Retrato del Rey Felipe IV), c. 1623-1624
Oil on canvas (óleo sobre lienzo)
Algur H. Meadows Collection, 67.23

What is the name or title of the artwork?

When was the artwork made?

(note: on some works you will see c. which means circa, or about)

What is the name of the artist who made the artwork?

When was the artist born?

Is the artist still alive? _____ If not, when did the artist die?

What materials were used to make the artwork?

When did the Meadows Museum acquire the artwork?

Note: The acquisition number for this work is 67.23. This was the twenty-third painting purchased by the Museum in 1967.

About Portraits

Many of the works in the Meadows Museum are portraits. A portrait is representation of a specific person or group of people. It generally shows what someone looked like and might even capture something of their personality. The person or persons in a portrait are often referred to as a sitter(s). This name comes from the fact that it takes a long time to have your portrait drawn or painted and most people sit for an artist to capture their likeness. Not every work of art with a person in it is a portrait.

Before Your Visit

Use the following questions to get your students to think about how each of us use portraiture in our lives today. We each have our portraits made in photographs, while some still might have had their portrait drawn or even painted.

Talking about portraits

- Has anyone here ever had his or her portrait made by an artist? What did the artist use to make your portrait? (photography and sometimes drawing, or painting are the most common ways people have their portraits made.)
- If you have had your portrait drawn or painted, how long did you have to sit for your portrait to be made? If you have never had your portrait drawn or painted, how long do you think it would take?
- Has anyone here ever had his or her photograph taken? Would you consider that a portrait? How long does that take?
- Are you always satisfied with the results of your portrait? Explain.
- What things would a person consider when choosing an artist to create your portrait?
- What do you think about when you know that you are going to have your portrait made?
 - How do you dress?
 - What might you bring with you?
 - What will the setting be for your portrait?
 - Will you be sitting or standing?
 - Will you be alone, or will someone be in it with you?

Portrait Questions

The following are some questions you might use when looking at portraits. Not all questions will work well with each portrait you encounter:

- What can we discover about a person just by looking at his or her portrait?
- What do you think the person in this portrait wanted to communicate about himself or herself?
- What does his or her facial expression tell us about how he or she is feeling at this moment?
- What can we tell about this person by examining their gestures or body language?
- Based on what you see in this work what time period do you think it was made in?
- What kind of life do you think this person leads? Does he or she work? If so, as what? Are there any props that give clues about the sitter's profession or lifestyle?
- What would you guess is the age of the person in this portrait? Follow up with "What do you see that makes you say this person looks that age?"
- Is this a person you would like to meet? Why, or why not?
- If the person in this portrait could speak to you, what do you think he or she would say?
- For whom do you think this portrait was made? Where do you think it might have been displayed?
- Why do you think that some portraits show a person in full length view, while others show only part of the body or just the head and shoulders? How do these different portrait types communicate different things about their sitters?

Portrait Interview Activity

Use the following activity to engage your students in examining a portrait.

- Have students pretend they are newspaper reporters and their assignment is to interview this man or woman. Ask them to take out their *Portrait Interview* activity sheet. Students should imagine possible answers based on careful observation of the sitter.
- Give students enough time to work on their interviews. Ask them to write complete sentences and to explain their answers.
- Ask students to share their answers with the class. If you do not have time for everyone to share, ask each person to share only one question on their interview sheet.

Use the activity sheet on the following page for students to interview a portrait.

Portrait Interview Activity Sheet

List three words that you think best describe this person:

What do you think is this person's favorite kind of music?

What would be their favorite way to get around town?

Describe three things you might find in this person's kitchen:

Describe some things he/she likes to do on the weekends:

What is this person's biggest secret?

**Interview with _____
(name of sitter)**

Portrait of Alessandro Farnese

Retrato de Alessandro Farnese

Anthonis Mor (1517-1576)

Oil on canvas, 1561

Algur H. Meadows Collection, 71.04



Questions for Teaching

- What do you think the person in this portrait wanted to communicate about himself? What role does body language play in telling us about this person? (Have the students take the pose of Alessandro Farnese and ask them to describe what the pose communicates.)
- Based on what you see in this work, in what time period do you think it was made?
- What kind of life do you think this person leads? Are there any props that give clues about the sitter's profession or lifestyle?
- What would you guess is the age of the person in this portrait? What do you see that makes you say he looks that age? (His age is listed in Roman numerals in the upper left of the painting. He was sixteen when this was made.)

