

at the MEADOWS

A SEMI-ANNUAL GUIDE TO EXHIBITIONS AND PROGRAMS, EXCLUSIVELY FOR MEADOWS MUSEUM MEMBERS AND SUPPORTERS

FALL 2011

IN THIS ISSUE

The Prado at the Meadows

Ribera: Mary Magdalene in a New Context

*Echoes of the Past: The Buddhist
Cave Temples of Xiangtangshan*



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MISSION

The Meadows Museum is committed to the advancement of knowledge and understanding of art through the collection and interpretation of works of the greatest aesthetic and historical importance, as exemplified by the founding collection of Spanish art. The Museum is a resource of Southern Methodist University that serves a broad and international audience as well as the university community through meaningful exhibitions, publications, research, workshops and other educational programs, and encourages public participation through a broad-based membership.

HISTORY

The Meadows Museum, a division of SMU'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. It 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.

Occupying a neo-Palladian structure with impressive naturally lit painting galleries and extensive exhibition space, underwritten by a generous grant from The Meadows Foundation, the Meadows Museum is located off North Central Expressway at 5900 Bishop Blvd., three blocks west of Mockingbird Station.

CONTENTS

2 CURRENT EXHIBITIONS

Echoes of the Past: The Buddhist Cave
Temples of Xiangtangshan

6 Ribera: *Mary Magdalene* in a New Context

10 The Many Lives of Mary Magdalene

12 UPCOMING EXHIBITIONS

Ten Works, Ten Years: Collection
Highlights at the New Meadows Museum

13 The Invention of Glory: Afonso V and the Pastrana Tapestries

16 Modern Mexican Painting: The Blaisten Collection

18 RECENT ACQUISITIONS

24 PUBLIC PROGRAMS

29 MEMBERSHIP & EVENTS

ON THE COVER: Vicente López y Portaño (1772–1850), *Portrait of Richard Worsam Meade* (detail), 1815. Oil on canvas. Meadows Museum, SMU, Dallas. 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 Anticuário S.A. (Madrid). MM.2011.01. Photo by Dimitris Skliris.

FROM THE DIRECTOR

Dear Friends of the Meadows Museum,

This year we are celebrating the 10th anniversary of the new Meadows Museum. Yes, it has already been ten years since King Juan Carlos and Queen Sofia of Spain arrived in Dallas to inaugurate the new building and preside over the many celebrations that marked that momentous day. Much has been achieved in this past decade: the historic gift of The Meadows Foundation (2006); the construction of the gracious new outside spaces (2009); the signing of an unprecedented loan agreement with the Prado Museum (2010); and even the establishment of the first curatorial fellowship at the Meadows Museum (2011). In addition, we have had the privilege to feature numerous important international loan exhibitions as well as showcasing art from our great state of Texas. The museum's collection has continued growing and significant additions have been secured. Moreover, research and scholarship have been at the center of our endeavors, with major studies that have furthered our understanding and appreciation of the art of Spain and beyond.

Spanish art and culture will be wonderfully represented this fall with a new acquisition, Vicente López's full-length portrait of Richard Worsam Meade (cover and page 18), as well as with a focused exhibition from the Prado Museum on the masterful Spanish Baroque artist Jusepe de Ribera and the subject of the Magdalene, one of the most popular devotional themes of Europe's Counter-Reformation period (page 6).

This fall, we will also be featuring an exhibition of ancient Buddhist sculpture in the Jake and Nancy Hamon Galleries (page 2). Bringing the art of China to the Meadows Museum is a first for our institution, further advancing our mission as a university museum that exhibits art from all corners of the world (as we have done in the past with American, Mexican, and European art). The exhibition was organized in collaboration with the Smart Museum of Art at the University of Chicago and the Arthur M. Sackler Gallery, part of the Smithsonian Institution in Washington, D.C. SMU also has significant ties to China, through numerous departments ranging from political science to theology.

Our hope is that people coming to see the art and culture from the East do not leave without exploring and learning about the culture of the West. This fall, there is an excellent array of insightful lectures developed by our education department for you and your family, which I encourage you to take advantage of. Also, our educators have created new programming aimed to improve the museum experience for our visitors with disabilities and those afflicted with Alzheimer's disease. Please find more information about this program on page 23.

The curatorial department has grown with the recent hire of Shelley DeMaria, who has been with us as Curatorial Assistant since April. Also, the Kress/Meadows/Prado curatorial fellowship has officially started with the selection of its first recipient, Irida Rodríguez-Negrón, a doctoral candidate from New York University's Institute of Fine Arts. Working in the curatorial department of the Meadows Museum for over ten months with a final six weeks at the Prado in Madrid will provide a unique experience for Irida as well as the future recipients of this fellowship. Also, I am thrilled to welcome our new Marketing and Public Relations Manager, Carrie Hunnicutt, who joined our staff this summer.

I look forward to seeing you at some of the many lectures, events, and programs designed for our visitors' enjoyment this fall. If you are not yet a member, please consider becoming one; if you are already a supporter, I thank you and hope you will let others know about the advantages of membership. There is a lot to see and experience at your museum!



Mark A. Roglán, Ph.D.

Director, Meadows Museum

Adjunct Associate Professor of Art History, SMU

SEPTEMBER 11, 2011-JANUARY 8, 2012

ECHOES OF THE PAST: THE BUDDHIST CAVE TEMPLES OF XIANGTANGSHAN

Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan represents the culmination of a six-year project that began in 2004 at the Center for the Art of East Asia at the University of Chicago. The project's aim was to research and "reconstruct" Xiangtangshan, a series of sixth-century Buddhist cave temples hollowed out from the living rock in a mountainous region in northeast China. Although they survive to the present day, the temple interiors were severely damaged in the early twentieth century when large numbers of stone figures and fragments were removed and offered for sale on the international art market. Using advanced technology in conjunction with straightforward research, the team studied the history of these grotto temples and investigated their subsequent despoliation in an effort to reconstruct the original appearance of the caves' interiors. A focal point of the exhibition is the digital re-creation of one of the largest cave temples of Xiangtangshan, by which visitors can better understand the architectural setting in its original context. The results of these efforts form the basis of this exhibition.

Xiangtangshan, or the "Mountain of Echoing Halls," is a Buddhist devotional site created during the brief Northern Qi dynasty (550-577). Carved into the mountains in the southern Hebei province of Northeastern China, Xiangtangshan originally comprised a total of eleven man-made caves divided between two main locations, Bei Xiangtangshan and Nan Xiangtangshan. Bei Xiangtangshan (the northern group of caves) is both the earliest and most ambitious of the complex. Associated with the reign of Wenxuan (r. 550-559), the first emperor of the Northern Qi dynasty, Bei Xiangtangshan is comprised of three caves: North, Middle, and South. The North Cave, also known as "The Great Buddha Cave," is the largest of all eleven caves, measuring approximately 40 feet in height with an imposing interior area of over 1600 square feet. Nan Xiangtangshan (the southern group) is located approxi-

mately nine miles from the northern group. Smaller in scale, these seven caves are arranged in two levels. While the floor plans of these southern caves are similar to those of their counterparts in the north, their reduced size suggests that they were not commissioned by imperial patrons. *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan* focuses only on these two groups, northern and southern, the sources for all of the sculpture in the exhibition.

In their original state, the limestone caves were filled with an impressive array of images—some carved out of the living rock itself and others from quarried stone that were then set into place. Many of these statues were figures of either large-scale Buddhas or their surrounding attendants, including monk disciples, and enlightened spiritual beings called *bodhisattvas* and *pratyekabuddhas*. Additional figures lined the walls surrounding the various altars, along with relief carvings of lotus blossoms, flaming jewels, and winged monsters. Incised texts of passages from the *Avatamsaka Sūtra*, and other scriptures such as the *Mahāparinirvāṇa* and *Queen Śrīmālā Sūtras*, were carved into cave walls, spelling out the Buddha's revelations about nonattachment and other concepts to be mastered on the path toward enlightenment. In their entirety, these caves housed an awe-inspiring world below ground, and the concentrated gathering of Buddhist-inspired images is a clear indication of their purpose: the promotion of the Buddhist faith, which had been deemed the favored religion at the start of the Northern Qi dynasty.

The Northern Qi period, which lasted for only a brief twenty-eight years, was divided into six reigns. Three emperors of the short-lived dynasty exerted particular influence over the period's religious affinities and artistic production. These emperors were the first, fourth and fifth of the dynasty: Wenxuan (550-559), Wucheng (561-565), and Houzhu (565-577). Wenxuan, above all others, is primarily remembered for his lavish temple building campaigns, and it was



Seated Buddha, sixth century. Limestone freestanding sculpture with traces of pigment and lacquer. Xiangtangshan, northern group of caves, attributed to North Cave, perimeter wall niches. Victoria and Albert Museum, London. Presented Through the National Art Collections Fund by a Body of Donors, A4-1924.

CURRENT EXHIBITIONS



Head of a Bodhisattva Attendant of Maitreya, sixth century. Limestone high relief with traces of pigment. Xiangtangshan, northern group of caves, North Cave, south face altar of central pillar. University of Pennsylvania Museum of Archaeology and Anthropology. Purchased from C. T. Loo, with funds from James B. Ford, 1918, C353.

he who in 555 intervened in the competition between Buddhism and Daoism by suppressing Daoism. Stat-ing limited government resources as the underlying motivation for his proposition to have just one religion receiving state patronage, Wenxuan organized a debate in which the superiority of each religion was to be argued. Buddhism prevailed, thus initiating an era of temple and pagoda building that was meant to glorify the empire while inspiring Buddhist devotion. This in turn set the standard for his descendants, their courtiers, and the artisans they commissioned.

