

at the MEADOWS

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

SPRING 2013



IN THIS ISSUE

*Impressions of Europe:
19th-Century Vistas by Martín Rico*

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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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ABOVE: (From left to right): Mark Roglán, Meadows Museum Director; Linda P. Custard, Chair, Meadows Museum Advisory Council; Miguel Zugaza, Museo Nacional del Prado Director; Paul Ludden, SMU Provost; at the signing of the new agreement in Madrid, October 2012. Photo by Quin Mathews. ON THE COVER: Martín Rico y Ortega (Spanish, 1833-1908), *Santa María della Salute*, 1902. Oil on canvas. Private Collection.

FROM THE DIRECTOR

Dear Members and Friends,

The New Year is here and 2013 at the Meadows Museum promises to be rich in art experiences and excitement. As we say goodbye to “The Prado at the Meadows” loan series with the closing of the Velázquez exhibition, we welcome an even more ambitious exhibition agreement that was signed in Madrid this past October (see opposite). The fruits of this new level of partnership and collaboration were seen this fall at the Prado Museum where the Martín Rico exhibition (page 2) opened and had a great success. It’s truly an honor to continue working so closely with the Prado, and we hope you enjoy the future results of this ongoing partnership.

A number of important acquisitions have been made recently thanks to the generosity of supporters from the Meadows Museum Advisory Council, such as Bill and Linda P. Custard (Chair); Catherine (Trinka) B. Taylor; Dr. Mark and Barbara Lemmon (parents of board member Dr. Michael L. Thomas); and Dr. Alan and Janet Coleman. More about these new additions to the collection can be found in this issue starting on page 12. We are enormously thankful to these generous donors as well as for the ongoing sponsorship of The Meadows Foundation.

We are moving forward with making our new “Connections” program more accessible to visitors and continuing to enhance the museum experience for everyone. This fascinating research and study has been undertaken by our Director of Education, Dr. Carmen Smith, and aims to ensure that our visitors will be able to fully appreciate art regardless of their physical impediments (page 18). We are also very thankful to BBVA-Compass for continuing to sponsor the classroom scholarship program, now in its third year, which has brought our museum so much closer to students from area schools.

Finally, I would like to welcome everyone to the two-day symposium in early May that will explore the role that art historians and museums have on the development and appreciation of Spanish and Latin-American art today. We will welcome a number of distinguished colleagues from museums and universities in Spain and South America, and hope you take advantage of this unique opportunity to learn about the latest news on the study of Spanish art (page 26).

A new package of opportunities makes your membership even more valuable, so please take a look at all the changes that we have implemented to make your experience even better on page 28.

