

at the MEADOWS

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

SPRING 2012

IN THIS ISSUE

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

Galatrava and SMU: A Detade in Motion

*Modern Mexican Painting:
The Blaisten Collection*



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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 Boulevard, three blocks west of Mockingbird Station.

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FROM THE DIRECTOR

Dear Members and Friends,

We are starting 2012 with new exhibitions, programming, and exciting events. First, I would like to let you know that revised entrance prices for admission and tours were implemented as of January 1 of this year. This adjustment will help support the growing number of exhibitions that the Museum now offers to the public as well as new activities and offerings to our audience and members. As in the past, parking for Museum visitors will remain free at all times as will Thursday evening admission. Never before has supporting the Meadows Museum had so many privileges and advantages.

Along with discounts, invitations to special events, and many other activities, all members will have free access to our upcoming temporary exhibitions, including an international loan exhibition on rare early-Renaissance tapestries, modern Mexican paintings from a prestigious private collection, and a focused survey on Velázquez, organized by the Meadows Museum and the Museo Nacional del Prado as part of the ongoing partnership between both institutions. Other special exhibitions that will take place in the Museum include *Calatrava and SMU*, which coincides with the opening events of the Margaret Hunt Hill Bridge across the Trinity River, and another exhibition featuring the work of Jerry Bywaters and other great Texas modernist artists. The latter will be the first opportunity our visitors will have to see the historic donation made by Jerry Bywaters Cochran, the daughter of the artist. The collection of more than sixty works is one of the most important art gifts ever made to SMU.

I hope you are enjoying the improvements that we have made to the lobby, such as the new entry carpet, television screens, and reception table that was generously underwritten in great part by a gift of Mrs. Ruth Altshuler. Also, the Smith Auditorium has been updated with the latest technology that will allow us to serve you better and offer higher quality sound and visuals.

Finally, I would like to welcome on board our new Membership Manager, SheriAnne McNeil, who has worked in the Houston Museum of Fine Arts. I also wanted to recall the memory of one of our greatest philanthropists, the late Mrs. Nancy Hamon, who passed away last summer. Her generosity with the Meadows Museum will always live on with the galleries that are named after her, and her memory will endure in the institution that she enjoyed supporting and visiting so many times.

I look forward to seeing you soon at your Museum.



Mark A. Roglán, Ph.D.

Director, Meadows Museum

Adjunct Associate Professor of Art History, SMU

CURRENT EXHIBITION

FEBRUARY 5-MAY 13, 2012

THE INVENTION OF GLORY: AFONSO V AND THE PASTRANA TAPESTRIES

The Collegiate Church of Nuestra Señora de la Asunción in Pastrana in the Spanish province of Guadalajara has been home since the seventeenth century to four monumental tapestries documenting the late fifteenth-century conquests of Afonso V (1432-1481), King of Portugal, in North Africa. 'Re-discovered' and first published in the early decades of the twentieth century, the Pastrana tapestries, as they are collectively known, have revealed themselves to be extremely rare as both historical documents and as singular late Gothic woven masterpieces. Some of the only extant weavings from the fifteenth century to depict contemporary—rather than biblical or mythological—scenes, the four panels depict the defeat and capture in 1471 of Asilah and Tangier,

two Moroccan cities strategically located near the western entrance of the Strait of Gibraltar. Together, the Pastrana tapestries narrate the archetypal story of Portuguese maritime discovery and the Catholic struggle for dominance in Europe and beyond to uncharted territory.

The age of exploration was closely intertwined with the fervor of the Crusades. The fall of Constantinople in 1453 to the Ottoman Turks was considered a major setback to Catholicism. As a result, papal bulls of Nicholas V in 1455 and Callixtus III in 1456 spurred on the fight against the Infidel, sanctioning the occupation of conquered lands and condoning the spiritual subjugation of enemies of the faith. Afonso V



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

himself ordered in 1456 that the Church of Portugal allocate its income for the purpose “to serve God and defend the Holy Church against the renegade Turks.”

Further impetus for Afonso’s naval trek was the regional competition between Portugal and Spain. With his journey into the Maghreb, Afonso V was following in the footsteps of his grandfather João I, who in 1415 set out to conquer Ceuta, a city on the coast of North Africa. Ushering in the age of exploration, João I, Afonso V, and others of the Portuguese House of Avis helped to foster geographic ideas about the world and directed attention to the economic potential of ‘discovered’ lands well before Columbus set sail on behalf of the Castilian crown in 1492. Afonso’s expedition also bore deep personal significance for the king. His uncle, the Infante Dom Fernando, had died in captivity in Fez in 1443, and thereafter was viewed as a saint and a martyr in the struggle between Islam and Christianity.

With painstaking detail, the four tapestries chronicle Afonso’s African expedition. The first three panels represent the landing of the Portuguese off the coast of Africa in 1471; the siege of Asilah; and the ensuing battle within the city walls that left an estimated 2,000 local inhabitants dead and 5,000 captured. The tapestries spell out the violence of the clash at Asilah by providing a vast inventory of weaponry utilized. In addition to swords, daggers, shafted weapons, cannon, and deadly crossbows, the latest innovations in firearms such as handguns and matchlock muskets are also featured.

The outfitting of the soldiers—both elite and rank in file—provides exceptional insight into the arms and armor worn specifically by the Portuguese troops in the fifteenth century. King Afonso, featured on the right side of the *Assault on Asilah*, and his myriad soldiers wear baldrics, belts worn over the right shoulder and diagonally across the torso, distinct



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

from the sword belts worn around the waist in Western Europe. The Portuguese also all wear fabric-covered brigandines to protect their hips and torsos. The brigandines of King Afonso and his son, Prince João, however, are unique compared to the sea of soldiers. The brigandines of the royal father and son have been created from exquisite silk velvet brocade. These colorful brigandines contrast sharply with the ‘white armor’ armor made entirely of only polished steel plates predominant in Western Europe, and worn by only five of the entire retinue of soldiers in the *Assault on Asilah* tapestry. One of these five is most likely Duarte de Almeida, the standard-bearer for Afonso V. The armor of Duarte de Almeida, now housed at the Cathedral of Toledo in Spain, will be featured exclusively at the Meadows Museum. Bearing the personal emblem of Afonso V, the *rodízio espargindo gotas*—the waterwheel spraying drops—Duarte de Almeida’s armor is the only relatively complete example of period armor that can be directly related to Portugal. Duarte de Almeida was also the standard-bearer to Afonso in the Battle of Toro of 1476, between the Catholic Monarchs (Isabella and Ferdinand) and the Portuguese troops. In that battle, Duarte de Almeida lost both of his hands.

CURRENT EXHIBITION



Siege of Asilah. Attributed to the workshop of Passchier Grenier, Tournai (Belgium), last quarter of the fifteenth century. Approx. 14 x 35 feet. Wool and silk. Diocese of Sigüenza-Guadalajara and Church of Our Lady of the Assumption, Pastrana, Spain. Image ©Fundación Carlos de Amberes. Photo by Paul M.R. Maeyaert.