It was in this manner that the Northern Qi period laid the foundations for artistic production. During a period of great artistic experimentation, one important characteristic emerged: figures gained a sense of physicality and became more three-dimensional, as opposed to earlier sculpture that was much flatter

and marked by elaborate linear surface patterns meant to indicate garment folds. This new type of figural sculpture dominated the decorative program of the Xiangtangshan grottoes. As a result of this distinctive artistic progression, the beauty of these sculptures attracted the attention of modern private collectors and museums alike, all of whom were eager to own an example of this newly “re-discovered” art. Accordingly, the cave temples suffered extensive losses of their carvings during the lengthy period of despoilation that began around 1910. While anything and everything became a target within the caves, if an entire figure could not be easily removed, the heads and hands of the statues were among the principal elements chiseled off and sold by dealers outside China.

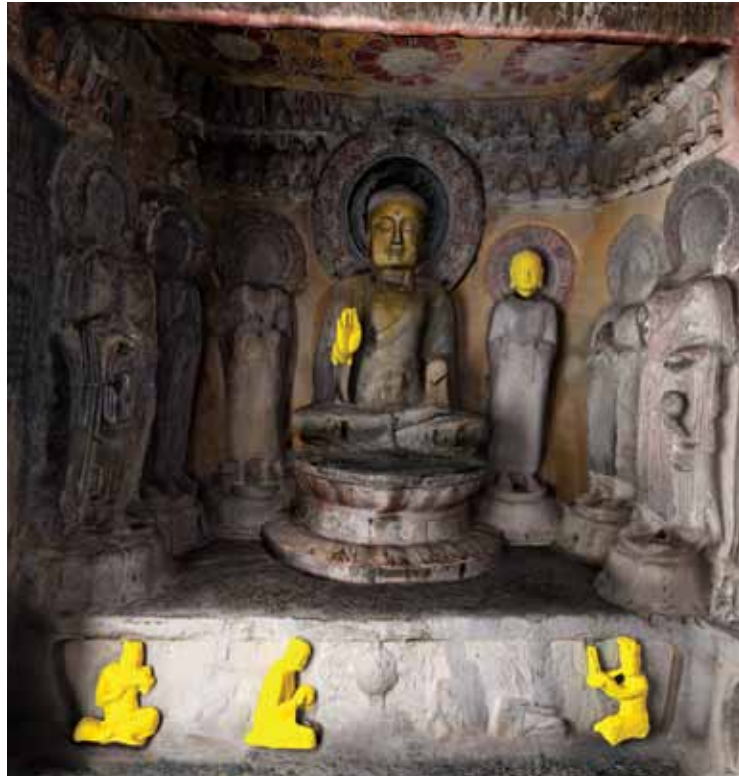
A selection of noteworthy sculptures from both the northern and southern cave groups has been brought together for the current exhibition from museum collections in the United States and Europe for the first time since they were taken from the caves a century ago. The viewing experience and understanding of these religious images is enhanced by accompanying digital installations, which include a “pilgrimage video,” touch screen monitors and a three-dimensional “Digital Cave.” The digital cave, which represents the South Cave of the northern group, was created by the media artist Jason Salavon and serves as a grounding centerpiece for the rest of the exhibition. Three rear projection screens—arranged in an open-sided square to evoke the configuration and size of the original cave hall itself—present in a looped sequence an evocative montage of moving and still images of the cave’s three altars, depicted in both broad panoramas and in close-up detail. Black-and-white photographs of the cave taken in the 1920s document the site after the first removal of sculptures had already taken place, while three-dimensional digital images in high-resolution color record the temple interior as it exists today. Through a dramatic superimposition of three-dimensional digital scans of sculptural fragments removed from the altars in the first

decades of the last century, the South Cave's modern history is shown in different states of damage, preservation and virtual reconstruction.

In order to compile these accurate and sophisticated representations, a host of technology was employed by Katherine R. Tsiang, guest curator and Associate Director of University of Chicago's Center for the Art of East Asia, Lec Maj, the project's technical director, and a dedicated team of researchers. The cave itself, as well as approximately 100 objects believed to have been created for Xiangtangshan and now held in various institutions and private collections worldwide, were thoroughly scanned and photographed. To create the highly detailed three-dimensional images, each object was captured with literally hundreds of overlapping scans that were later pieced together to form a unified and representative three-dimensional image of the object. The 3D scans provided the researchers with remarkable detail, including size, surface contours, chisel marks and evidence of damage, all of which have proven helpful in the project team's mission to accurately match dispersed fragments to their original locations.

The *Seated Buddha* shown on pg. 3 is one of fifteen sculptures on display, and is a perfect example of how the research team's thorough work has significantly advanced a more comprehensive understanding of Xiangtangshan. Previously dated to the twelfth century, this seated Buddha statue was recently reassigned to the Northern Qi period due to similarities found in the concentric designs of the halo of the Buddha with the carved haloes of the colossal Buddhas located in the North Cave of the northern group.

The works on view are on loan from the Asian Art Museum of San Francisco, the Cleveland Museum of Art, the Metropolitan Museum of Art, the University of Pennsylvania Museum of Archaeology and Anthropology, the San Diego Museum of Art, the Victoria and Albert Museum, and the Virginia Museum of Fine Arts. ■



Still of screen from Digital Cave: view of north altar of the South Cave, northern Xiangtangshan, with 3-D reconstruction of dispersed sculptural fragments shown in yellow against colored (texture-mapped) cave setting.

Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan is organized by the Smart Museum of Art, University of Chicago and the Arthur M. Sackler Gallery, Smithsonian Institution. Major funding is provided by the National Endowment for the Humanities, the Leon Levy Foundation, the Smart Family Foundation and the E. Rhodes and Leona B. Carpenter Foundation. The catalogue was made possible by Fred Eychaner and Tommy Yang Guo, with additional support from Furthermore: a program of the J.M. Kaplan Fund.

Additional support for the Meadows Museum's presentation is generously provided by The Meadows Foundation.

The exhibition is supported by a grant from the National Endowment for the Humanities. Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily reflect those of the National Endowment for the Humanities.

CURRENT EXHIBITIONS

SEPTEMBER 18, 2011-JANUARY 15, 2012

THE PRADO AT THE MEADOWS RIBERA: MARY MAGDALENE IN A NEW CONTEXT

When oilman Algur H. Meadows was interviewed by the *Houston Chronicle* in 1968 about the founding of the Meadows Museum, he replied that he wanted “to build a small Prado in Texas.” This desire began while Mr. Meadows was working in Spain in the 1950s. Based in Madrid, Mr. Meadows would spend his off hours strolling through the galleries of the Museo Nacional del Prado, admiring its grand collection of old master paintings. Over time, the entrepreneur resolutely cultivated his dream of creating a collection which echoes the excellence of that of the Prado. His efforts resulted in one of the largest collections of Spanish art in the world beyond Spain’s borders.



Jusepe de Ribera (Spanish, 1591-1652), *Mary Magdalene*, 1641. Oil on canvas. Museo Nacional del Prado, Madrid, P1103. Image © Museo Nacional del Prado, Madrid.

Mr. Meadows’s “Prado on the Prairie” took on a new and quite literal meaning beginning last year with the forging of the collaboration between the Meadows Museum and the Museo Nacional del Prado. This partnership, the first such international program for Spain’s great art institution, entails the loan from the Prado’s collection of three veritable masterpieces, each of which will be on view at the Meadows for several months beginning each September through 2012.

The inaugural season of the Prado-Meadows partnership, which began in the fall of 2010, featured the *Pentecost* by El Greco, the peripatetic sixteenth-century Cretan artist who settled in Spain and in time was adopted into the canon of Spanish art. A mainstay of the Prado’s holdings, *Pentecost* is almost perennially on view in Madrid. This year’s collaboration likewise features another anchor of the Prado’s collection, *Mary Magdalene* (1641) by Jusepe de Ribera (1591-1652). A Valencian painter of Spain’s *Siglo de Oro*, Ribera established permanent residence in Italy at a young age, and would become one of the most influential artists in all of seventeenth-century Europe.

Born in Játiva in 1591, Ribera is already recorded as being in Italy as early as 1608 or 1609, and no later than 1610. Ribera’s Neapolitan period (1616-52) is traditionally the best understood of the artist’s career. However, extensive research conducted since the first international exhibition of Ribera’s paintings, which was held at the Kimbell Art Museum almost thirty years ago, has fleshed out Ribera’s earlier phases in Rome and Parma after probably first arriving via Naples, where he likely met Caravaggio, who died in 1610. In Rome and Parma, Ribera received notable commissions, an indication that he must have been a well-trained, rather precocious artist before leaving his native Spain.