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

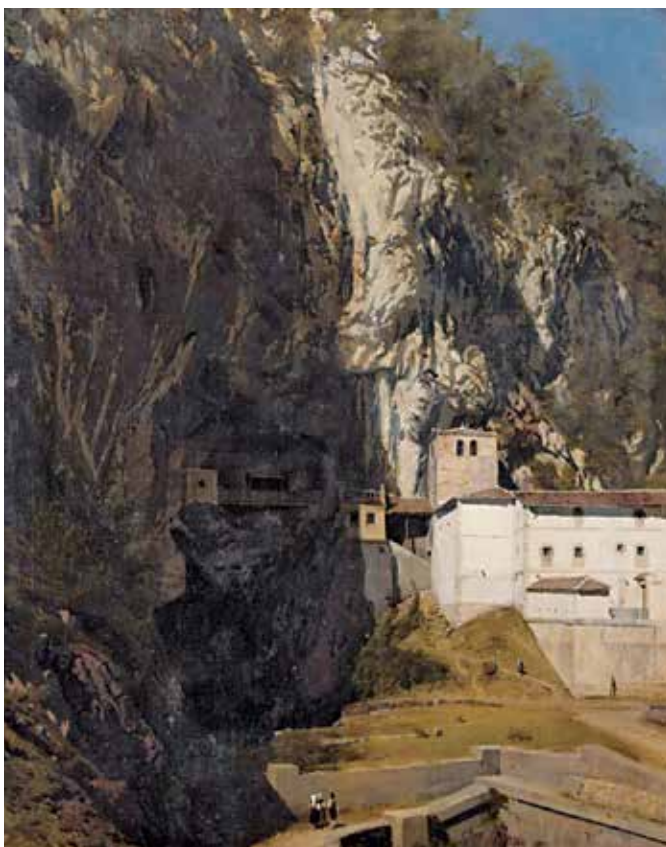
CURRENT EXHIBITION

MARCH 10-JULY 7, 2013

IMPRESSIONS OF EUROPE: NINETEENTH-CENTURY VISTAS BY MARTÍN RICO

By far one of the most cosmopolitan Spanish landscape painters of all time was Martín Rico y Ortega (1833-1908). From his beginnings studying wood engraving with brother Bernardo in Madrid in the mid-nineteenth century until his death in Venice in 1908, Martín Rico perfected his art through depicting landscapes of Switzerland, France, Italy, and Germany in addition to his own native Spain. Despite the international success the artist enjoyed during his lifetime, particularly by American collectors, Rico has until now been one of the least known Spanish painters of his age.

Impressions of Europe: Nineteenth-Century Vistas by Martín Rico is the first retrospective of this itinerant artist that will bring together masterpieces from every phase of Rico's diverse career. This project, conceived



Martín Rico y Ortega (Spanish, 1833-1908), *View of Covadonga*, 1856. Oil on canvas. Museo de Bellas Artes de Asturias, Oviedo, inv. 9735.

and curated by Dr. Javier Barón Thaidigsmann, head of the department of nineteenth-century painting at the Museo del Prado, is part of the continuing collaboration between our two institutions. As such, the exhibition travels exclusively to the Meadows Museum following its opening at the Prado this past fall. In total, over one hundred works of art by the artist, including paintings, watercolors, and drawings will be on view at the Meadows Museum; together these works will illustrate Rico's trajectory through rugged terrains, bustling European capitals, azure coasts, and serene Venetian waterways.

Although he would become a pioneer of the introduction of Realist landscape painting to Spain, Rico's earliest formal training was with painter Vicente Camarón (1803-1864), and later, at the Academy of San Fernando in Madrid, with Jenaro Pérez Villaamil (1807-1854), both of whom were foremost representatives of Romantic landscape painting in Spain. Following in the footsteps of Villaamil, Rico sought out remote Spanish terrain, for example visiting the sanctuary of Covadonga in Asturias in 1856. There he depicted the steep cliff of Auseva that was also a famous subject of his teacher, Camarón. Later reminiscing about the Romantic age, Rico in his 1906 biography *Recuerdos de mi Vida* (Memories of My Life), wrote of the attraction of those painters to geographical points of interest that were difficult to access. Rico's landscapes dating from the second half of the 1850s, such as Covadonga's vertiginous inclines, or the inherent drama of *Landscape with Waterfall* (1865), on loan from The Hispanic Society of America, evidence the nineteenth-century concept of the sublime.

Having also studied at the Academy in Madrid under the artists Juan Antonio de Ribera, Antonio María Esquivel, and José and Federico de Madrazo, Rico's final year of enrollment was 1857 to 1858. Although he continued to paint in the outskirts of Madrid—in the Sierra de Guadarrama, Segovia, and Guadalajara—Rico's quest for understanding the modern landscape



Martín Rico y Ortega (Spanish, 1833-1908), *On the Seine*, 1869. Oil on canvas. The Metropolitan Museum of Art, New York. Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914 (15.30.71).

had reached its limits in Spain. In a competition with four other students, Rico won a government-funded scholarship to study painting abroad in 1861; his move to the art capital of Paris would be crucial for his study of landscape.