CURRENT EXHIBITION

The fourth and final tapestry depicts the Portuguese conquest of Tangier on August 24, 1471. Absent from this scene is Afonso's emblematic waterwheel, which appears frequently in the other three weavings. The absence of these flags indicates that neither Afonso nor any other member of royalty was present in Tangier at the time of the city's capture. The conquest of Tangier, which for several generations had eluded the Portuguese, was, in the end, relatively uneventful. The governor of Asilah, at the time warring with Fez, did not wish to engage in additional combat with Afonso's army. After learning that the governor had signed a treaty with the Portuguese,



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

residents of Tangier fled from the bellicose invaders. On the right side of this panel, an image of a Tangerine woman fleeing with her three children—one holding her hand, one held in her arms, and one slung in a cloth on her back—encapsulates the horror stirred in the hearts of the locals at the sight of the Portuguese invaders. With this triumph for the Portuguese, Afonso earned the sobriquet 'the African' and effected a change in his title and that of succeeding Portuguese monarchs, who would thereafter be known as "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"). By securing the capture of Tangier, the Portuguese were able to control the entrance to the Strait of Gibraltar and maritime traffic between the Mediterranean and the Atlantic.

Commissioned by King Afonso soon after these North African conquests, these tapestries were created in the Tournai workshops in Belgium, probably produced under the direction of the tapestry merchant Passchier Grenier. While it is not known for certain how the four woven tableaux found their way to Pastrana, Spain, the leading theory is that they were given to King Philip II of Spain by Rui Gomes da Silva (1517-73), prince of Eboli, and later the first duke of Pastrana, at the union of the kingdom of Spain and Portugal. Mentioned in Manuel de Faria e Sousa's *Epitome de las Historias Portuguesas* as being installed in 1628 at the palace of the dukes of El Infantado in Guadalajara, the tapestries were donated in 1664 to the collegiate church in Pastrana.

The history of the Pastrana tapestries in the modern era continues to fascinate. The preservation of these tapestries was in large part due to the fact that they had been moved to Spain from Portugal before an earthquake and subsequent tsunami devastated Lisbon in 1755, destroying art, manuscripts, armor, maps, and many other artistic and historic treasures

in their path. As with the Pastrana tapestries, the rare armor of Duarte de Almeida on view at the Meadows has survived into modernity because it was removed from Portugal before natural disasters visited their wrath upon Lisbon. When the Spanish Civil War erupted in 1936, the four Pastrana tapestries were deemed important enough to be removed from Spain, taken with paintings from the Museo del Prado first to Valencia and eventually to Geneva. The tapestries finally returned to Spain unharmed at war's end.

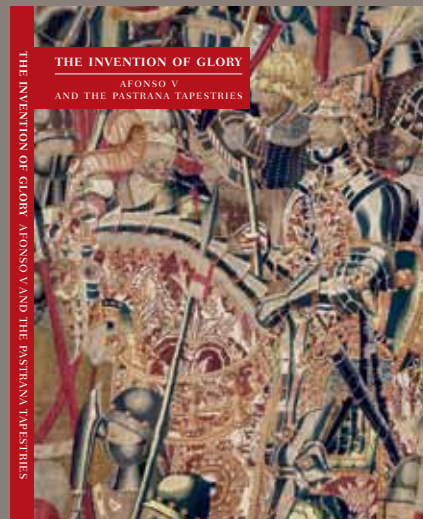
Photographs do not do justice to the brilliance of the four Pastrana panels, which have been brought back to their original resplendence through careful conservation. Ravaged by time, the Pastrana tapestries were taken to Belgium in 2008 to be restored with the utmost care by the Royal Manufacturers de Wit in Mechlin. The Fundación Carlos de Amberes undertook the initiative of the tapestries' restoration. During their absence, the exhibit rooms of the Collegiate Church in Pastrana have been refurbished to accommodate the conservation requirements of the fragile tapestries.

The Pastrana tapestries are on view together for the first time in the United States. Exhibited in late 2011 at the National Gallery of Art in Washington, D.C. they will be on view at the Meadows through May 13, 2012. The exhibition is accompanied by a fully illustrated catalogue that will be available for purchase in the Meadows Museum gift shop. ■

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.

LEARN MORE ABOUT THE TAPESTRIES



The Invention of Glory: Afonso V and the Pastrana Tapestries
 Various authors
 Silk-bound
 104 pages with 4 fold-outs
 66 images
 \$65.00

The Invention of Glory: Afonso V and the Pastrana Tapestries explores a series of tapestries that were woven, probably in Tournai (Belgium), to commemorate Afonso V of Portugal's conquest of the fortified cities of North Africa. Since the seventeenth century, these tapestries have been preserved at the Collegiate Church of Pastrana and have been carefully restored by the Fundación Carlos de Amberes. The catalogue features large-format reproductions of the tapestries in the form of fold-outs, as well as various essays that analyze the Portugal of Afonso V and the weapons that were employed during the period.

UPCOMING EXHIBITIONS

MARCH 4-APRIL 22, 2012

CALATRAVA AND SMU: A DECADE IN MOTION

For the past decade, Spanish architect Santiago Calatrava and SMU have been inextricably linked, and visually connected through his sculpture *Wave*, which since 2002 has become one of the most recognizable symbols of both the Meadows Museum and SMU. More than just an emblem of this ongoing friendship, *Wave* is also representative of the start of the relationship. In 1999, in the midst of constructing the new building for the Meadows collection, the Spanish artist was approached about the possibility of creating a sculpture to be placed in front of the building. The project took time and the Museum itself would not open for another year and a half, yet the groundwork for a dynamic future was laid.

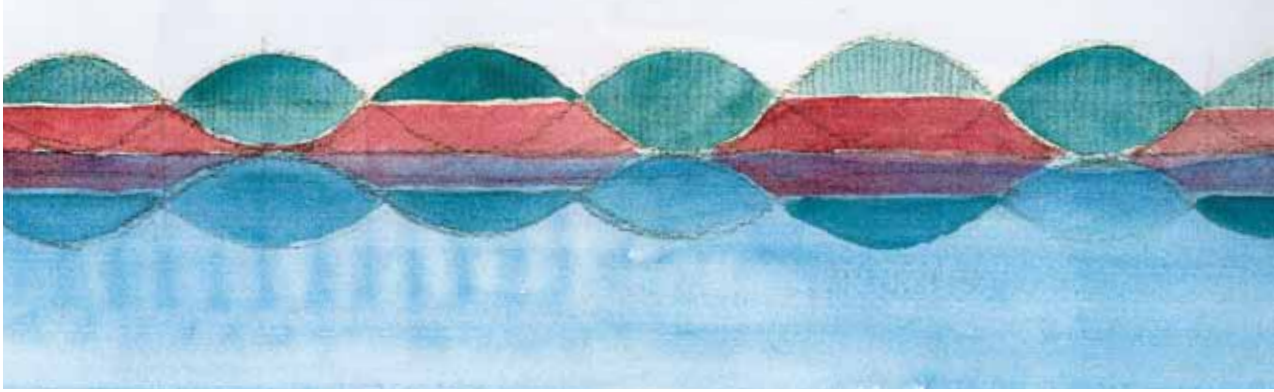
In 2000, SMU bestowed upon Calatrava, already the recipient of numerous international architectural

awards, the prestigious Algur H. Meadows Award for Excellence in the Arts. When the new Meadows Museum opened in 2001, Calatrava's body of work was the subject of the inaugural exhibition, *Poetics of Movement: The Architecture of Santiago Calatrava*, which included a screening of *Movimiento*, a video exploration of the architect's accomplishments. Later in the year came more celebrations surrounding the impending completion of *Wave*, an occasion which brought King Juan Carlos I and Queen Sofia of Spain to the University. In 2005, Calatrava gave SMU's 90th commencement address, and was conferred an Honorary Doctor of Arts degree by the University that same year. And just a few years later, as the Meadows Museum was preparing for the renovation of its Plaza and Sculpture Garden, Calatrava generously lent his expertise to the project by



View of the west entrance of the Meadows Museum with the Irwin Overlook and Santiago Calatrava's *Wave* (2002) in foreground. Photo by Jake Dean, © 2011.