About the Painting

Alessandro Farnese was the nephew of Philip II, (king of Spain 1556-1598.) Farnese was only sixteen years old when this portrait was painted, and in 1565, four years later, he was married to princess Maria of Portugal. To endow the sixteen-year-old Farnese with a presence beyond his years, the artist has portrayed the youth in a proud stance, with his left hand resting assuredly on the handle of his sword. As an adult, Farnese led a significant military and diplomatic career in the service of Spain. He fought in the Battle of Lepanto (1571) and then in the Netherlands against anti-Spanish rebels.

About the Artist

In 1559 Anthonis Mor, an artist originally from Flanders, was summoned to the Spanish court of Philip II to become his official portraitist. Mor established a style of portraiture that would be followed by Spanish painters until the early seventeenth century. In fact, at one time this portrait was attributed to Mor's leading follower, the Spanish painter Alonso Sánchez Coello.

Portrait of King Philip IV

Retrato del Rey Felipe Cuarto

Diego Rodríguez de Silva Velázquez
(1599-1660)

Oil on canvas, 1623-24

Algur H. Meadows Collection, 67.23



Portrait of Queen Mariana

Retrato de la Reina Mariana de Austria

Diego Rodríguez de Silva Velázquez
(1599-1660)

oil on canvas, c. 1656

Algur H Meadows Collection 78.01

Questions for Teaching

- Of the portraits that you see in this gallery, which one would you guess is a king?
- What is it about this portrait that does or does not look like a king to you? Explain.
- What do you think that Philip IV wanted the artist, Diego Velázquez to communicate about himself? What can you read about him based on his expression?
- Nearby on the same wall is a portrait of Philip's second wife, Queen Marianna, also by Velázquez. Compare the two portraits. These two works were made 33 years apart. What do you notice that is similar about them? What do you see that is different?
- What do you think these two portraits would say if they could talk to each other? What would you ask them?

About the Paintings

Philip IV appears here at the age of sixteen or so, shortly after his accession to the throne in 1621. He wears a black doublet (or jacket) and *golilla* (a simple starched white collar) in which he always dressed, in conscious rejection of the elaborate dress favored in the court of his father, Philip III. Skilled as a portrait artist, Velázquez relies on his abilities to capture the character of the person rather than a detailed portrayal of symbols of importance such as costume, props, or setting. *Portrait of Queen Marianna* was painted very late in Velázquez's life. Mariana's hair is actually a wig, designed by Velázquez of wool and pearls, and is simplified so that it creates volume focusing the viewer's attention on her face. The dress or collar shown in the painting is undefined and unfinished, revealing the function of this work as a sketch that would have been used by the artist and his assistants in the production of other portraits of the queen.

About the Artist

Velázquez is considered by many scholars to be Spain's greatest baroque artist and he excelled at portraiture. According to his teacher, Francisco Pacheco, it was with a portrait of the young king Philip IV that Velázquez won the royal appointment that launched his career at the Spanish court. It is thought by many scholars that the portrait that won Velázquez's place at court is the portrait of Philip IV on view in the Meadows Museum collection.

Portrait of King Charles II,

Juan Carreño de Miranda (1614-1685)

Oil on canvas c. 1675

Museum Purchase

Thanks to a Gift from Jo Ann Geurin Thetford

in Honor of her Sons, Garrett and Wyatt Pettus. MM.2010.02



Questions for Teaching

- What do you notice first as you look at this portrait?
- Based on the attire of the sitter and the room this person is standing in, what can you tell about the individual in this portrait?
- Like the portrait of Philip IV this work depicts his son and successor to the throne, King Charles II of Spain. What do you see in this work that tells you he is the king?
- How old do you think Charles was when this portrait was made?