In art historical annals, Ribera has been claimed by both Spain and Italy as part of each country's own legacy. This dualistic identity emerged during Ribera's lifetime, propagated in part by the artist himself. When asked by fellow Spaniard painter Jusepe Martínez (1600-82) in 1625 whether he had any plans to return to Spain, Ribera allegedly replied that "when people know you are around they lose respect for you. This is confirmed because I have seen some works by excellent Spanish masters that were held in low esteem [in Spain]. Thus I judge Spain to be a loving mother to foreigners and a very cruel stepmother to her own sons." Ribera possessed acute business acumen, and recognized the marketability of maintaining his Spanish identity in *Seicento* Italy. Ribera fervently maintained his allegiance to Spain, thereby acquiring the nickname *lo Spagnoletto* (Italian for the "little Spaniard"), probably during his Roman period. He would often sign his works with his name accompanied by the identifier *español*, or its Latin equivalent, *Hispanus*. After his arrival in Naples in 1616, Ribera would also include *Partenope* (the Greek word for Naples) in his autograph. Naples had become part of Spain's kingdom in the fifteenth century; by the seventeenth century, around one-third of the ruling class of Naples consisted of Spaniards. Ribera therefore associated himself with the upper echelon of Neapolitan society, which generally preferred foreign painters to the city's native talent. As scholar Craig Felton has pointed out, being Spanish in seventeenth-century Naples was a "mark of distinction" upon which Ribera capitalized.

Beyond socioeconomic concerns, Ribera's dualistic identity was manifested in the style of his painted canvases and graphic works. His art was thoroughly affected by Caravaggio's brand of *chiaroscuro*, identified by the illumination within a painting via an overhead light source. The influence of Caravaggio's



Jusepe de Ribera, *Assumption of the Magdalene*, 1636. Oil on canvas. Museo de la Real Academia de Bellas Artes de San Fernando, Madrid, 636. Image © Real Academia de Bellas Artes de San Fernando, Madrid / The Bridgeman Art Library International.

method is attested to by evidence of Ribera's leasing contract in Rome, which stipulated that he was granted permission to cut a window into the roof of his penthouse studio. Running through all of Ribera's art, however, is a strident naturalism much closer to his Spanish origins than to the aesthetic concerns of Ribera's adopted country, where baroque theatricality and vibrant palettes often displaced the unfiltered realism and emotive intensity central to Spanish art.



Jusepe de Ribera, *Saint Mary of Egypt in Ecstasy*, c. 1640. Oil on canvas. Colección Pérez Simón, Mexico City. Image © Colección Pérez Simón.

Ribera's singular style was more attributable to his own individual sensibility than to any nationalistic artistic conventions, however. The painter pushed the boundaries of naturalism in terms of both subject matter and painterly device. Although Ribera worked in various modes of painting, from genre to mythological and biblical scenes, the brutal realism with which he painted martyred saints earned him a reputation in the seventeenth century as "the cruel Ribera." This notoriety carried on through centuries. In the nineteenth century, Lord Byron wrote in his poem *Don Juan* that Ribera had "tainted His brush with all the blood of all the sainted," summarizing Ribera's deeply incised reputation as a painter of violent martyrdom and mythological torture.

Countering Ribera's longstanding repute as a "cruel" painter is his portrayal of the Magdalene in the Prado's collection. This work of astounding beauty, tenderness, and elegance is the focal point for the second installment of the Prado-Meadows partnership. Curated by Dr. Gabriele Finaldi, Associate Director for Collections and Research at the Prado, *Ribera: Mary Magdalene in a New Context* focuses on a lesser-known facet of Ribera's *oeuvre*. Mary Magdalene was a central devotional figure in seventeenth-century Italy and Spain, and as such was a frequent subject of painters of the period. Ribera painted the Magdalene several times, adeptly capturing the vulnerability of the redeemed sinner with striking sensitivity.

To further emphasize Ribera's serene handling of his saintly females, this display of Ribera's work will be augmented by the loan of three additional paintings by the artist from other distinguished international collections. Of particular note from the Museo de la Real Academia de Bellas Artes de San Fernando in Madrid is the *Assumption of the Magdalene* (1636), which, like the Prado's *Mary Magdalene* by Ribera, was last exhibited in the United States at The Metropolitan Museum of Art in 1992. These attendant loans feature Mary Magdalene and another female follower of Christ, Saint Mary of Egypt. A popular saint of the Mediterranean region in the seventeenth century, Saint Mary of Egypt had particular currency in Naples, where two churches, Santa Maria Egiziaca in Forcella and the Convent of Santa Maria Egiziaca in Pizzofalcone, founded in the fourteenth and seventeenth centuries, respectively, were dedicated to her. The two saints were closely associated, and their stories were often conflated. Like the Magdalene, Saint Mary of Egypt lived for several decades in the desert. Spending almost forty-seven years in desolate isolation, Saint Mary of Egypt was nourished temporally only by three loaves of bread, but edified spiritually by the word of God in penitence after her younger years as a prostitute in Alexandria. The inclusion of both female intercessors in the installation evidences

Ribera's expertise in rendering physiognomy in various stages of life, such as the transitory beauty of the young Magdalene or the wizened features of the Egyptian-born saint. It has been rumored that Ribera cast his daughter Margarita as the female saints of many of his canvases, which, if true, would account for the depth of feeling his wide-eyed protagonists seem to exude.

Ribera: Mary Magdalene in a New Context will be on view at the Meadows along with other works by Ribera and his followers from the collection of the Meadows Museum. This initiative is accompanied by a bilingual publication published by the Meadows Museum in collaboration with the Museo Nacional del Prado, comprising essays by Dr. Finaldi, Dr. Craig Felton (Smith College), Dr. María Cruz de Carlos Varona (Universidad Autónoma de Madrid) and



Jusepe de Ribera, *Saint Mary of Egypt*, 1651. Oil on canvas. Museo Civico Gaetano Filangieri, Naples, 1440. Image © Scala / Art Resource, NY.



Jusepe de Ribera, *Portrait of Knight of Santiago*, 1630-38. Oil on canvas. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.77.02.

Dr. Jessica A. Boon (The University of North Carolina Chapel Hill). The exhibition's inauguration will feature a symposium on September 16, 2011, with lectures by Dr. Finaldi, Dr. Felton, and Dr. Helen Hills, professor of art history at York University, England. ■

This exhibition and project have been organized by the Meadows Museum and the Museo Nacional del Prado, and are funded by a generous gift from The Meadows Foundation.

SEPTEMBER 18, 2011-JANUARY 15, 2012

THE MANY LIVES OF MARY MAGDALENE: A SELECTION OF IMAGES FROM BRIDWELL LIBRARY SPECIAL COLLECTIONS

To remedy a centuries-old exegetical dilemma of forming a cohesive narrative of the numerous Marys and unnamed women in the Four Gospels, sixth-century pope Gregory the Great configured Mary Magdalene from a synthesis of distinct New Testament women. The Magdalene thenceforth assumed a number of roles. Once a sinner, the Magdalene in her contrition became a devout follower of Christ, washing His feet with her hair at the Last Supper. Present at the Crucifixion and the Entombment, she was also the first witness to the Resurrection.



Nicolaus de Lyra (c. 1270-1349), *Postilla super totam Bibliam* (detail). Vol. 5. Rome: Conradus Sweynheym and Arnoldus Pannartz, 13 March 1472. Bridwell Library Special Collections, Perkins School of Theology, SMU.

Depicted by artists in these and other gospel scenes leading up to, and commemorating, the death and Resurrection of Christ, the iconography of the Magdalene was a reflection of the age in which her image was created. In the medieval period, Mary Magdalene was cast as the careworn sinner turned penitential saint, often lamenting the crucified Christ. In the Renaissance and Baroque periods, the Magda-

lene's human traits were emphasized. Her hair, alternately bound in intricate coiffures or unloosed in long, enveloping cascades, symbolized the Magdalene's femininity and hinted at her latent sensuality.

Mary Magdalene's pictorial narrative continued well after the death of Christ, spanning the course of her lifetime. The composite saint was featured by artists such as Jusepe de Ribera (1591-1652) as the ascetic contemplative who retreated to the desert to live out the rest of her days. To develop more fully the Magdalene's character as the penitent recluse who has forsaken her former life of alleged carnality, the Magdalene's hermitical life was modeled after, or sometimes conflated with, that of Saint Mary of Egypt. After spending forty-seven years in the desert nourished by only three loaves of bread, Mary of Egypt often was depicted at the end of her life, recounting to the monk Zosimus her days as a prostitute in Alexandria and her subsequent repentance. While each saint bore exclusive visual symbols, Mary Magdalene and Mary of Egypt shared in common the skull as a focus of meditative reflection. Their two image types often depicted the redeemed sinner in different phases of life, thus serving as interesting counterpoints.

To provide further background for the female saint as presented in *Ribera: Mary Magdalene in a New Context*, Bridwell Library Special Collections of the Perkins School of Theology has kindly lent a group of rare books to the Meadows Museum. Selected with the expertise of Dr. Eric M. White, Curator of Special Collections, these exquisite books portray both the Magdalene and Mary of Egypt in various manifestations. Included in this selection are a number of recent acquisitions, for example the *Solitudo sive vitae foeminarum anachoritarum*, a set of engravings by Jacques Honervogt (fl. 1654-56) of female

hermits; a first edition of Jacques Callot's (1592-1635) *Les images de tous les saints et saintes de l'année: suivant le martyrologe romain* [*Images of Saints for Every Day of the Year*], which was one of the engraver's final works, dedicated to the Cardinal Duc de Richelieu; or a rare, complete, first-edition suite of the life of Christ with engravings after Flemish artist Maarten de Vos (1532-1603). Also on display from Bridwell Library will be Franciscan Nicolaus de Lyra's (c. 1270-1349) commentary on the Bible, printed and beautifully illuminated in the fifteenth century; as well as a fifteenth-century

German translation of Jacobus de Voragine's *Golden Legend* (c. 1260), a popular compendium of the saints and an important iconographic source for artists such as Ribera. ■

This exhibition has been organized by the Meadows Museum with assistance from Bridwell Library and has been funded by a generous gift from The Meadows Foundation.