UPCOMING EXHIBITIONS



Santiago Calatrava (Spanish, b. 1951), *Sketch for Wave*, 2001. Watercolor on paper. Gift of the artist to SMU.

providing invaluable preliminary ideas during the planning phase, allowing for a vantage point from which to view his beloved *Wave* below. When the new plaza was inaugurated in 2009, Calatrava's work was once again the subject of an exhibition, *Santiago Calatrava: The Making of Wave*, which was held in conjunction with *Face and Form: Modern and Contemporary Sculpture in the Meadows Collection*, an installation that highlighted the Museum's outdoor works in their new surroundings.

Timed to take place during the city of Dallas's celebration of Calatrava's new Margaret Hunt Hill Bridge over the Trinity River, the Meadows Museum's exhibition *Calatrava and SMU: A Decade in Motion*, will commemorate the continuing symbiosis between the artist and the University. On display will be works from the Museum's collection, many of which were generous gifts from Calatrava himself, such as the two sculptures *Palme* (1998) and *Il Dente* (1999). Also from the Museum's collection will be various works on paper, including several preliminary sketches for *Wave*, that are seldom on view. In addition, ephemera collected over the past decade, including correspondence, personal inscriptions, photographs and mementos, will also be shown. ■

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



In 2005, Santiago Calatrava gave SMU's 90th commencement address and was conferred an Honorary Doctor of Arts degree by the University.

UPCOMING EXHIBITIONS

APRIL 29-AUGUST 12, 2012

MODERN MEXICAN PAINTING: THE BLAISTEN COLLECTION

This summer, visitors to the Meadows Museum will have the opportunity to experience one of the greatest collections of modern Mexican art in the world. *Mexican Modern Painting from the Andrés Blaisten Collection* will feature a selection of eighty paintings from this singular group of works.

Andrés Blaisten, whose collection is comprised of over 8,000 works of art—including paintings, sculpture, drawings, and prints—first began collecting while studying painting at the Academy of San Carlos in Mexico City in the late 1960s. At first casually buying paintings from his academy, friends, Blaisten soon dropped out of the academy and alongside his business ventures, devoted himself to selecting art that reflected his own relationship with Mexico. Although Blaisten has acquired works from various periods, this exhibition focuses on a predominant interest of his: paintings created in Mexico in the first half of the twentieth century.

By virtue of their diversity, the paintings chosen for the exhibition demonstrate the social, political, and artistic patchwork that shaped Mexico and by exten-



sion, its art, from the beginning of the twentieth century until midcentury, when the artists fell into the shadow of the Cold War and their individual voices were swallowed into the machine of Communism.

Mexican Modernism was a polyphony of artistic voices, each expressing a particular point of view. This exhibition disproves the traditionally held idea that Mexican art of the early twentieth century was insular, its artists working for the most part without an awareness of avant-garde European art. In addition to the giants such as Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, all represented in the exhibition, other Mexican artists visited Europe, while many others were aware of the theories and formal elements that informed the various “-isms” taking place on the other side of the Atlantic. At the same time, the Mexican Moderns also took great pride in their indigenous Mexican history, honoring the astonishing achievements and folkloric creation myths of the Aztec Empire and other contingents of pre-Hispanic Mexico. The fascinating juxtaposition of the Old and New World within the context of Mexican Modernism is evident in the display of the Museo Colección Blaisten at the Centro



Roberto Montenegro (1885-1968), *La Primera Dama*, 1942. Oil on cardboard. Collection of Andrés Blaisten. ABOVE RIGHT: Saturnino Herrán (1887-1918), *Nuestros dioses antiguos*, 1916. Oil on canvas. Collection of Andrés Blaisten.

UPCOMING EXHIBITIONS



Diego Rivera (1886-1957), *Irma Mendoza*, 1950. Oil on canvas. Collection of Andrés Blaisten. ©2011, Banco de Mexico, Diego Rivera & Frida Kahlo Museums Trust, Mexico D.F./DACs.

UPCOMING EXHIBITIONS

Cultural Universitario Tlatelolco (CCUT), an institution under the auspices of the Universidad Nacional Autónoma de México (UNAM). The Museo Colección Blaisten, a permanent installation of a portion of the collection at the CCUT, overlooks the archaeological site of Tlatelolco, the sister city of Tenochtitlan. A mural by Siqueiros also happens to be within walking distance from this cultural center.



María Izquierdo (1902-1955), *Juan Soriano*, 1939. Oil on canvas. Collection of Andrés Blaisten.

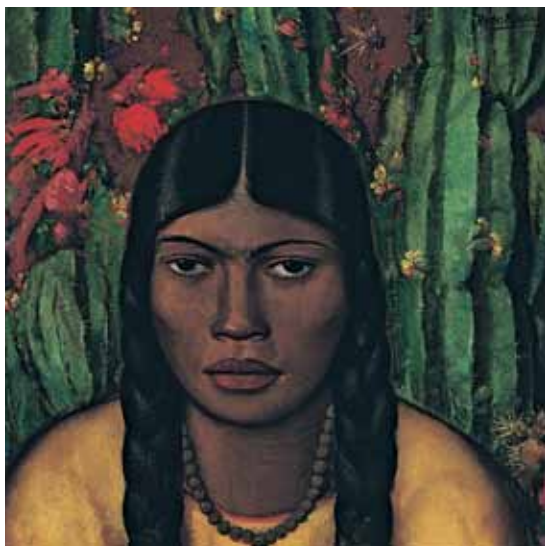
Traditionally, 1921, the year of the first post-revolutionary murals under José Vasconcelos, newly appointed Minister of Public Education, has been considered the benchmark for the genesis of modern Mexican art. However, recent scholarship has shown that the artistic revolution began even earlier in the twentieth century. As early as 1909, Vasconcelos

spearheaded a group known as the Athenaeum of Youth which challenged the Eurocentric bias of Mexican determinist politics. Examples of art from these early decades demonstrate that Mexican artists could glean from European art while simultaneously embracing their own identity. In the exhibition are works by Germán Gedovius, who studied at the Academy of Fine Arts in Munich, and a few of his pupils, including Saturnino Herrán. The ennui of Symbolism and other fin de siècle art movements encountered by Gedovius was adapted by Herrán, who conceived his own symbols of Mexican national identity in his art.

Students protesting artistic academicism helped to fuel the development of the Open-Air Painting School, established between 1913 and 1914. Flourishing in the 1920s, the Open-Air Painting School produced a number of artists represented in this exhibition, including Francisco Díaz de León, Gabriel Fernández Ledesma, Fernando Leal, Fernando Castillo, and Rosario Cabrera, along with several others. Alfredo Ramos Martínez, also represented in the exhibition, established the open-air model, based on the nineteenth-century Barbizon school in France. In this new model, the people, architecture, and landscape of rural Mexico replaced reproductions of Classical and Renaissance art as the focus.