Though based in France, Rico spent time during 1862 in Switzerland, with painter Alexandre Calame (1810-1864). In the Alps, Rico created a large number of loose drawings, several of which are included in the exhibition from the collection of The Hispanic Society of America in New York. Uninspired by Calame's compositions and cold palette, characteristic of the Romantic tradition, Rico sought inspiration elsewhere. In that same year, Rico visited London with colleague Raimundo de Madrazo, where he broadened his understanding of the landscape genre as it had unfolded through Europe. There, Rico took note of painters John Constable (1776-1837), John Linnell (1792-1882), and in particular, Joseph William Mallord Turner (1775-1851). Of Turner's work, Rico copied those canvases that were most closely connected to the classical tradition of Claude Lorraine, Gaspard Dughet, and Nicolas Poussin.

Back in Paris, when not painting along the shore of the Seine, Rico spent days at the Musée du Louvre, copying classical landscapes, especially those by Poussin. But it was Rico's encounter with landscape's modern practitioners in France—Camille Corot (1796-1875), Charles Daubigny (1817-1878), and Camille Pissarro (1830-1903)—that initiated Rico's introduction to modern landscape and *plein-air* painting. Rico sought out Daubigny as his instructor, and his influence on Rico is undeniable. Rico's painting campaign in the summer of 1864 also took him to La Varenne on the shore of the Marne, where he coincided with Pissarro. *Washerwomen of La Varenne, France* (1864-65), from the Museo del Prado, illustrates the painter's transition from rugged Romantic terrain to tranquil fluvial views. In this monumental canvas—the largest dimensions in which the painter ever worked—Rico, using exacting brushstrokes and a palette evocative of the waning summer's light, captures the women going about their daily routine along the river's shore.

Rico's sojourn in Paris introduced him to a number of other painters, key among them Mariano Fortuny

CURRENT EXHIBITION



Martín Rico y Ortega (Spanish, 1833-1908), Preparatory study for the girls, in *Sketchbook 3: Banks of the Seine, El Escorial, Granada, 1870-71*, Pencil on paper. Museo Nacional del Prado, Madrid, D 7364/48.

i Marsal (1838-1874), at whose atelier on 69 Avenue Champs-Élysées Rico would work at night. Rico's friendship with Fortuny renewed his interest in watercolor from 1866; two watercolors painted c. 1867-68 in Meaux are known, and the painter would also work in the medium during his stays in Seville in 1871 and 1875.

Rico returned from France to Spain in 1870 and joined Fortuny a year later to paint in Granada. His friend, an aficionado of the exotic, undoubtedly prompted Rico to view his native land with new eyes. Unlike the mountainous views of Spain from his earlier years, Rico chose to now focus on his country's

artistic and cultural traditions, particularly its Islamic heritage. *The School Patio* (1871), from a private collection in Madrid, demonstrates the rich *mudéjar* architectural history of Granada. With great care and vivid coloring, Rico depicts the Islamic tilework and intricately patterned plaster ornamentation of the school house. A preparatory drawing from the Prado's collection evidences the attention devoted by the painter to the children's varied expressions. This drawing comes from a group of forty sketchbooks by Rico that were purchased by the Prado in 2007; all forty will be featured in the exhibition. Dating from 1864 until 1906, these drawings are invaluable tools in studying the artist's working process and his remarkable abilities as a draughtsman.

Upon the invitation of Fortuny, Rico traveled to Italy in 1873, where he stayed at Fortuny's home in Rome in Via Gregoriana. Disenchanted with Rome's arid landscape and the city in general, calling it simply a "museum with men," Rico headed to Venice that same year, where he had already been commissioned