Jacques Honervogt (fl. 1654-56), *Solitudo sive vitae foeminarum anachoritarum*. Bridwell Library Special Collections, Perkins School of Theology, SMU.

UPCOMING EXHIBITIONS

NOVEMBER 6, 2011-JANUARY 15, 2012

TEN WORKS, TEN YEARS: COLLECTION HIGHLIGHTS AT THE NEW MEADOWS MUSEUM

Algur H. Meadows pursued art with the same tenacious ambition he applied to his oil business. A journalist in 1968 wrote that “when Algur decided to enter the world of art, all of him did so.” Mr. Meadows’s dream to create Texas’s own version of Spain’s legendary Museo del Prado has culminated with the Meadows Museum’s collection, which features Spanish art spanning from the tenth to the twenty-first centuries.

In March 2001, a new building for the Meadows Museum on SMU’s campus was dedicated. This new edifice, constructed to house the expanding permanent collection and provide more space for exhibitions and education initiatives, was funded in great part by a generous gift from The Meadows Foundation. The Meadows’s new building features an outdoor plaza and sculpture garden, comprising a permanent installation of both modern and contemporary sculptures complete with a vantage point to Santiago Calatrava’s kinetic *Wave* below. The installation of *Sho*, a thirteen-foot tall sculpture by Spanish artist Jaume Plensa, marked the plaza’s dedication in October 2009.



Joaquín Sorolla y Bastida (1863-1923), *The Blind Man of Toledo*, 1906. Oil on canvas. Museum purchase, Meadows Foundation funds with private donations, MM.03.01. ABOVE RIGHT: Everett Raymond Kinstler (b. 1926), *Portrait of Algur H. Meadows*, 2001. Oil on canvas. Gift of the Meadows Foundation, MM.01.02.



To celebrate the ten-year anniversary of the inauguration of the Meadows Museum’s new home, this fall we will host an installation featuring ten significant works of art acquired by the Meadows over the past ten years. This display will feature selections from our holding of portraits—a strength of the museum’s collection—such as *Richard Worsam Meade* by Vicente López y Portaña and *King Charles II* by Juan Carreño de Miranda. Nineteenth-century landscapes by artists such as Joaquín Sorolla and Aureliano de Beruete will also be included in the installation.

In prior decades, the museum’s collection was built up greatly by bequests from museum patrons. Within the last ten years, many works of art have entered the Meadows collection from the generosity of private donors as well as from the Challenge Grant, which was developed by The Meadows Foundation. The Challenge Grant matches one-to-one all monetary donations contributed toward the purchase of museum acquisitions or for funding other museum initiatives, up to five million dollars. ■

This exhibition has been organized by the Meadows Museum and has been funded by a generous gift from The Meadows Foundation.

FEBRUARY 5-MAY 13, 2012

THE INVENTION OF GLORY: AFONSO V AND THE PASTRANA TAPESTRIES

In the spring of 2012, the Meadows Museum will offer its visitors the opportunity to view a set of four fifteenth-century tapestries that have been preserved since at least the seventeenth century at the Collegiate Church of Nuestra Señora de la Asunción in Pastrana in the Spanish province of Guadalajara. Known collectively as the Pastrana tapestries, these masterfully woven creations were produced in the Tournai workshops in Belgium during the last quarter of the fifteenth century. It is not known for certain how these tapestries made their way to Pastrana; the leading theory is that they were given to King Philip II of Spain by Rui Gomes da Silva (1516-73), prince of Éboli (and later the first duke of Pastrana), around the time of the union of the kingdom of Spain and Portugal. Prized for their technical execution, the sumptuous materials employed in their creation, and their monumental scale (reaching to 36 feet in length and 13 feet in height), the Pastrana tapestries are above all rare in terms of subject matter. While most tapestries of the period featured biblical or mythological subjects, the Pastrana tapestries are some of the few extant examples which depict contemporaneous events—the conquest of the North African cities of Asilah and Tangier by Afonso V (1432-81), King of Portugal.

Smarting from the fall of Constantinople to Sultan Mehmed II in 1453, the Christian world was rallied by subsequent papal bulls of Popes Nicholas V and Callixtus III to join in Crusades to defend the Church against the Infidel. Pope Callixtus III in 1456 granted the Portuguese Order of Christ, an order founded in 1319 to fight the Muslims, spiritual jurisdiction over conquered lands. Accordingly, in 1458, Afonso V began his exploits into the Maghreb, conquering Ksar es-Seghir, Asilah, and Tangier. As a result of his North African conquests, Afonso V effected a change in title of Portuguese kings thereafter to “Rei de Portugal e dos Algarves Daquém e Dalém Mar em África” [“King of Portugal and of the Algarves on these shores and beyond the sea in Africa”]; he himself attained the sobriquet “the African.”

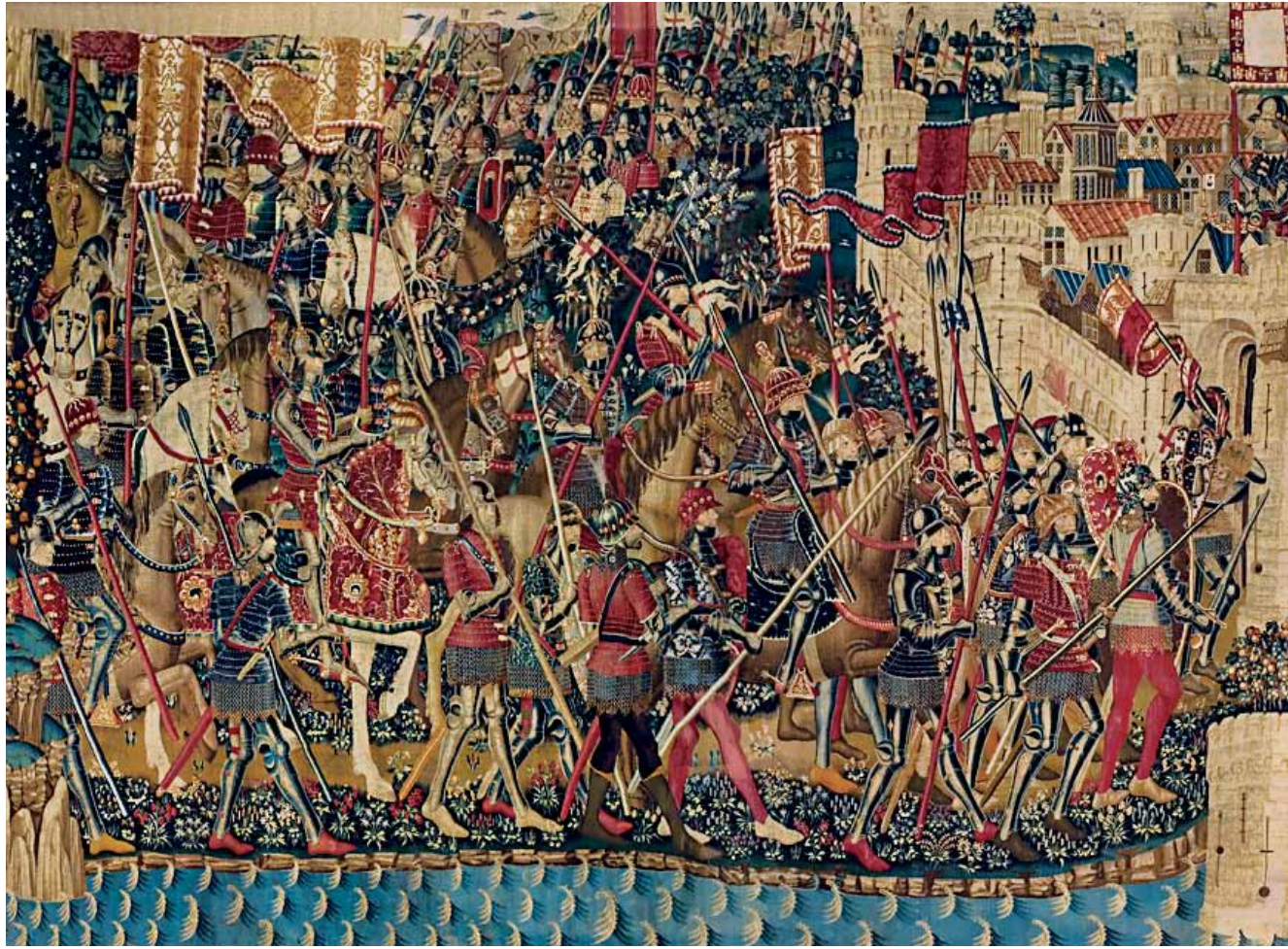
Ostensibly a fight of faith, Afonso’s Moroccan invasion was also a victory for Portugal’s expansionist policies. Three of the four tapestries narrate respectively the Portuguese landing, siege, and triumph at Asilah in 1471. Once Asilah fell, Tangier—the Portuguese occupation of which is the subject of the fourth tapestry—was in no position to resist the Portuguese.