A group of artists who challenged the heavy-handed politicized art of the 1920s and 1930s was the *Contemporáneos*. These artists focused on formal elements of composition rather than the idyll of rural Mexico and related historical or indigenous themes. Associated with the titular journal of literature and art, those counted among the *Contemporáneos* included Manuel Rodríguez Lozano, Julio Castellanos, Agustín Lazo, Rufino Tamayo, María Izquierdo, and Juan Soriano. The composition of a work, rather than subject matter, was their primary focus. Several of the *Contemporáneos* incorporated Surrealist elements in their canvases. While these painters did not

UPCOMING EXHIBITIONS



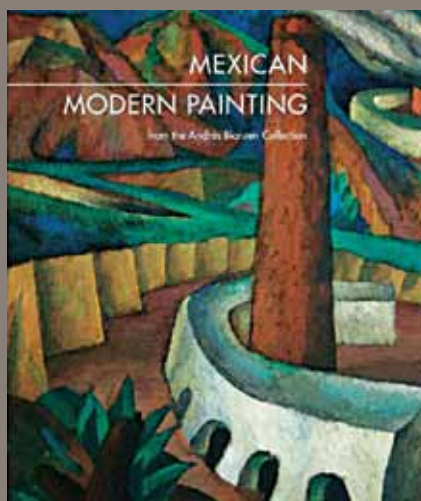
Alfredo Ramos Martínez (1871-1946), *Mancacoyota*, 1930. Oil on cardboard. Collection of Andrés Blaisten.

wholly ascribe to Surrealist theory, their works garnered the attention of André Breton, who organized the *Exposición Internacional del Surrealismo* in the *Galería del Arte Mexicano* in 1940. Author of the first Surrealist manifesto, Breton called Mexico the “most surrealist country in the world” after a visit in 1938.

A major theme that connects the works of the exhibition is that of *mexicanidad*—literally translated as Mexicanness. In speaking about María Izquierdo, who is represented by two paintings in the exhibition, Blaisten could have also been speaking about the phenomenon of Mexican Modernism as a whole: “In her painting *María Izquierdo* does not ask what Mexicanness is...she exhibits and refines...being Mexican.” In other words, the concept of *mexicanidad* became, in the grand sum of the works of the Mexican Moderns, not a question, but an assertion. Expressing one’s identity—as a Mexican and as an artist—could take the form of an introspective self-portrait or a sophisticated likeness of an upper-class individual; a provincial landscape or a rendering of an industrial utopia. The Mexican Modern could delve at various depths into the theories and formal elements of the movements of the European avant-garde, or alternatively, re-create in their painted images a Mexico yet untouched by Spanish explorers.

Political pressures at midcentury ultimately stifled the momentum of the Mexican Moderns. Realism,

EXPLORE THE BLAISTEN COLLECTION



Mexican Modern Painting from the Andrés Blaisten Collection
Karen Cordero Reiman,
Irene Herner et al.
Hardcover
200 pages
89 images
\$40.00

Mexican Modern Painting from the Andrés Blaisten Collection gathers eighty fundamental works by more than forty outstanding Mexican artists of the early twentieth century, offering readers an opportunity to explore the cultural and artistic riches of a country whose contributions to art have influenced the currents of the modern age through a vision that incorporated inherently Mexican elements.

overarching many of the creative manifestations of these artists, became a tool for political propaganda. Leon Trotsky and Joseph Stalin not so indirectly forced the hand of these artists, who lost their autonomy to the vicissitudes of authoritarian power.

The Meadows is the final venue for this exhibition, which will be on view through August 12, 2012. ■

This exhibition is organized by Museo Colección Blaisten of the Universidad Nacional Autónoma de México, in cooperation with the Phoenix Art Museum, The San Diego Museum of Art, and The Meadows Museum at Southern Methodist University.

UPCOMING EXHIBITIONS

SEPTEMBER 16, 2012-JANUARY 13, 2013

THE PRADO AT THE MEADOWS VELÁZQUEZ'S *PHILIP IV* IN A NEW CONTEXT

*Say, are you making a portrait or are you bringing it to life?
For this royal image is so surpassingly excellent that I would judge
the canvas to be as alive as insensible things are dead.*

- DON JUAN VÉLEZ DE GUEVARA (1611-1675),
SPANISH PLAYWRIGHT

Soneto on a portrait of *Philip IV* by Velázquez
(English translation by Enriqueta Harris)

This fall, the Meadows Museum welcomes the magnificent portrait of *Philip IV* (1623-28), by Diego Velázquez (1599-1660). This is the third loan from the Museo Nacional del Prado in Madrid that comes to Dallas as part of the groundbreaking three-year partnership between the Meadows Museum, SMU, and the Spanish institution. The exhibition, organized by guest curator Dr. Javier Portús, Senior Curator of Spanish Painting at the Prado, will also include a selection of early portraits by Velázquez from other collections, and will offer visitors the unique opportunity to view the Meadows's own *Portrait of King Philip IV* (1623-24), by Velázquez, within the context of other early works by the Spanish master.

Velázquez painted his first portrait of Philip IV in 1623, when the artist was only twenty-four years old. The painting was so well received at court that it assured him his appointment as royal painter to the Spanish king. According to Velázquez's father-in-law, art theorist Francisco Pacheco (1564-1644), because of the portrait's success, the artist was given the exclusive right to portray the king. Many scholars have considered the possibility that the Meadows's *Portrait of King Philip IV* is this first portrait of the king by Velázquez, after which he modeled subsequent portraits, among these the underlying image in the Prado's *Philip IV*.

In his first royal portraits, Velázquez followed the established Spanish Habsburg portrait tradition that favored "icon-like" images with highly finished and detailed surfaces. But before long, he developed his own portrait style and surpassed these conventions by creating new prototypes that influenced the official imagery of the Spanish kings throughout the seventeenth century. In his portraits, Velázquez went beyond the distant representations of royals and courtiers, and approached the inner self of his subjects. His solemn and psychological representations evoked an air of modernity unseen before, which soon translated into technical inventiveness marked by vigorous brushstrokes and an extraordinary economy of means.

The centerpiece of the exhibition, the Prado's portrait *Philip IV*, is a quintessential work within Velázquez's oeuvre because the wealth of information it provides allows for a better understanding of the artist's creative process. Radiographs taken from the Prado's portrait in 1960 confirmed what was already slightly visible to the naked eye: at some point, for reasons still unknown, Velázquez reworked the original portrait painted for the king, and achieved a likeness that preserved the characteristic Habsburg pronounced chin, which had been largely concealed in the earlier image. In the revised painting, Velázquez achieves a more elegant composition by

UPCOMING EXHIBITIONS



Diego Rodríguez de Silva y Velázquez (Spanish, 1599-1660), *Philip IV*, 1623-27. Oil on canvas. Museo Nacional del Prado, Madrid. Image © Museo Nacional del Prado, Madrid.