About the Painting

Charles II was the son of Philip IV and Mariana, whose portraits by Velázquez are also part of the Meadows collection. In this painting, Charles II would have been about fourteen years old, when his mother declared him competent to rule. This portrait is historically important as a depiction of Charles II's "coming-of-age" before his subsequently rapid physical and mental demise. Known as "*El Hechizado*" ("the bewitched"), Charles II died prematurely in 1700 at the age of 38, without children, effectively ending the reign of the Spanish Habsburgs.

Although Carreño is known to have painted numerous versions of Charles II in the Hall of Mirrors at the Alcázar, this particular portrait is one of only three known paintings of this series signed by the artist. Located on the pedestal of the bronze lion at the right, Carreño's signature points to the extent to which the painter himself was directly involved in its creation (as opposed to a studio production) and as a result, the work's outstanding quality. This painting is likely one of those enumerated in the artist's inventory of 1678, which lists Carreño's portraits of Charles II paired with portraits of Queen Mariana. These works were sent within Spain to various royal residences, and abroad to France and the emperor of Austria.

About the Artist

After Velázquez, Juan Carreño de Miranda is considered the most gifted portraitist of 17th-century Spain. It was Velázquez himself who discovered Carreño's abilities when Carreño was working on the cloister of Doña María de Aragón in Madrid. In 1658, Carreño testified on behalf of Velázquez in determining the senior painter's eligibility for the Order of Santiago. Velázquez seems to have rewarded him with a position as a painter in the Alcázar, now the Royal Palace of Madrid, and Carreño, in turn, modeled his painting after the Sevillian-born master. In 1671, Carreño was appointed court painter to Charles II by Mariana, Queen Regent to Charles II. That Carreño was given this appointment despite his short tenure is evidence of Carreño's artistic abilities and the high regard in which he was held by the queen.

Portrait of Sir Arthur Hopton

Retrato de Sir Arthur Hopton

Anonymous

Oil on canvas, 1641

Algur H. Meadows Collection, 74.02



Questions for Teaching

- In what ways is this work like other portraits that you have seen? In what ways is it different? (The work is a very informal portrait. It feels as if we have stumbled into a scene where the man in the picture has been interrupted while reading.)
- What can you tell about this man just by looking at his portrait? Are there any props that might tell something about him or what his occupation might have been?
- While we do not know who made this painting (it's a mystery) we do know that it depicts an important ambassador to Spain from England, Sir Arthur Hopton. Why is it important to know who painted a work of art? Does it make the work of art less valuable if we do not know who made it?
- What do you think Sir Arthur Hopton wanted to be communicated about himself through this portrait?

About the Painting

Sir Arthur Hopton, whose identity is known from the coat of arms that appears on the spine of a book on his desk, was the English ambassador to the court of Philip IV from 1638 to 1644. As ambassador, one of Hopton's duties was the acquisition of Spanish works of art for King Charles I of England, a fact which illustrates the popularity of Spain as an artistic center during this period. Clues are provided to Hopton's work as a collector by the sculpture on the shelves in the background and the small round painting on the wall. This portrait gives a feeling of informality because Hopton does not appear to pose for his audience. Instead, it is as if not only has the young man interrupted Hopton at his work, but that we the viewers have also intruded on the scene.

About the Artist

The painter of this remarkable portrait is unknown, one of the enduring mysteries of the Meadows collection, but we do know that it was executed in the year 1641. Departing from the traditional state portrait format of the previous century, the artist has created an uncommonly intimate glimpse of Sir Arthur, dressed in a somber black costume with plain white collar and cuffs, going about his daily work. A young aid, garbed in Spanish court dress, has come to whisper something in his ear, and the artist has taken this moment to describe for us something of the sitter's character.

Portrait of Richard Worsam Meade

Retrato de *Richard Worsam Meade*,
Vicente López y Portaña (1772-1850)

Oil on canvas, 1815

Museum purchase with funds generously provided by Linda P. and William A. Custard; Jack and Gloria Hammack; Richard and Gwen Irwin; Natalie H. and George T. Lee, Jr.; Mildred M. Oppenheimer; and Catherine B. Taylor. Additional support for this acquisition has been provided by Caylus Anticuario S.A. (Madrid). MM.2011.01



Questions for Teaching

- What is your first impression when you look at this man?
- What can you tell about him just by examining his facial expression? What does he communicate through his body language?
- What kind of life do you think he leads? Does he work? What clues can you see that tell about the sitter's lifestyle or profession?
- The spines of the books lying on the floor are labeled the *History of Spain* and the *History of America*. Why do you think the artist chose to include these props in this work? What do you think it tells us about the sitter in this painting?