Siege of Asilah (detail). Attributed to the workshop of Passchier Grenier, Tournai (Belgium), last quarter of the fifteenth century. Wool and silk. Collegiate Church of Our Lady of the Assumption, Pastrana, Spain. Image © Fundación Carlos de Amberes. Photo by Paul M.R. Maeyaert.

This event was significant for Afonso V, who was determined to overtake the strategically positioned port city on the Strait of Gibraltar after his uncles’ prior unsuccessful attempts. By conquering Tangier, Afonso was also avenging the death of the Infante Dom Fernando, killed in captivity in Fez in 1443.

UPCOMING EXHIBITIONS

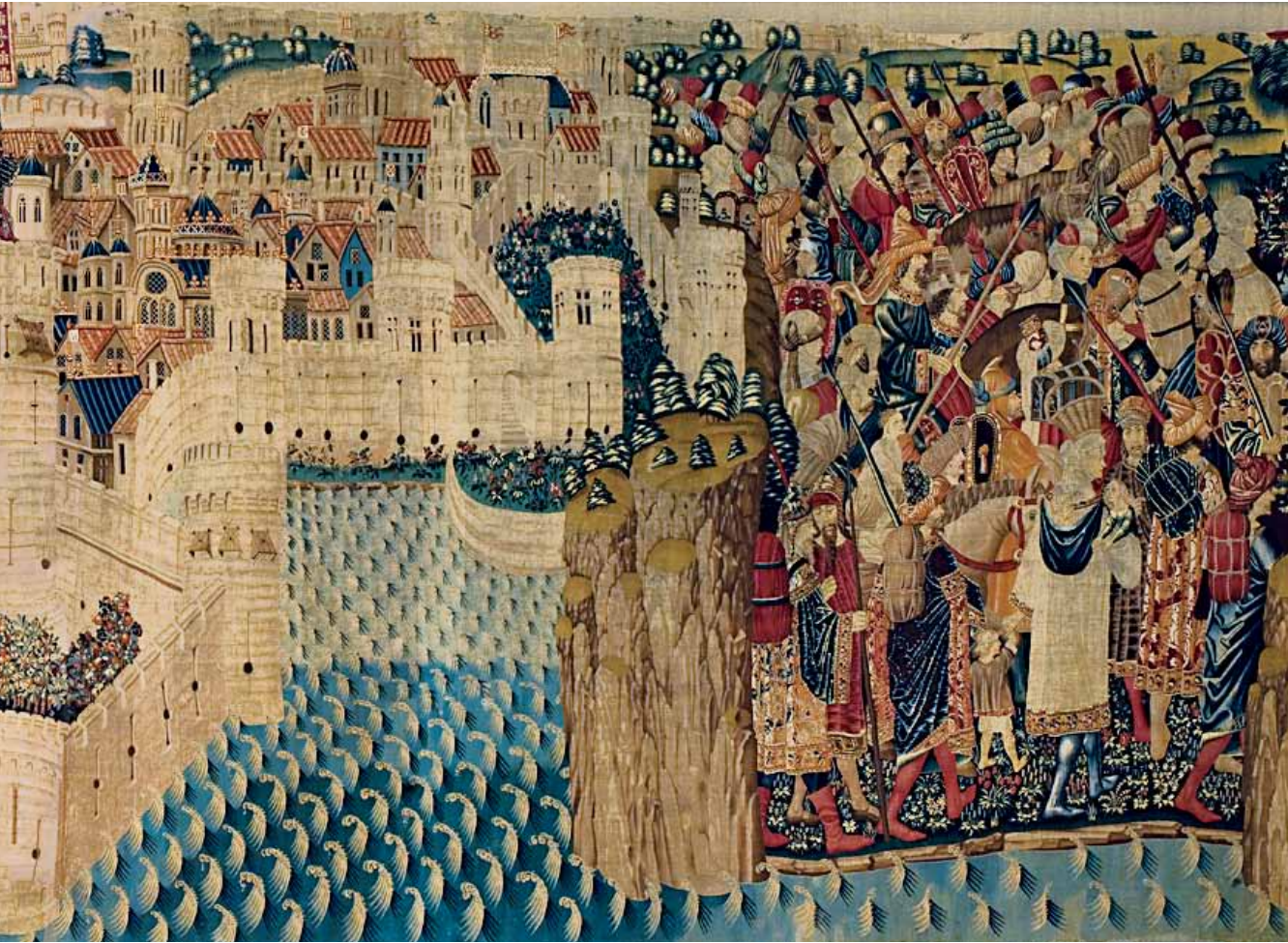


Fall of Tangier. Attributed to the workshop of Passchier Grenier, Tournai (Belgium), last quarter of the fifteenth century, 159 x 426 inches. Wool and silk. Collegiate Church of Our Lady of the Assumption, Pastrana, Spain. Image © Fundación Carlos de Amberes. Photo by Paul M.R. Maeyaert.

Commissioned by Afonso V, the Pastrana tapestries must have been created soon after the victorious Portuguese expeditions into North Africa from drawings based on oral or written descriptions of the events. The tapestries display in magnificent detail the multitude of soldiers, carracks, armor, cannons, and firearms. In the three Asilah cycle tapestries, ubiquitous standards pay homage to Portugal, while the banners bearing the *rodízio espargindo gotas* [the wheel spraying drops] were the personal emblem of Afonso V.

Recently, the Fundación Carlos de Amberes sup-

ported the two-year restoration of the tapestries at the Royal Manufacturers De Wit in Belgium, which has returned the four woven tableaux to their original splendor. To expose the tapestries to a wider audience during the renovation of their exhibit rooms at the Collegiate Church of Pastrana, the tapestries have been traveling since January 2010 to museums in Brussels, Lisbon, Toledo, and Madrid. The tour continues in the United States, where the Meadows Museum will be the first American venue after the National Gallery of Art in Washington, D.C., to exhibit these fifteenth-century masterpieces.



Conservation of the tapestries: Process of stabilizing the fragile parts of the fabric tapestries on the restoration benches. Collegiate Church of Our Lady of the Assumption, Pastrana, Spain. Image © Fundación Carlos de Amberes. Photo by Paul M.R. Maeyaert.

The exhibition is organized by the National Gallery of Art, Washington, and the Fundación Carlos de Amberes, Madrid, in association with the Embassy of Spain, the Spain-USA Foundation, and the Embassy of Portugal and with the cooperation of the Embassy of Belgium and the Embassy of Morocco in Washington, D.C. Generous financial support from The Meadows Foundation has helped to make the Dallas venue possible.

The conservation of the tapestries was undertaken at the initiative of the Fundación Carlos de Amberes, with support from the Belgian Inbev-Baillet Latour Fund, the Spanish Fundación Caja Madrid, the Region of Castilla-La Mancha, the Provincial Council of Guadalajara, and the Diocese of Sigüenza-Guadalajara / Church of Our Lady of the Assumption.

UPCOMING EXHIBITIONS

APRIL 29-AUGUST 12, 2012

MODERN MEXICAN PAINTING: THE BLAISTEN COLLECTION

Modern Mexican Painting: The Blaisten Collection will showcase paintings from one of the world's largest and most important private collections of Mexican modern art. Owned and assembled by Andrés Blaisten, the collection is based around the work of the numerous Mexican artists who were active in Mexico during the first half of the twentieth century, including titans such as Diego Rivera, David Alfaro Siqueiros and Rufino Tamayo, as well as many of their colleagues, such as Fernando Castillo, Gabriel Fernández Ledesma, María Izquierdo, and Francisco Díaz de León.



Manuel González Serrano, *Balance (Equilibrio)*, circa 1944. Oil on cardboard.



Fernando Castillo, *The Black Cat (El gato negro)*, circa 1929. Oil on canvas.

Blaisten began collecting at the end of the 1970s and amassed the nucleus of his collection during the 1980s. By this period many of the very first collectors of Mexican art from the previous generation had already finished actively acquiring works, thus leaving Blaisten with few competitors. Collecting for a period that spans more than thirty years, Blaisten has amassed approximately 6,500 works of art, which include painting, sculpture, drawing and graphic work, and represent more than 350 artists. Although principally focused on modern Mexican artists, Blaisten's collection includes examples of work from other eras as well, ranging from the seventeenth century to the present. A portion of the Blaisten collection remains on permanent view in Mexico City, at the Centro Cultural Universitario Tlatelolco (CCUT), an institution under the auspices of the Universidad Nacional Autónoma de México (UNAM).

Modern Mexican Painting: The Blaisten Collection will bring eighty of these paintings to the Meadows Museum next spring, drawing from the core of the collection, with works spanning the period from 1900 to 1962. As a whole, these works reflect several of the cultural and political forces at play on Mexican artists during this time: the Mexican Revolution (1910-20), the subsequent social and economic reconstruction in the 1930s, and the industrialization and urbanization of the country that took place in the 1940s and 1950s. Although seldom a direct narration of these events, the works on display will show evidence of how Mexico's rapidly changing society during the beginning of the twentieth century had a strong influence on its artists.