UPCOMING EXHIBITIONS



Diego Rodríguez de Silva y Velázquez (Spanish, 1599-1660), *Luis de Góngora y Argote*, 1622. Oil on canvas. Museum of Fine Arts, Boston, Maria Antoinette Evans Fund, 32.79. Image © 2012 Museum of Fine Arts, Boston.

slightly adjusting the pose and changing the proportions between the head and the body, and creates an understated image where only a handful of symbols allude to the sitter's identity as the most powerful king in all of Christendom in that period. Technical analyses performed on Velázquez's paintings continue to shed light into his working methods and have proven to be indispensable in matters concerning attribution of works. For instance, The Metropolitan Museum of Art's portrait of *Philip IV* (1624) was identified recently as an autograph repetition of the underlying image of the Prado's *Philip IV*. This was

determined only after undergoing in-depth analyses and comparison against other authentic works, such as the Meadows's *Portrait of King Philip IV*.

Among the works that are being lent to the exhibition is the insightful portrait of one of Spain's greatest poets, *Luis de Góngora y Argote*, painted during Velázquez's first stay in Madrid in 1622, which belongs to the Museum of Fine Arts in Boston. In addition, Fort Worth's Kimbell Art Museum will lend its own Velázquez masterpiece, the *Portrait of Don Pedro de Barberana* (c. 1631-33), painted soon after the artist's first trip to Italy in 1631. From The Cleveland Museum of Art comes the enigmatic *Portrait of the Jester Calabazas* (c. 1631-32), the first in a series of court jester portraits Velázquez painted in the 1630s for the decoration of Philip IV's pleasure palace in Madrid, the Palacio del Buen Retiro. This exhibition will offer an exceptional opportunity for the study of Velázquez's portraits by presenting in one place outstanding examples from his early production. Together, these works provide an opportunity to more clearly appreciate the artist's technique, remarkable innovation, and other distinctive facets of his style that explain his success at the court of Philip IV, one of the most discerning art patrons in the history of Early Modern art.

Considering that Velázquez's total artistic production amounts to just over 100 works, the majority of which are in the Prado, it is remarkable that the Meadows Museum has among its holdings three important paintings by the Spanish master from different phases in his career: the aforementioned *Portrait of King Philip IV*, *Female Figure (Sibyl with Tabula Rasa)* (c. 1648), and the *Portrait of Queen Mariana* (c. 1656). Algur H. Meadows's vision to establish "a small Prado in Texas" has never been as close to reality as it will be when this exhibition opens and a significant selection of works by the artist most close-

UPCOMING EXHIBITIONS

ly associated with the Prado are exhibited within the galleries of the Museum he founded. This impression is highlighted by having as the central work in the show the official portrait of the king whose art collection is the pillar upon which the Museo Nacional del Prado was established.

The Prado at the Meadows collaboration is under the scientific direction of Dr. Mark Roglán, Director of the Meadows Museum, and Dr. Gabriele Finaldi, Associate Director for Collections and Research at the Prado Museum. As in the first two successful installments of this partnership, the exhibition will

be accompanied by a bilingual publication produced by the Meadows Museum that will present new research related to the work's historical context, condition and conservation, provenance, attribution, literary connections, and its place within the artist's production. In addition, the Museum will organize a symposium with both national and international scholars, along with other educational programming.

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.



Diego Rodríguez de Silva y Velázquez (Spanish, 1599-1660), *Portrait of Don Pedro de Barberana*, c. 1631-33. Oil on canvas. Kimbell Art Museum, Fort Worth, AP 1981.14.

JUNE 3-AUGUST 19, 2012

THE COLLECTION OF JERRY BYWATERS COCHRAN: A LONE TEXAS LEGEND

Thanks to the most generous gift of Jerry Bywaters Cochran, the Meadows Museum has recently added more than forty works by Mrs. Cochran's father, Jerry Bywaters, to its collections. These works, which span the length of Bywaters's career, demonstrate an array of subject matter and a range in medium, from oil paintings and watercolors to pastels, graphite drawings, and prints. "This tremendous gift," said Director Mark Roglán, "will enhance SMU's role in preserving the art of this region, and will make us the largest depository for the work of Bywaters, one of Texas's most renowned artists of the twentieth century. We are deeply grateful for this most thoughtful gift given by Mrs. Cochran."



Jerry Bywaters (American, 1906-1989), *Self-Portrait Sketch*, 1927. Oil on canvas. University Art Collection, SMU, Dallas. Gift of Caloway and Jerry Bywaters Cochran, 2011. UAC.2011.03.26.

The Museum has recently recognized Bywaters's contributions to the art world through two concurrent exhibitions, held in 2007, the centennial of the art-

ist's birth: *Jerry Bywaters: Interpreter of the Southwest* and *Jerry Bywaters: Lone Star Printmaker*. Now, a more tangible acknowledgement of Bywaters's significance will become a part of the Museum as well. The gifted works will join with other works already in the University Art Collection, including Bywaters's painting *Where the Mountains Meet the Plains* (1939), which is considered one of his greatest landscapes, and will significantly augment the University's holdings of Texas regionalist art.

Williamson Gerald (Jerry) Bywaters (1906-1989) was born in Paris, Texas, and spent his childhood there until his parents moved the family to Dallas in 1917. Bywaters attended SMU as an undergraduate student from 1922 to 1927, receiving a Bachelor of Arts degree in English and Journalism in 1926, and another Bachelor of Arts degree in General Literature in 1927, and unwittingly started what would be a lifelong relationship with the University.

In 1936, at the age of thirty, Bywaters began teaching at SMU, and he would continue to teach art without interruption, along with art history courses, for the next forty years. From 1943 to 1964, when Bywaters served as the Director of the Dallas Museum of Fine Arts (now the Dallas Museum of Art), he continued to teach one class per semester at SMU, and in 1965, no longer at the DMFA, Bywaters resumed teaching full-time. In addition to his classes, Bywaters also served as the chairman of the Division of Fine Arts at SMU from 1965 to 1967, and as Director of the Pollock Gallery on campus from 1965 to 1971. The SMU sponsored accolades continued for Bywaters when he was appointed professor emeritus in 1971, bestowed with the Distinguished Alumni award in 1978, and received an honorary Doctorate of Arts degree in 1987.

With his dedication to teaching and devotion to the University throughout his life, in conjunction with the many years he spent at the helm of the DMFA, it is surprising that Bywaters found additional time to



Jerry Bywaters (American, 1906-1989), *San Millán Iglesia, Segovia, Spain*, 1929. Oil on canvas. University Art Collection, SMU, Dallas. Gift of Calloway and Jerry Bywaters Cochran, 2011. UAC.2011.03.22.

produce art. But art was a passion for him from an early age, and when he was not promoting the work of others, Bywaters was creating his own.

Following his graduation from SMU, Bywaters spent two years traveling and living outside of Texas, the only time in his life when he would do so. He first traveled to Europe—to France and Spain—in July of 1927, beginning his trip in Paris. The artist later remembered this time, saying, “As soon as possible I grew a scraggly beard and walked the streets, night and day, painting some small pictures reflecting influences from Degas through Monet...” Bywaters’s recollection of his Parisian time is substantiated with a small self-portrait sketch, Impressionistic in style and complete with beard, which he completed during this period. Likewise, other works inspired by this trip present various Spanish locales in the same manner, such as *San Millán Iglesia, Segovia,*

Spain (1929). These sites were visited after his time in France, when Bywaters traveled to Spain, first visiting Burgos, Segovia, and Madrid, and then moving further south to Cordova, Seville and Granada, cities that supposedly reminded him of West Texas.