About the Painting

Sitting at his desk, Richard Worsam Meade, a distinguished American businessman and U.S. Naval Agent and Consul in Santo Domingo and Cádiz, seems to have been interrupted at work by the viewer, whom he now turns to face. Rather than creating a serious environment for the lofty businessman, López chose instead to portray Meade as he most likely would have been found—engrossed in books on trade or poring over business papers. López's mastery of detail is plainly evident in this portrait with its attention to the intricately woven rug, the precisely replicated writing desk with its Egyptian motifs, and through the articulation of the complex folds and textures of the sitter's clothing. Meade left Spain in 1818 returning to the United States. The most famous of his eleven children include naval Captain Richard Worsam Meade II (1807-1870), and Union General George Gordon Meade (1815-1872), Commander of the Army of the Potomac. General Meade led the Union troops at Gettysburg (1863), one of the most important battles of the American Civil War.

About the Artist

López began his artistic study at an early age, entering the Academy of San Carlos in Valencia at thirteen and the Academy of San Fernando in Madrid four years later. Following the French occupation (1808-1814), Lopez joined the court of Ferdinand VII, eventually sharing the title of First Court Painter with Francisco de Goya. Although he also produced religious and history paintings, His work in portraiture was prized for its realism and rich color. Lopez's skills are seen here at their highest level in the textures of the painting, the sitter's silk pants and the disheveled rug.

Self-Portrait

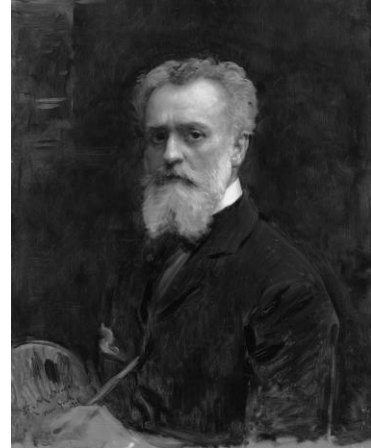
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Raimundo de Madrazo y Garreta

(1841-1920)

Oil on Canvas, 1901

Algur H. Meadows Collection 73.01



Questions for Teaching

- What has the artist chosen to include in this portrait? What can we read from the items the artist is holding?
- If the person in this portrait could speak to you, what do you think he would say? Does the expression and body language of the subject send a certain message?
- For whom do you think this portrait was made? Where do you think it might have been displayed?
- If you were to have your portrait painted, what items would you want included?
- How is this portrait different from others you have seen in the galleries? How is a portrait different when it is a self-portrait?

About the Painting

This self-portrait was painted while the artist, Raimundo de Madrazo was working in New York. It was created for Eva Purdy Thompson, an American first cousin to Winston Churchill, who recorded on the back of the work: "This portrate (sic) of Raymound (sic) G Madrazo was given to me by him & his wife Maria on Jan 11.1901 the day after it was made by him in his studio at 59 W. 45th Street, New York City, it is greatly prized and beloved by me. Eva Purdy Thompson." The work gives the viewer a very dignified impression of Madrazo, who communicates through the palette and brush his identity as an artist, and the importance of that role.

About the Artist

Born in Rome in 1841 into a family of artists, Raimundo de Madrazo spent little of his working life in Spain. He Lived for many years in Paris and spent some of his time also working in New York, where he was popular with the city's upper classes. Due to his constant travel, he became so detached from Spanish life that he did not participate in any national exhibitions and for some time the Spanish state never directly acquired any of his paintings. As a result of this, in 1882, Raimundo de Madrazo y Garretta co-founded the Exposition of International Painting, which was intended promote foreign artists in Spain.