Mexican modernist artists often explored their national identity through the means of popular culture, landscapes, still-lives and nudes, slowly incorporating indigenous imagery unique to their country into their works. The majority of these artists favored a figurative style over abstraction, which was not only more readily understood by a general audience, but also played to the changing political situation and a conservative market. The works on display will also show the numerous stylistic similarities that existed between these artists and those in the avant-garde circles of the United States and Europe, who frequently receive more attention than their Mexican counterparts.

Modern Mexican Painting: The Blaisten Collection will not only showcase Blaisten's extraordinary achievements as a collector, but will also offer visitors an unparalleled opportunity to have a comprehensive view of the development of Mexican painting in the first half of the twentieth century. ■

This exhibition is organized by Phoenix Art Museum, The San Diego Museum of Art, and the Meadows Museum at Southern Methodist University, in cooperation with the Centro Cultural Universitario Tlatelolco, the Andres Blaisten Collection and the Universidad Nacional Autonoma de Mexico.



ABOVE: Feliciano Peña, *Self-Portrait (Autorretrato)*, 1941. Oil on canvas. BELOW: María Izquierdo (1902-55), *The Racket (La raqueta)*, 1938. Oil on canvas.

RECENT ACQUISITIONS

VICENTE LÓPEZ Y PORTAÑA (1772-1850)

Portrait of Richard Worsam Meade, 1815

Oil on canvas. Meadows Museum, SMU, Dallas. 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 Anticuaria S.A. (Madrid). MM.2011.01.



Surfacing on the art market in 2010, the *Portrait of Richard Worsam Meade* by Vicente López y Portaña (1772-1850) is an unpublished work, and is arguably one of the most important portraits by the Spanish painter in his long and productive career.

Painted in 1815, the year that López was appointed *Primer Pintor de Cámara* to Ferdinand VII (r. 1808; 1813-33), this monumental portrait (77-1/2 x 50-1/3 inches) evidences López's mastery of detail. His fastidious attention is visible in the intricately woven rug, the precisely replicated sphinx mounted on the leg of the writing desk, or through the articulation of the complex folds and textures of the sitter's clothing. Together with López's restraint of texture—altogether different from Goya's impastoed surfaces—the emphasis on draughtsmanship and details displayed in this portrait speak to López's Neoclassical bent. The sitter's seemingly impromptu pose, when compared with Jacques Louis David's *Alphonse Leroy* or Goya's depiction of writer and statesman *Gaspar Melchor de Jovellanos*, signals a marked French influence on Spain at that time.

Having served, before the reign of Ferdinand VII, as honorary court painter to King Charles IV (r. 1788-1808) alongside Goya, López was one of the greatest artists of the Spanish Enlightenment. Adroit at painting a variety of subjects in diverse media from miniatures to fresco, López was best known as a portraitist. As this work shows, it was precisely the painter's careful, almost hyperrealistic attention to detail and his sophisticated palette—in this portrait, the refined balance of the blue jacket, the saffron kerchief, and the gold chair cushion, all tonally

Vicente López y Portaña (Spanish, 1772-1850), *Portrait of Richard Worsam Meade*, 1815. Oil on canvas. Meadows Museum, SMU, Dallas. 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 Anticuaria S.A. (Madrid). MM.2011.01. Photo by Dimitris Skliris.

echoed in the patterned rug—which made López such a highly sought-after portraitist.

Richard Worsam Meade (1778-1828) was a distinguished businessman with the means to secure a sitting with López, Spain's premier portraitist. Following in the footsteps of his father, George Meade (1741-1808), who ran a trading business in Barbados, Richard Worsam Meade developed his own business of international trade around 1800 in his native Philadelphia. His business flourished, and he moved shortly thereafter with his wife, Margaret Coats Butler, to the Spanish port city of Cádiz, where he also served as U.S. Naval Agent and Consul. In this portrait, Meade's thriving export business is implied by an abundance of books about commerce and history on his writing table and in a disheveled pile on the rug. The titles embossed on the bindings of some of these volumes are legible. For instance, two books on the rug are histories of Spain and America, symbolic of Meade's international business endeavors and of his erudition; on his desk, a *Tratado de Comercio* [Commercial Trade Agreement] is stacked atop the *Órdenes de Bilbao* [Orders of Bilbao]. One of the papers on Meade's desk appears to bear the image of the so-called Pillars of Hercules, which represent the cliffs of Ceuta and Gibraltar. The Pillars of Hercules were part of Spanish royal heraldry since the time of Holy Roman Emperor Charles V (r. 1519-56). The pillars were accompanied by the maxim *Plus Ultra*, meaning "further beyond," implying the idea that the Spanish kingdom should expand beyond its boundaries into the New World. The emblem's inclusion in López's painting points not only to Meade's symbiotic working relationship with Spain, but perhaps also suggests that Meade's export business expanded beyond Gibraltar, historically considered to mark the Western boundary of the Old World.



Jacques Louis David (French, 1748-1825), *Portrait of Alphonse Leroy*, 1783. Oil on canvas. Musée Fabre, Montpellier, 829.1.1. Image © Giraudon / The Bridgeman Art Library.

In addition to his business endeavors, Meade assembled what was known as one of the greatest art collections in Spain at the time. Meade sometimes satisfied debts owed him by accepting works of art to add to his holdings, which included paintings by Titian, Correggio, Veronese, Rubens, Van Dyck, Velázquez, and Murillo. Meade was, in fact, the first American collector known to have owned a painting by Murillo. *Caritas Romana*, known through an engraving by López Enguídanos, was unfortunately destroyed by fire in 1845 at the Pennsylvania Academy of Fine Arts, where it had been on exhibit since at least 1814.

Unfortunately, Meade's generosity ultimately led to his demise. Meade allowed Ferdinand VII and the Spanish Loyalist government to use both his ships and his wealth from his export company in support of the Napoleonic Wars. In the end, however, although Napoleon was defeated, Spain's national treasury was left bare. When Meade requested his money back from the government to pay his own debts, Ferdinand VII placed him in the Castillo

RECENT ACQUISITIONS

de Santa Catalina, a waterfront fort then used as a prison. Left destitute, his wife took their children back to Philadelphia to stay with relatives. In prison for two years, Meade turned to powerful contacts in the United States, who then placed the matter of his imprisonment before Congress. Speaker Henry Clay took up Meade's cause, and at the threat of war, Ferdinand VII liberated Meade on June 26, 1818. While the United States gained Florida from the situation with the American businessman imprisoned in Cádiz, Spain, Meade was never able to recuperate his wealth. He died at the age of fifty in Washington, D.C., and was buried in his native Philadelphia.



In spite of the unfortunate financial circumstances in which Margaret Coats Butler Meade and her children were left, the Meade legacy of patriotism and pioneering spirit lived on through generations. Among Richard and Margaret's eleven children figure naval Captain Richard Worsam Meade II (1807-70), and Union General George Gordon Meade (1815-72), both of whom were born in Cádiz. General Meade, Commander of the Army of the Potomac, led the Union troops at Gettysburg (1863), one of the most important battles of the American Civil War.

This painting of Richard Worsam Meade marks the first full-length portrait by López to enter the Meadows's collection. It joins an early oil sketch depicting *Saint Vincent Martyr Before Dacius* (c. 1796), *Portrait of José Martínez de Hervás, Marqués de Almenara* (1812), and *Portrait of José Orbaiceta, Marqués de Nevares* (1840) along with two drawings. This important addition provides a more comprehensive understanding of the artist's career as court painter to three different Spanish monarchs. It is also unique as the first work to enter the collection representing a portrait of an American by a Spanish painter. ■

Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Gaspar Melchor de Jovellanos*, 1798. Oil on canvas. Museo Nacional del Prado, Madrid, P 3236. Image © The Bridgeman Art Library.

MIGUEL ZAPATA (b. 1940), *Residuos Históricos*, 2008

Mixed media. Meadows Museum, SMU, Dallas. Museum Purchase thanks to a gift from Dr. and Mrs. Bill R. Westgard, Cheryl Westgard Vogel ('76) and Debra Westgard Keffer ('78) in loving memory of Peggy Denise Westgard ('78). MM.2011.02.

The work of Miguel Zapata effortlessly bridges the gap between the art of the Spanish Golden Age and the second half of the twentieth century. Although often based on the appropriation of historical images, Zapata's paintings are nonetheless undeniably contemporary in appearance.

Zapata was born in 1940 in Cuenca, Spain, a small town approximately two hours to the southeast of Madrid known for its *casas colgadas*, houses built in the fifteenth century that literally hang on the rocks above the Huecar River. It was in this environment, as well as in Madrid, Barcelona and Paris, that Zapata spent the majority of his formative years, finding himself amidst an abundance of historical influences on a daily basis. It seems only natural, then, that when he fully committed himself to an artistic career in the 1960s, his work reflected this constant exposure to images from the past. Zapata, however, was also greatly influenced by the generation of postWorld War II European artists who preceded him, such as Antoni Tàpies, Antonio Saura, Manuel Millares and Alberto Burri. These artists were known for their expressionistic, non-objective styles that in many aspects paralleled the Abstract Expressionist movement of the 1950s in the United States.