Bywaters also traveled to Mexico during these two years of exploration, in February of 1928, to study the work of Mexican muralists, such as José Clemente Orozco, David Alfaro Siqueiros, and above all, Diego Rivera. Writing about the experience a few months later, in the July edition of the *Southwest Review*, Bywaters remarked, “...I know now that art, to be significant, must be a reflection of life; that it must be understandable to the layman; and that it must be a part of a people’s thought...” With this inspiration Bywaters returned to Dallas where he quickly re-settled and began working on what would become his signature artistic language.

RECENT ACQUISITIONS/UPCOMING EXHIBITIONS



This language, which portrayed Bywaters's interest in landforms and the people who inhabited them, was also influenced by the social effects brought on by the Great Depression. Bywaters frequently produced scenes of rural life, which sometimes focused on isolated and aging buildings and other times portrayed only the desolate landscape, with mountains in the background or a storm in the distance. He also cultivated an interest in figure types—oil-field workers, Mexican women, Navajo men—which could stand in for the everyman, and in this manner, seemingly local subjects portrayed themes that were universally understood, as seen in works such as *Sharecropper's Wife* (1937), *Mexican Mother* (1936), and *Navajo Man* (1941). This was Bywaters's own version of art inspired by the layman, for the layman, just as he had witnessed Rivera doing a few years earlier in Mexico.

Jerry Bywaters (American, 1906-1989), *Mexican Mother*, 1936. Lithograph. University Art Collection, SMU, Dallas. Gift of Calloway and Jerry Bywaters Cochran, 2011. UAC.2011.03.10. ABOVE LEFT: Jerry Bywaters, *Sharecropper's Wife*, 1937. Oil on masonite. University Art Collection, SMU, Dallas. Gift of Calloway and Jerry Bywaters Cochran, 2011. UAC.2011.03.28.

In this fashion, Bywaters emerged as the leading figure for the Regionalist artists working in Dallas, and for the group known as the Dallas Nine, which included artists John Douglass, Otis Dozier, Lloyd Goff, William Lester, Charles McCann, Perry Nichols, Everett Spruce, and Buck Winn. This group expanded to include, among others, Ed Bearden, Barney Delabano, Alexandre Hogue, DeForest Judd and Florence McClung. Works by many of these artists are housed within the Museum's University Art Collection, and sixteen additional works by artists such as Ed Bearden, Barney Delabano and DeForrest Judd, are also included with Mrs. Cochran's gift.

This magnificent gift of Bywaters works, a fairly complete collection of the artist's oeuvre in and of itself, will join another important group of Bywaters holdings on the SMU campus: the Jerry Bywaters Collection on Art of the Southwest, the artist's archives. Now housed within the Jerry Bywaters Special Collections Wing of the Jake and Nancy Hamon Arts Library at SMU's Meadows School of the Arts, these archives, first initiated by Bywaters himself in 1980,



RECENT ACQUISITIONS/UPCOMING EXHIBITIONS

include full records of both his life and career. The documents maintained within vary from his many different roles—artist, teacher, museum administrator, writer, critic and historian—and serve to present a complete understanding of not just Bywaters, but also of his peers and the society at large. Together, these two complementary holdings on SMU's campus of art and archives will provide a fully comprehensive view of the large legacy left behind by Jerry Bywaters.

This summer the Meadows Museum will celebrate this gift with an exhibition to honor the art of the Southwest and to recognize the generosity of the donors whose gifts have enhanced the Museum's collections. The show will include many of the works given by Mrs. Jerry Bywaters Cochran, as well as seven related works given by Mrs. Elizabeth (Bettina) Ware Hennessy, Dr. John Roscoe Ware, and Dr. David Lochridge Ware, in honor of their mother Mrs. Frances Golden Ware, and her parents. ■

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



Jerry Bywaters (American, 1906-1989), *Navajo Man*, 1941. Lithograph. University Art Collection, SMU, Dallas. Gift of Calloway and Jerry Bywaters Cochran, 2011. UAC.2011.03.12.



Jerry Bywaters (American, 1906-1989), *Taos Mountains*, 1940. Oil on board. University Art Collection, SMU, Dallas. Gift of Calloway and Jerry Bywaters Cochran, 2011. UAC.2011.03.16.

RECENT ACQUISITIONS/UPCOMING EXHIBITIONS

JUNE 3-AUGUST 19, 2012

THE FRANCES GOLDEN WARE GIFT: LANDSCAPES OF THE SOUTHWEST

According to the wishes of the late Mrs. Frances Golden Ware ('44), the Meadows Museum has received seven important early twentieth-century American paintings. The paintings were acquired by Mrs. Ware's parents, Mr. and Mrs. J. Roscoe Golden, and reflect their love of the open spaces they often visited in Texas, Colorado, Arkansas and New Mexico. It was a passion they passed on to Mrs. Ware during the summer vacations of her childhood.

The collection includes works by Julian Onderdonk, Bert Phillips, Olin Travis, Ila McAfee, Elmer Page Turner, and Frank Reaugh. Mr. and Mrs. Golden personally met with the artists in their studios to select the paintings for their home on University Boulevard. Mrs. Ware had fond childhood memories of being with her parents at the Taos artists' studios, and vividly recalled her mother's trip to meet with Frank Reaugh in his studio in Oak Cliff. Shortly before her death in 2010, Mrs. Ware made known her wish that the paintings pass to the Meadows Museum. She requested that they be recognized as a gift from

Mrs. Ware's family, made in honor of herself and her parents. It is a tribute to her family's close association with SMU from 1917, when Mrs. Golden began teaching music on campus, to 2010. During that time, four generations were part of SMU as students, faculty, administrators, board members, donors and friends.

This summer the Meadows Museum will celebrate this gift with an exhibition to honor the art of the Southwest and to recognize the generosity of the donors whose gifts have significantly enhanced the Museum's collections. The show will include many of the works given by Mrs. Jerry Bywaters Cochran, as well as these seven related works given by Mrs. Elizabeth (Bettina) Ware Hennessy, Dr. John Roscoe Ware, and Dr. David Lochridge Ware, in honor of their mother Mrs. Frances Golden Ware, and her parents. ■

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



Robert Julian Onderdonk (American, 1882-1922), *Bluebonnet Field - North Side of San Antonio, Texas, 1920-21*. Oil on canvas. University Art Collection, SMU, Dallas. Gift of Elizabeth (Bettina) Ware Hennessy, Dr. John Roscoe Ware and Dr. David Lochridge Ware, in honor of their mother, Frances Golden Ware, and her parents, John Roscoe Golden and Elise Hay Golden, 2011. UAC.2011.01.03.