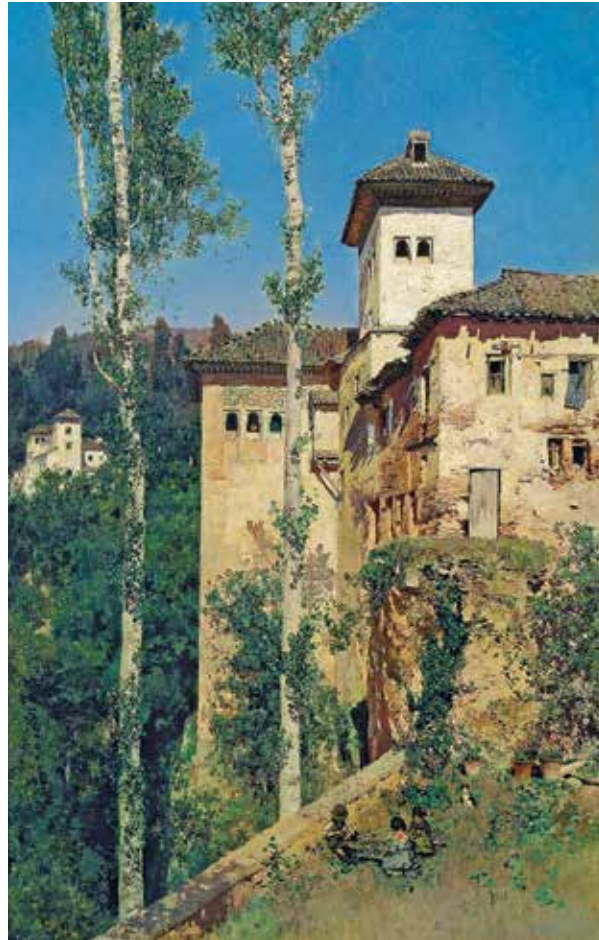
Martín Rico y Ortega (Spanish, 1833-1908), *The School Patio*, 1871. Oil on canvas. Private collection, Madrid.

by American collector William Hood Stewart (1820-1897) to paint views of the city prior to his arrival.

The painter was immediately taken with Venice, and he spent nearly every spring and summer there from 1873 until his death in 1908. He interspersed his Venetian campaigns with seasons in Seville and Toledo in 1875, and Sèvres and Chartres in 1876. In the 1880s and 1890s, Rico traveled to other Italian cities, and ventured abroad to Cologne and Nuremberg as well as to the French Riviera, where he painted *La Corniche* (1881), on loan from the Tweed Museum of Art in Minnesota. But based on the thirty-one seasons Rico spent painting in Venice, it would seem that he never grew tired of capturing the splendor of the city's architecture viewed from its myriad canals. Venice became the painter's adopted city, and he chose it to be his final resting place; he is buried there on the island of San Michele.

Following in the tradition of Venetian *capricci* created by the likes of Canaletto (1697-1768) and other eighteenth-century *vedutisti*, many of Rico's images of Venice are characterized by modified topography and architectural pastiche. Rico would change perspective, relocate buildings and *campanili*, or alter architectural elements to suit his composition. Dr. Barón surmises in the accompanying catalogue to the exhibition that Rico's composite views were a way for Rico to set himself apart from the throng of other painters also working in the lagoon; creating original, independent views of the city established Rico's unique, independent signature.

Rico's methods of composition may also reflect the idea of French writer and art critic Théophile Gautier (1811-1872) on Venice. Gautier's theory was that the great influx of artists, writers and thinkers to Venice in the late nineteenth century would dream about the city to the point that they developed their own "interior architecture" of Venice. It is clear from Rico's Venetian body of work that he favored particular



Martín Rico y Ortega (Spanish, 1833-1908), *The Tower of Las Damas at the Alhambra, Granada, 1871*. Oil on canvas. Museo Nacional del Prado, Madrid. Bequest of Ramón de Errazu, P 2623.

structures and architectural periods over others, cautiously avoiding images of more modern *palazzi*, or the bridge of the Accademia, constructed in 1854. Rico's preferences for the city's Gothic and Byzantine treasures find accord with John Ruskin's architectural treatise *The Stones of Venice* (1851-53); Ruskin was adamantly opposed to what he considered the insensitive nineteenth-century restoration of the Basilica of San Marco.