This binary source of influences echoes Zapata's interest in the theories of the nineteenth-century German philosopher Friedrich Nietzsche. Zapata looked to Nietzsche's *The Birth of Tragedy*, in which the philosopher expounds his theory on the dichotomy between the Apollonian and Dionysian. Using this duality as his starting point, Zapata expanded his practice to investigate opposing themes, such as classical versus avant-garde, and figuration versus abstraction, both of which can be found within *Residuos Históricos*.

In the form of a tombstone, the top half of *Residuos Históricos* is comprised of a seated portrait of Pope Innocent X in bas-relief. This relatively traditional portrait, based on Velázquez's *Innocent X* (1650), is



Miguel Zapata (Spanish, b. 1940), *Residuos Históricos*, 2008. Mixed media. Meadows Museum, SMU, Dallas. Museum Purchase thanks to a gift from Dr. and Mrs. Bill R. Westgard, Cheryl Westgard Vogel ('76) and Debra Westgard Keffer ('78) in loving memory of Peggy Denise Westgard ('78), MM.2011.02. Photo by Dimitris Skliris.

surrounded by a variety of found elements that have been carefully incorporated. Among these items is a piece of rusted scrap metal, the other half of which can be found in another of Zapata's works currently located in his hometown of Cuenca, as well as graffiti-like chalk markings and painted lettering that seems to spell out the phrase "Deposit of artistic residue."

Residuos Históricos joins other works by Zapata in the Meadows collection, including several embossed prints, a bas-relief portrait of King Juan Carlos I and *Untitled (Bishop from Astorga Cathedral)* (1985). ■

BBVA COMPASS CLASSROOM SCHOLARSHIP, CONNECTIONS AND BEYOND

The Meadows Museum is proud to announce the BBVA Compass Classroom Scholarship Program, which was presented on February 17, 2011 to a group of visual arts educators from the Dallas Independent School District (DISD). The program is made possible through a grant from BBVA Compass and is designed to provide DISD high school art classes with educational opportunities at the Meadows Museum. Participants in this program will be introduced to the museum, the SMU campus, and more pointedly, to college education and careers in the arts.

Fourteen DISD high school visual arts teachers have been chosen to participate in the program for the 2011-12 school year. The program funds two trips to the Meadows Museum and SMU campus for each teacher and provides a stipend for art supplies to be used in the classroom. The teachers selected for the program will receive professional development training through a series of three workshops held at the museum. During these workshops, they will learn

about the collection at the Meadows Museum as well as art instruction methodology. Through visits to the museum and campus, teachers will be able to integrate the permanent collection and special exhibitions at the Meadows into the teaching of the DISD secondary visual arts programs. Touring the museum with arts educators and professional artists, students will discuss the works of art, their histories, and the process of creating art. Studio time will be available for students to work on their own pieces of art. This will be an invaluable opportunity, as students' own art instructors will be on-hand to help bridge teaching from the classroom to the museum.

To help students feel a connection to the campus and university life, students will be introduced to the offerings in arts education at SMU Meadows School of the Arts. Program participants will also interact and learn firsthand from SMU students about college and campus life in general. It is our goal that these students see themselves as possessing the ability to be successful college students.



The museum is also pleased to report that during the spring of 2011, it piloted Connections, a program for individuals with early stage dementia and their spouses and care partners. Over the course of three consecutive Tuesdays, participants explored works of art through a variety of activities including music, film, drawing, and printmaking. The daily schedule was flexible, and as they became acquainted with participants, education staff made a special effort to plan activities based on their personal interests. A group of docent volunteers facilitated each visit, further customizing participants' experiences by enabling them to visit the galleries at their own pace and addressing them one on one to share ideas.

The most significant aspect of the program was an emphasis on social interaction. Each day began with light refreshments and casual conversation that set the tone for the morning's activities. This relaxed atmosphere contributed to the most rewarding outcome of the program: the relationships that developed among participants, care partners and volunteers.



The program design was informed by conversations with the Center for Brain Health, UT Dallas, and the Dallas Chapter of the Alzheimer's Association, the Metropolitan Museum of Art and the MoMA in New York, as well as our area museum colleagues, and we appreciate their continued support as we move forward to develop Connections into an ongoing initiative. The three-part program will be offered on consecutive Fridays, from 10:30 a.m. to 12:30 p.m. per the following schedule:

- November 4, 11 and 18, 2011
- February 10, 17 and 24, 2012

Each day will involve interactive activities that present participants with new ways to connect with art and with each other. Light refreshments will be served. Space is limited and advanced registration is required. For more information and to register, please contact Carmen Smith, Director of Education, at 214.768.4677 or mcarmens@smu.edu. ■



Public Programs

FALL 2011

SYMPOSIUM: RIBERA'S MARY MAGDALENE SEPTEMBER 16, 1:30-5:30 P.M.

Jusepe de Ribera: A Great Reputation Won and Lost
Craig Felton, Professor of Art, Smith College

*Space for Women? Gendering the Baroque
of 17th-Century Naples*
Helen Hills, Professor of Art History,
York University

Pain and Redemption in the Art of Jusepe de Ribera
Gabriele Finaldi, Associate Director of
Conservation and Research, Museo del Prado

This half-day symposium will provide context for Jusepe de Ribera's *Mary Magdalene*, on view at the Meadows as the second masterwork in a series of loans from the Museo Nacional del Prado. Free; no reservations required. Seating is limited and available on a first-come, first-served basis. For more information, contact Carmen Smith at mcarmens@smu.edu or 214.768.4677.

Bob and Jean Smith Auditorium

EVENING LECTURES

6 P.M.

Evening lectures by distinguished guest speakers, held throughout the year, address a range of topics relating to the appreciation and interpretation of art. They are free and open to the public, no reservations required. Priority seating for Museum members until 5:40 p.m.

Bob and Jean Smith Auditorium

OCTOBER 6

The Northern Qi in Retrospect

Albert Dien, Professor Emeritus,
Stanford University

The Northern Qi dynasty, 550-577, during which the sculptures in the exhibit *Echoes of the Past* were created, is one of the most fascinating dynasties in Chinese history. Buddhism enjoyed a period of strong



state and popular support, with new developments in doctrine as well as in religious fervor. It was also a time of internal tension and open discord. The lecture will attempt to delineate the various factors that gave this period such an interesting history but that also led to its failure in such a short time.

OCTOBER 27

The Demonic and the Divine at Xiangtangshan

Katherine R. Tsiang, Associate Director of the
Center for the Art of East Asia, Department of Art
History, University of Chicago

As in many religions around the world, Buddhism has vivid artistic depictions of good and evil, benevolent and malevolent spirits. In the great North Cave at northern Xiangtangshan, this is particularly striking. In addition to the principle divinities—Buddhas and bodhisattvas—there are spirits and demons that can be seen to embody potentially harmful forces. The presence of both in the sixth-century Buddhist cave shrine can be examined in terms of contemporary religious belief and textual sources.

Public Programs

NOVEMBER 17

Ribera's Hermits

James Clifton, Director of the Sarah Campbell Blaffer Foundation and Curator of Renaissance and Baroque Painting, Museum of Fine Arts, Houston

Jusepe de Ribera painted more pictures of hermit saints than any other early modern artist. His technical virtuosity with oil paint and his trenchant naturalism were ideally suited to the depiction of the textures of the ascetic life: not only the wizened flesh, grizzled beards, and tattered clothes of his many elderly male hermits, but also the cascade of golden curls and the pearlescent skin of his *Mary Magdalene* from the Prado. Aside from their brilliant visual qualities, why were these pictures so popular? What role did these paintings of hermits, who gave up all material possessions to live in simplicity, play in the lives of the affluent patrons who owned them?

DECEMBER 1

Echoes of Belief and Practice: Buddhist Monastic Architecture in Ancient India and China

Lisa N. Owen, Assistant Professor of Art History, University of North Texas

This lecture will explore artistic connections between Buddhist rock-cut monasteries in ancient India with select examples in China in order to highlight shared notions of Buddhist belief and practice.



How are sacred and secular spaces articulated in this medium and how can the rock-cut environment enhance devotional activities at these sites? Professor Owen will discuss these questions in light of the integral role of sculpted and painted imagery found throughout these monuments.

DECEMBER 8

Ribera in Naples: Anecdote, Aphorism and Artistic Identity

Ronda Kasl, Senior Curator of Painting and Sculpture before 1800, Indianapolis Museum of Art

Jusepe de Ribera, having gained international renown as painter to the ruling elite of Naples, rejected the possibility of ever returning to his homeland: "I judge Spain to be a loving mother to foreigners and a very cruel stepmother to her own sons." This judgment, reportedly uttered by the artist in 1625, was recorded by the Aragonese painter Jusepe Martínez in his *Discursos practicables del nobilísimo arte de la pintura*, written about fifty years later. If Ribera's harsh assessment of the situation in Spain seems at odds with his frequent assertion of Spanish nationality in paintings signed *español* or *Hispanus*, it is because his relation to the country of his birth is not quite as simple as the aphorism attributed to him suggests. This presentation considers the sources of Spain's reputation as a "stepmother" to great talents in connection with Ribera's status as an eminent expatriate and weighs the practical wisdom of "transplanting" oneself abroad.

Public Programs



MID-DAY GALLERY TALKS

FRIDAYS, 12:15 P.M.

Join us for our gallery talks featuring art research and perspectives from local guest speakers. Free with admission; no reservations required.