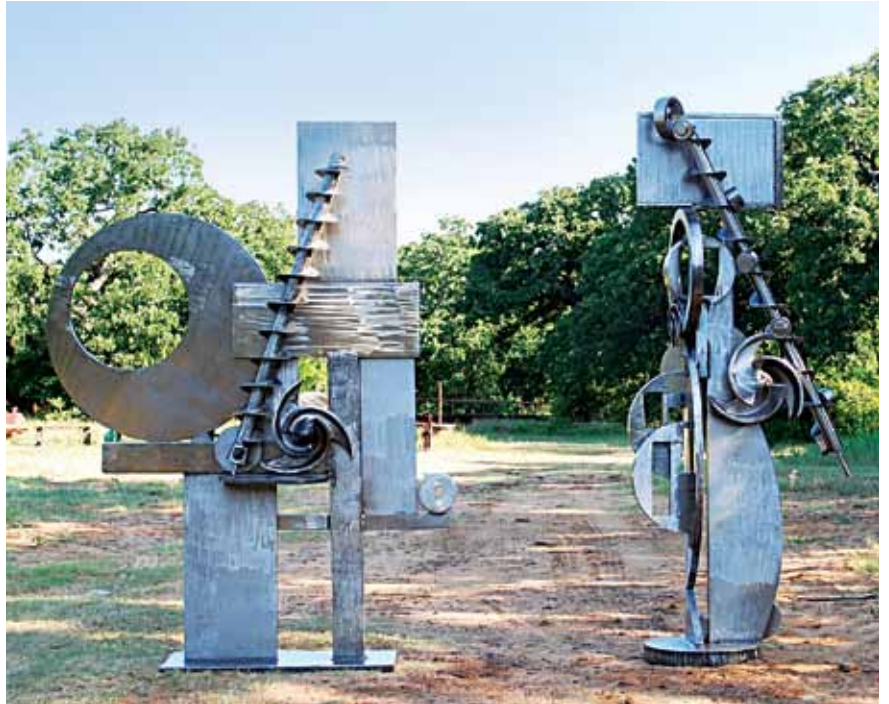
GEORGE TOBOLOWSKY

Mountain Springs Sculpture Studio and five new ideas, 2009

Although George Tobolowsky first delved into his artistic practice during an undergraduate sculpture class at SMU, it was not until later in life, nearly thirty years later, that he would fully return to his interest. Tobolowsky, a native Texan born in Dallas in 1949, attended SMU in the 1960s and 1970s, receiving a Bachelor of Arts degree in Accounting with a minor in Sculpture in 1970, and a degree in Law in 1974. While at SMU, Tobolowsky studied under Texas artist James Surls, who became his mentor and friend. But upon graduation, Tobolowsky entered the business world, and spent the next several decades garnering a successful professional career. Despite maintaining an involvement with the arts, Tobolowsky was not producing art himself, until about ten years ago when he felt an inspiration that he could not ignore. With the ever faithful encouragement of his mentor Surls, Tobolowsky embarked on his own artistic path, and his output over the past decade has been prodigious.

Tobolowsky's practice is based upon the creation of abstract metal sculptures from found objects. These found objects, however, are not of the everyday sort, but rather bulky industrial metal castoffs that Tobolowsky must scour scrap yards and fabrication plants in order to find. The artist rarely alters these metal pieces once he collects them, and instead works to fit the individual scraps together—much like the pieces of a jigsaw puzzle—into balanced compositions. His practice, one part assemblage and one part recycling, follows closely with the philosophy of another of his early artistic influences, Louise Nevelson, who said, “When you put together things that other people have thrown out, you're really bringing them to life...”

Mountain Springs Sculpture Studio and five new ideas are both fine examples of Tobolowsky's assemblage



George Tobolowsky (American, b. 1949), *Mountain Springs Sculpture Studio, 2009* and *five new ideas, 2009*. Welded stainless steel with lacquer. University Art Collection, SMU, Dallas. Gift of Barbara and Donald Zale, 2011. UAC.2011.02.01.02.

practice. In each, individual industrial parts seamlessly converge to form a larger whole that takes on a new life all its own. The titles, typically added upon completion, offer a suggestion for interpretation but mindfully allow room for various readings within each piece as well. These two works, which represent a logical extension of the welded steel sculpture tradition that can be traced from Julio González and Pablo Picasso to David Smith, will join the Meadows's collection of modern sculpture, adding to the dialogue already present between Smith's *Cubi VIII* (1962) and George Rickey's *Two Open Rectangles Horizontal* (1983-84), among other works. Their addition to the Museum's collection will build further upon aesthetic and educational opportunities for discussion while providing recognition of one of SMU's own. ■

Public Programs

SPRING 2012

SPECIAL INTERDISCIPLINARY PROGRAM

FEBRUARY 16, 6-8 P.M.

The Pastrana Tapestries: A Celebration in Music, Image and Text

Alberto Pastor, Associate Professor of Spanish linguistics, SMU, will serve as moderator and speak about the medieval town of Pastrana located in the Guadalajara region of Spain.

Pamela A. Patton, Associate Professor of Art History, SMU, will address the ways in which both the artists who created the tapestries and their intended audience envisioned Morocco and the Islamic world in these works of art as well as others of the period.

Alicia Zuese, Assistant Professor of Spanish, SMU, will discuss the illustrated Spanish manuscripts and printed texts that emerged prior to 1600 which paved the way to the emblematic literature of the Golden Age.

Musical interpretations (Spanish, Portuguese and Moorish) will be presented by **Ignacio Prego** (harpichord), **María Martínez** (Baroque cello) and **Mee Jung Ahn** (recorder).

While the Pastrana tapestries on view at the Meadows Museum portray the conquest of Moroccan cities by King Afonso V of Portugal in 1471, they foreshadow a soon to come epoch when European explorations and



conquests would go beyond the Strait of Gibraltar across the Atlantic and into the Americas. This program, organized by independent scholar **Ellen W. Echeverría**, will present a sampling of the visual images, literary texts and music that defined a period which forever changed cultures, countries and continents. Free; no reservations required. Priority seating for Museum members until 5:40 p.m. For more information, contact Carmen Smith at 214.768.4677.

Bob and Jean Smith Auditorium

MUSIC AT THE MEADOWS

MARCH 30, 6:30-8:30 P.M.

Orchestra of New Spain

The arts of tapestry weaving and music shared a rich relationship in Flanders of the time of the creation of the Pastrana tapestries. They were both the purview of the wealthy, and they both set the standard for all of Europe. Flemish composers influenced the Italian Renaissance and Spain, and even took on Italianized names. At the same time a new musical life was emerging in what is now Valencia. Join us to see *and hear* the early Renaissance Flemish arts. Free; reservations required. Reservations for free admission to the concert are available at orchestraofnewspain.org or 214.750.1492. Seating is limited and reservations will be held until 6:15 p.m.

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. For more information, contact Carmen Smith at 214.768.4677.

Bob and Jean Smith Auditorium

FEBRUARY 9

The Portuguese Campaign in Morocco and the Pastrana Tapestries of King Afonso V: Portraits of Knightly Prowess and the Legacy of a Famed Chivalric Epic

Barbara von Barghahn, Professor of Art History, The George Washington University

From the 1415 Portuguese conquest of Ceuta memorialized in Ghent by the diplomat-painter Jan van Eyck to the 1471 taking of Tangier commemorated in Tournai by the weaver Passquier Grenier, this lecture will address: historical portraits of gallant paladins in the North African contest of arms; the courtly display of martial excellence, power and prestige; and the glory of a contemporary epic which ushered in an epoch of exploration and subsequent alteration of the medieval world picture.

MARCH 29

The Life and Death of an Etruscan Sanctuary: New Discoveries at Poggio Colla

P. Gregory Warden, University Distinguished Professor of Art History and Associate Dean for Academic Affairs, SMU

The Etruscans are mostly known from their tombs, but seventeen years of excavation at the site of Poggio Colla have revealed important new evidence about a settlement at the northern edge of Tuscany. This lecture will focus on the remarkable findings of the past few years, where recent excavation of the sanc-



tuary has produced new understanding of acropolis Etruscan religion and ritual. Sponsored by the Dallas-Fort Worth Society of the Archaeological Institute of America and the Meadows Museum at SMU.