Femme Assise (Seated Woman), ca. 1917
María Gutierrez-Cueto Blanchard (1881 – 1932)
Oil on canvas
Museum Purchase, with funds donated by
The Meadows Foundation. 2008.02



Questions for Teaching

- How is this work different from other works you have seen in the Meadows Museum collection?
- Would you describe this work as a portrait? If yes, what do you see that tells you it is portrait?
- Why do you think this artist chose to portray this sitter using boldly colored geometric shapes? Would you choose to have your portrait painted in this style? Why or why not?

About the Painting

In *Femme Assise*, the traditional subject of a figure is shown seated in a chair. She is identified as a woman through simple symbols that imply the feminine, such as the figure's shoulder-length hair and the repeated floral pattern, painted to look like cloth, of her dress. The simplified geometric forms that interlock and make up the figure have an affinity with the work of Blanchard's closest colleagues, the painter Juan Gris and the sculptor Jacques Lipchitz.

About The Artist

María Blanchard was one of only a few women among the circle of artists participating in the Parisian avant-garde movements in the early 20th century. Born in the northern Spanish coastal city of Santander (Cantabria), Blanchard's artistic ambitions were clear from an early age, and by 1903 she had moved to Madrid to pursue a career as a painter. Six years she later won a grant that allowed her to continue her studies in Paris, where she came into contact with fellow Spaniard Hermengildo Anglada Camarasa (1872-1959) and the Dutch artist Kees van Dongen (1877-1968). Their influences helped free her from the constraints of the academic training she had received in Spain. By, 1916 she was painting in a Cubist style; influenced by her friendship with Mexican artist Diego Rivera and his first wife, Angelina Beloff.

Post-Visit Activity

Discuss as a class the portraits you saw at the Meadows Museum. Which of all the portraits they discussed did students like best? Which one(s) did they not relate to? Ask students which of all the artists they saw at the Museum would they choose to paint their portrait?

Next, discuss the term commission as a class. To commission a work is to ...

Discuss

Write a letter to an artist your choice commissioning your portrait to be made.

- In your letter, consider what things you might think about when choosing an artist to create your portrait?
- In your letter also consider and write about the following?
 - How you would like to be dressed?
 - What you might bring with you?
 - What the setting for your portrait will be?
 - Will you be sitting or standing?
 - Will you be alone, or will someone be in it with you?

Use the commission letter activity sheet on the following page for students to follow in writing their letter.

Commision Letter Activity Sheet

(your name)

(date)

(your street address)

(artist's name)

(city, state, zip code)

(artit's street address)

(city, state, zip code)

Dear _____,

Sincerely,

(your signature)

Vocabulary

The following are some terms you might use when discussing portraits. Not all terms will be applicable for each portrait you encounter:

| | |
|--------------------------|---|
| <i>Portrait</i> | a representation of a person or a group of people |
| <i>Sitter(s)</i> | the person (or people) who is (are) shown in a portrait |
| <i>Facial Expression</i> | the way the different parts of the face work together to show emotion |
| <i>Gestures</i> | what the sitter does with his or her hands |
| <i>Posture</i> | the position of the body of the sitter |
| <i>Setting</i> | the place or environment in which the sitter is shown |
| <i>Attire</i> | the clothing the person in the portrait is wearing |
| <i>Props</i> | the things the sitter is holding or is surrounded by |
| <i>Commission</i> | to order something to be made, like a portrait |
| <i>Artist</i> | someone who creates art, like a portrait. |

Art Terms

| | |
|--------------------|---|
| <i>Baroque</i> | Term used to describe the period 1700-1800 or the 17 th century. It is most often applied to the arts of the period. The term is a French derivation of the Portuguese phrase "pérola barroca", which means "irregular pearl." |
| <i>Renaissance</i> | Term used to describe the period of "rebirth" or <i>Renaissance</i> , that ran from the 14 th through the 16 th century. It began in Italy in the late Middle Ages and later spread to the rest of Europe. It is said to have been sparked by the discoveries of ancient texts that had been forgotten by Western civilization. |
| <i>Avant Garde</i> | Term used to describe people or works that are experimental or innovative. The term can be applied to the forerunners of any new artistic movement. |