



MEADOWS MUSEUM DISPLAYS GOYA PAINTING ON LOAN FROM THE LOUVRE

Goya's Portrait of Ferdinand Guillemardet Will Be on Display Through May 3

DALLAS (SMU) (February 6, 2015)—The Meadows Museum at Southern Methodist University—the leading center for the study and presentation of Spanish art in the United States—welcomes an “ambassador” loan to its institution in celebration of its 50th anniversary. Francisco de Goya’s *Portrait of Ferdinand Guillemardet* (1798-99) from the Musée du Louvre arrived last weekend and will be on display through May 3. It will be displayed alongside the Meadows’s *Portrait of Richard Worsam Meade* (1815) by Vicente López y Portaña in a focused installation within the Virginia Meadows Galleries titled “Goya and López: A Conversation.”

These two monumental portraits—exhibited together here for the first time—evinced their respective authors’ skill and convey the individual personalities of their two sitters. Portraiture has continued to be part of the Western tradition of painting, and in Spain, from the early Renaissance to the present, it has proved to be a major source of creativity. Examining the approaches of Goya and López to portraiture, one can appreciate the richness of this period and the mastery of both artists that still lives on today.

Francisco Goya (1746-1828) and Vicente López (1772-1850) were born a generation apart and both spent most of their careers serving the King at the Court of Madrid. Through the years they received similar types of commissions, mostly from their royal patrons as well as the aristocracy and the Catholic church. In fact, López was appointed First Court Painter in 1815 alongside Goya, who eventually resigned his official position in 1826, two years after he left for Bordeaux in voluntary exile. Although López and Goya knew each other, their technique and approach to art was very different. The pursuit of modernity and innovation in Goya’s work contrasts with the more academic and traditional manner of painting that López represented, particularly influenced by the work of Neoclassical artists such as Anton Raphael Mengs (1728-1779).

In 1798, one year prior to being appointed First Court painter, Goya created the portrait of Ferdinand Guillemardet (1765-1809), French Ambassador to Spain from 1798 to 1800. The portrait is one of Goya’s greatest achievements in this genre. The psychology of the sitter is subtly rendered on the canvas with his intense gaze and informal pose. The hands are convincingly painted, with one graciously arching the fingers over his knee and the other firmly gripping the back of the chair. Color also accentuates the composition, notably the reference to

the French Tricolor—the flag adopted in 1794 to embrace the principles of the Revolution—which are featured in the red, white, and blue feathers of the hat and the sash around his waist. The portrait captures confidence and determination, qualities that not only allude to the sitter, but also to the young Republic he represents.

During the first two decades of the nineteenth century, López executed some of his most emblematic works, especially images of monarchs and aristocrats. Foreigners also posed for him, one of whom was American Richard Worsam Meade (1778-1828). An entrepreneur of trade between Spain and America, Meade also became a major art collector. In fact, one of the first paintings by Bartolomé Esteban Murillo (1617-1682) to be documented in the United States was in the collection of this Philadelphian.

This depiction of Meade, arguably one of López's finest portraits, also visibly demonstrates Goya's influence in its composition. López's likeness of Meade is a full-length depiction of the businessman posing in an office setting. As in Guillemardet's portrait, Meade is presented in an informal way, looking directly at the viewer and sitting sideways in a chair with his legs crossed. The hands are also strikingly rendered, one holding a voluminous handkerchief, and the other, as in Goya's portrait, grasping the back of the chair. Symbols of Meade's interest in Spain and indications of his occupation are reflected in the papers on his desk, and by the books scattered around him. López has also showcased his deft handling of the various surfaces, especially textiles, from the smoothness of the silk stockings to the taut wool knots of the rug.

"This distinguished loan from the Musée du Louvre provides a rare opportunity for people in the United States to see this significant work by Francisco de Goya," says Mark A. Roglán, the Linda P. and William A. Custard Director of the Meadows Museum and Centennial Chair in the Meadows School of the Arts. "This juxtaposition of keynote works created in the same period by different artists will offer fresh perspectives on Goya's and López's art and technique and deepen understanding of the cultural, social, and art historical contexts of their work."

The Meadows Museum is currently showing the exhibition *Goya: A Lifetime of Graphic Invention*, through March 1, offering visitors a complete view of their Goya print holdings, more than 200 works, alongside the Museum's collection of six Goya paintings. Following the close of this exhibition, these paintings will be installed in the same gallery with the loan from the Louvre.

The Museum will offer up a toast to the arrival of the Louvre painting at the conclusion of its previously announced international symposium "Curating Goya" on Saturday, February 7 at 3:30 p.m. During the symposium, which begins at 10:00 a.m., curators of recent and upcoming shows on Goya will discuss how different approaches to exhibiting Goya's work invite new paths for understanding his art. On Thursday, February 26, at 6:00 p.m., the Museum will present a joint lecture on the Goya and López paintings by Olivier Meslay, Associate Director of Curatorial Affairs and the Barbara Thomas Lemmon Curator of European Art, Dallas Museum of Art and Nicole Atzbach, Curator, Meadows Museum. All programs are free and will be held in the Bob and Jean Smith Auditorium and the Gene and Jerry Jones Great Hall.

This presentation has been organized by the Meadows Museum. It is part of the Museum's Golden Anniversary, which is sponsored by The Meadows Foundation and The Moody Foundation. Media sponsorship has been provided by The Dallas Morning News, with additional support from the Dallas Tourism Public Improvement District.

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 "Prado on the Prairie." 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 century 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 Prado, which has included the exchange of scholarship, exhibitions, works of art, and other resources. The Meadows Museum is celebrating its 50th Anniversary in 2015 with a series of special exhibitions and programs. Visit <http://www.meadowsmuseumdallas.org> for more information.

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