APRIL 18

Queens of the Spanish Golden Age: Portraits of Margarita of Austria, Isabella of Bourbon and Mariana of Austria

Iraida Rodríguez-Negrón, Meadows/Kress/Prado Fellow

This lecture will analyze the portraits of Margarita of Austria, Philip III's wife, and of Isabella of Bourbon and Mariana of Austria, Philip IV's first and second wives, and explore how their iconography presented and defined the role of the queen in Baroque Spain. It will discuss how their portraits were influenced by the patterns and traditions of the Spanish monarchy, since clear associations can be established between these and earlier representations of female members of the Habsburg dynasty. A fact often overlooked, these three queens were important patrons of art; therefore, this discussion will also consider their role in the commission and conception of some of their portraits. This presentation will contribute to a better understanding of portraiture at the Spanish Habsburg court in the Golden Age and is produced in collaboration with the Comini Lecture Series.

Public Programs



MID-AFTERNOON GALLERY TALK

MARCH 8, 12:15 P.M.

Afonso's Vision of History and Grandeur

Jeremy Adams, Altshuler Distinguished Teaching Professor of History, SMU

This Thursday afternoon gallery talk will take place in the exhibition, *The Invention of Glory: Afonso V and the Pastrana Tapestries*. Free with admission; no reservations required.

SMU STUDENT GALLERY TALKS

FRIDAYS, 12:15 P.M.

Join us for gallery talks featuring SMU students' research and perspectives on paintings in the Museum's collections. Talks are presented by Meadows Museum student interns. Free with admission; no reservations required.

FEBRUARY 17

Antoni Tàpies: Zealous Materiality and Form

Julia Eggleston, SMU Meadows School of the Arts, Division of Art; William B. Jordan Undergraduate Intern, Meadows Museum

FEBRUARY 24

*Carreño's Portrait of Charles II:
Last of the Spanish Habsburgs*

Cassandra Revella, SMU Dedman College, Department of Anthropology; Undergraduate Intern, Meadows Museum

MARCH 30

Joaquín Sorolla's Paintings from El Pardo

Shelby Pearlman, SMU Meadows School of the Arts, Division of Art; Undergraduate Intern, Meadows Museum

DRAWING FROM THE MASTERS

SUNDAYS EVERY OTHER WEEK,

FEBRUARY 5 & 19, MARCH 4 & 18, APRIL 15,

MAY 6 & 20, JUNE 3 & 17, JULY 1, 15 & 29,

AUGUST 12 & 26

1:30-3 P.M.

Enjoy afternoons of informal drawing instruction as guest artist Ian O'Brien leads you through the Meadows Museum's galleries. 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. Free with admission; no reservations required. Attendance is limited to 20 and based on a first-come, first-served basis. For more information, please call 214.768.4677.





FRIDAY MORNING LECTURE SERIES

FEBRUARY 3-APRIL 27, 10:30 A.M.

(No lecture on March 16 & April 6)

*Two Worlds Collide and a New World is Born:
The Kingdom of the Sun*

Luis Martín, Professor Emeritus of History, SMU

The lectures, based on Professor Martín's original research on Peru and using some of his publications, will cover the history of Peru from the Inca Empire to the establishment of an Independent Nation by the efforts of Bolivar and San Martín. Professor Martín will provide readings on original, primary sources to lead the class to an understanding of the salient topics of colonialism and cultural transformation. \$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

ACCESS PROGRAMS

Connections

THREE CONSECUTIVE FRIDAYS,

FEBRUARY 10, 17 & 24

MAY 4, 11 & 18

AUGUST 3, 10 & 17

10:30 A.M.-12:30 P.M.

This three-day program for individuals with early stage dementia and their care partners, 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 information about visiting the Meadows Museum with individuals with special needs and to register, please contact Carmen Smith at 214.768.4677.

Meadows Museum Galleries



Meadows Museum

CAPITAL IMPROVEMENTS TO THE BOB AND JEAN SMITH AUDITORIUM & THE LOBBY

This summer the Bob and Jean Smith Auditorium underwent a major renovation to provide our audience with the latest audio and visual technology. These upgrades, including a state of the art dual lamp projector, BluRay player, and an HD quality sound system will enhance the visitor experience by providing clean, crisp audio and video projection. In addition, new features will allow the museum to digitally capture lectures, presentations, and post them to the web. Not only does this enable visitors to review memorable lectures, but it also allows the museum to reach out to new audiences around the globe. The entire auditorium is now ADA compliant: the hearing-impaired can enjoy lectures with the assistance of our LISTEN personal sound amplifier units, which allows the user to be in control of the presentation's volume. Also, a new hydraulic lectern adapts to the height needs of the disabled. This lectern is equipped with dual operating systems for both MAC and PC presenters. Together, these improvements make Smith Auditorium a twenty-first century facility, available to both our guests and for museum rentals. New fees and operation procedures can be found on our website, or by contacting our events and food service manager Marin Fiske-Rankin at 214.768.4771.



The Museum's lobby has also undergone some recent changes. Rodin's *Eve in Despair* (1915) has been moved to the North Gallery in front of the Museum Shop, where it is more accessible for tours and educational programming. In its place is a nineteenth-century stone table from France. An oriental carpet now leads visitors from the front desk to the elevator, and the pair of Arellano still lifes flank the front doors, softening the space. Calatrava's *Palme* (1998) has been moved near the elevator where Corberó's marble columns once stood; this allows the sculpture to be out of the way of traffic and surrounded with plenty of space for contemplation, as well as providing more visual interest to that corner of the lobby. Still to come are modifications to the front desk and lighting, and a planter for the area under the staircase.

Meadows Museum



EXPERIENCE THE ART & SOUL OF SPAIN AT YOUR NEXT EVENT

As of January 1, 2012, Museum rental rates for special events will change. The slight increase will help improve our services and facilities related to events. Throughout the upcoming months the restaurant area will be under going renovations, and will no longer be available as a rental space. Please continue

to consider the other spaces at the Museum for your special event needs. Our events and food service manager, Marin Fiske-Rankin, is here to make your event experience seamless and stress-free. Contact her for availability and details at 214.768.4771 or mfiske@smu.edu.

NEW RENTAL RATES EFFECTIVE JANUARY 1, 2012

Room	Room rates up to 2 hours		Room rates per additional hour	
	Public Hours	Non-Public	Public Hours	Non-Public
Gene & Jerry Jones Great Hall	\$605	\$715	\$330	\$440
Algur H. Meadows Founder's Room	\$165	\$275	\$110	\$220
Bob & Jean Smith Auditorium	\$302	\$412	\$192	\$302
Constantin Foundation Seminar Room	\$143	\$232	\$88	\$176
Entire Museum	–	\$6,050	–	\$2,750
Plaza Right or Left	–	\$2,750	–	\$1,650
Full Plaza	–	\$6,050	–	\$2,750

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: Effective Jan. 1, 2012

\$10 general admission; \$8 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.



Meadows Museum with fireworks, November 4, 2011. In celebration of the tenth anniversary of the new building. Photo by Hillsman Jackson, ©2011.

Visit meadowsmuseumdallas.org



Join the Meadows Museum Family!

Opportunities to enjoy the Museum abound this spring 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, contact SheriAnne MacNeil, Membership Manager, 214.768.2765 or smacneil@smu.edu.