Jake and Nancy Hamon Galleries

NOVEMBER 4

Ribera: Mary Magdalene in a New Context

Nicole Atzbach, Assistant Curator,
Meadows Museum, SMU

NOVEMBER 18

*Devotion and Depiction: Buddhist Art at
the Xiangtangshan Caves in China*

Melia Belli, Assistant Professor of Art History,
University of Texas at Arlington

PERSPECTIVES ON BUDDHISM

WEDNESDAYS, 12:15 P.M.

Join the Crow Collection of Asian Art, Dallas Museum of Art and Meadows Museum for a series of monthly gallery talks exploring Buddhism through works of art. Free with admission; no reservations required.

OCTOBER 5

A Historical Perspective

Dallas Museum of Art

Anne Bromberg, The Cecil and Ida Green Curator of Ancient and Asian Art at the DMA, will explore the historical roots of Buddhism through the collec-

tions of the Dallas Museum of Art, which includes important works created as early as the second century and from throughout Asia—from India and Pakistan to Nepal, China, and Japan.

NOVEMBER 9

A Comparative Perspective

Meadows Museum

Ruben Habito, Professor of World Religions and Spirituality, Perkins School of Theology, SMU, will examine comparisons between the objects in the special exhibition, *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan* and art objects in the Catholic tradition, including those in the permanent collection of the Meadows Museum.

DECEMBER 7

A Personal Perspective

Crow Collection of Asian Art

David Sunshine, owner of the Dallas Yoga Center, will share his exploration into Buddhism both here and abroad. David will discuss the notion of mindfulness as it exists in the three main schools of Theravadin, Mahayana, and Tantric Buddhism and relate stories that come from his own personal experiences.

WEDNESDAY MORNING LECTURE SERIES

OCTOBER 5-NOVEMBER 9, 10:30 A.M.

The Lives of the Saints

Jeremy Adams, Altshuler Distinguished
Teaching Professor of History, SMU

This series of lectures will focus on the stories surrounding the featured saints in the fall exhibition, *Ribera: Mary Magdalene in a New Context* and objects in the permanent collection, including Saint Ildefonsus, Saint Vincent Ferrer and Saint Martin of Tours. \$40 for the series; free for Museum members. Pre-registration is required. For more information and to register, please call 214.768.2765.

Bob and Jean Smith Auditorium

Public Programs



WEEKENDS AT THE MEADOWS

OCTOBER 1, 11 A.M.-2 P.M.

Family Day: New Ways of Seeing

Experience works of art without the sense of sight! Families can participate in a variety of multisensory activities incorporating movement, touch, and sound to explore works from the museum's permanent collection and to create their own sculptures and paintings. Free; no reservations required. For more information, call 214.768.4677.

DECEMBER 3, 10 A.M.-2 P.M.

Family Day: Bodhi Day Celebration

Presented in Partnership with the Crow Collection of Asian Art

December 8th is Bodhi Day, when Buddhist families celebrate Buddha's enlightenment under the Bodhi tree. In anticipation of this event, adults and children of all ages will enjoy on-going art activities, performances, and gallery games featuring centuries-old objects in the *Echoes of the Past* exhibition and at the Crow Collection of Asian Art. Buses will depart

on the hour from each location to transport families between the Meadows Museum and The Crow Collection. Free; no reservations required. For more information, call 214.768.4677.

DRAWING FROM THE MASTERS

SELECT SUNDAYS, OCTOBER 2, 16, 30 & NOVEMBER 6, 1:30-3 P.M.

Enjoy afternoons of informal drawing instruction as a guest artist leads you through the Museum's permanent collection. Each session will provide an opportunity to explore a variety of techniques and improve drawing skills. Designed for adults and students ages 15 and older, and open to all levels of experience. Drawing materials will be available, but participants are encouraged to bring their own sketchpads and pencils. Attendance is limited to 20 and based on a first-come, first-served basis. Free with admission; no reservations required. For more information, visit smu.edu/meadowsmuseum or call 214.768.4677.

Meadows Museum Galleries

ACCESS PROGRAMS

For information about visiting the Meadows Museum with individuals with special needs, please contact Carmen Smith at 214.768.4677.

NOVEMBER 4, 11 & 18, 10:30 A.M.-12:30 P.M.
(Registration begins Oct. 3)

Connections

This three-day program for individuals with early stage dementia and their caregivers, will involve a variety of creative activities in a relaxed setting. Participants will explore the galleries through interactive exercises and puzzles, experiment with different materials to create individual and group projects, and discover works of art through music, dance, literature, storytelling and role play. Light refreshments will be served. Space is limited and advanced registration is required. For more information and to register, call 214.768.4677.

Meadows Museum Galleries

Public Programs

IMMERSE YOURSELF IN THE FOOD CULTURE OF SPAIN **NEW!**

THURSDAY EVENINGS, 6:30 P.M.

Enjoy native wines and cuisine while surrounded by the largest and most comprehensive collection of Spanish art outside of Spain. The Meadows Museum will present the following three exciting evenings of Spanish cultural enrichment in October. Please call 214.768.2765 to make reservations.



OCTOBER 13

Wine Tasting Your Way Through Spain!

Discover delicious whites and reds as we travel through the romantic regions of Spain. Wines presented by Freixenet USA will be paired with light fare from Central Market. 60 seats available.

\$45 for non-members; \$35 for Museum members

Partners: Freixenet USA and Central Market



OCTOBER 20

Spanish Cheese 101

Discover the cheeses of Spain with Rich Roger, cheese expert and owner of Scardello Artisan Cheese. We will roam from region to region, tasting and discussing each cheese. Deliciously paired wines enhance this exquisite sampling. Join us for a Spanish experience you won't forget! 60 seats available.

\$45 for non-members; \$35 for Museum members

Partners: Scardello Artisan Cheese and Freixenet USA



OCTOBER 27

Spanish Cuisine, A Taste of History

Join guest presenter Tina Danze, food writer and *Dallas Morning News* special contributor, for an informal evening of Spanish wine and cuisine coupled with a fascinating discussion of Spanish history. Learn how Spanish food reflects the country's turbulent past, diverse geography, and Mediterranean culture. 60 seats available.

\$45 for non-members; \$35 for Museum members

Partners: Freixenet USA, Central Market and Café Madrid

Museum Membership

THANKING OUR MEMBERS

In September, we will be featuring two exciting new exhibitions. Our second installation of The Prado at the Meadows with Jusepe de Ribera's *Mary Magdalene*, and *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*, which showcases an array of Buddhist sculptures as well as a digital reconstruction of the sixth-century Chinese caves that housed them. It is due to the continual support of our members that we are able to feature such fascinating works of art.

Our director, Dr. Mark Roglán, has said time after time how important you are to every aspect of the museum, serving as ambassadors to the community. This fiscal year ended on a great note with the number of members steadily growing. It is with the help of current members that we are able to achieve such numbers. One way we thank you for your loyalty is with member-exclusive previews. These private events allow you to be the first to experience the latest offerings at the museum.



In addition to featuring new exhibitions, we will be kicking off the fall with our bi-annual New Member's Reception on October 6. We invite you to join us as we warmly welcome the newest members to the museum family. A short reception will be held from 5-6 p.m. and followed by Albert Dien's lecture, *The Northern Qi in Retrospect*. We look forward to seeing you there and anticipate another wonderful season with our members. For more information on membership, please feel free to contact the Membership Office at museummembership@smu.edu or 214.768.2765.



UNFORGETTABLE EVENTS HAPPEN HERE

The Meadows Museum is nationally and internationally renowned for its permanent collection of Spanish art, but also for its grand physical space. The museum offers many different opportunities for individuals and groups wishing to host a variety of special events. Whether you want a large reception on the plaza with views of Santiago Calatrava's sculpture *Wave* or a formal dinner party in the uniquely oval-shaped Gene and Jerry Jones Great Hall, the Museum provides striking and sophisticated settings for events of all kinds. The intimate Founder's Room is conducive to small board meetings, private dinners, and receptions. For panel discussions, film screenings, and lectures, we offer the Bob Smith Auditorium, which is equipped with the latest audio-visual technology and seats 112. Our events and food service manager, Marin Fiske-Rankin, is here to make your event experience seamless and stress-free. Please contact her for event availability and details at 214.768.4771 or mfiske@smu.edu.

MEADOWS MUSEUM INFORMATION

214.768.2516

meadowsmuseumdallas.org

MUSEUM SERVICES

Membership 214.768.2765

Tours 214.768.2740

Box Office 214.768.8587

Museum Shop 214.768.1695

HOURS

Tuesday-Friday, 10 a.m.-5 p.m.

Saturday, 10 a.m.-5 p.m.

Sunday, 1 p.m.-5 p.m.

Thursdays until 9 p.m.

ADMISSION

\$8 general admission; \$6 seniors.

Free to members, children under 12,

SMU faculty, staff and students.

Free Thursdays after 5 p.m.

Free public parking is available
in the garage under the Museum.



Visit meadowsmuseumdallas.org



Join the Meadows Museum Family!

Opportunities to enjoy the Museum around this fall and we would love to welcome your friends and family members into *our* family today! For more information on membership levels and the benefits experienced by our members, please contact the Membership Office at 214.768.2765 or museummembership@smu.edu.