Overarching every phase of his career from c. 1865, the period of *Washerwomen of La Varenne, France*, is the fact that Rico painted *al aire libre*—in the open air. This fundamental concept, integral to understanding Rico's personal contribution to landscape painting, is perhaps the most evident in Rico's dazzling vistas of Venice. A memorable witness of Rico's

CURRENT EXHIBITION



Martín Rico y Ortega (Spanish, 1833-1908), *La Corniche*, 1881. Oil on canvas. Collection of the Tweed Museum of Art, University of Minnesota, Duluth. Gift of Howard Lyon.

plein-air practice is found in the painter's 1908 biography, written by painter and art critic Aureliano de Beruete y Moret (1845-1912):

Rico spent the most useful months for painting outdoors in Venice.... Rico was always a tireless and constant worker, and renounced everything in order not to lose hours of sunshine. He would rest on gray days, when the light was not favorable for his paintings.... On sad and rainy days, Rico would amuse himself with the guitar.

The stars seemed to align for Rico in Venice. From his first Venetian campaign in 1873, the prices for Rico's paintings increased exponentially, and his production also increased accordingly. Rico forged business relationships with numerous dealers, including Adolphe Goupil, Jehan Georges Vibert, Frédéric Reitlinger, George Lucas, Samuel Putnam Avery, and Michael and Roland Knoedler. Their inventories of Rico's paintings were purchased in large part by American collectors with an insatiable appetite for Venetian cityscapes. In addition to Stewart, Henry Clay Frick, Henry Walters, William H. Vanderbilt, Henry W. Gibson, Robert Livingston Cutting, Anthony Joseph



Martín Rico y Ortega (Spanish, 1833-1908), *Aubade, Zanudo Garden*, 1890. Oil on canvas. Joslyn Art Museum, Omaha, Nebraska. Bequest of Jessie Barton Christy, 1931.21.

Drexel, John Wolfe, and Catharine Lorillard Wolfe figure among the prominent collectors of Rico's art.

Many of Rico's Venetian landscapes owned by these collectors were accessioned by more than twenty institutions in the United States, such as The Metropolitan Museum of Art in New York, The Walters Art Museum in Baltimore, and The Pennsylvania Academy of Fine Arts, while others are still privately owned. In fact, because Rico's Venetian views witnessed such a vast international diffusion, not many of his works are held in Spanish institutions, with the exception of the Prado. For this reason, the exhibition at the Meadows will feature an exclusive selection of Rico's Venetian landscapes from American public and private collections, such as The Art Institute of Chicago's *Canal in Venice* (1885), *Fishermen's Houses on the Island, Venice* (c. 1892-95) owned by the Frick Art & Historical Center in Pittsburgh, as well as the Meadows Museum's *Rio de San Trovaso* (1903), recently acquired in 2007.

Impressions of Europe: Nineteenth-Century Vistas by Martín Rico will be accompanied by an English-language catalogue that will provide a major contribution to the rather minimal scholarship on the artist to date. This catalogue includes essays by Dr. Barón as well as an in-depth biography by the painter's granddaughter, Claude Rico Robert. In addition, the Meadows Museum will organize a lecture series this spring, which will bring together national and international scholars, and will present other educational programming to complement the exhibition. ■

This exhibition has been organized by the Museo Nacional del Prado and the Meadows Museum, SMU, and is funded by a generous gift from The Meadows Foundation.

ABOVE: Martín Rico y Ortega (Spanish, 1833-1908), *Santa Maria della Salute*, 1902. Oil on canvas. Private collection.



LEARN MORE ABOUT MARTÍN RICO

Impressions of Europe: Nineteenth-Century Vistas
by Martín Rico

Various authors
Softcover

320 pages / 243 images
\$50.00

Impressions of Europe: Nineteenth-Century Vistas by Martín Rico is a richly-illustrated volume that explores the life and works of one of Spain's most noteworthy, but often overlooked, painters of the nineteenth-century. Rico gained critical acclaim for his depictions of the verdant landscapes of Spain, France, and Italy, as well as for his prolific output of luminous works illustrating the charms of Venice. This publication traces the paths that brought the artist to international prominence, and documents a diverse selection of paintings and sketchbooks.

UPCOMING EXHIBITIONS

DECEMBER 8, 2013-APRIL 20, 2014

SOROLLA AND AMERICA

The Meadows Museum is organizing a comprehensive new exhibition, *Sorolla and America*, which will explore for the first time Joaquín Sorolla's unique relationship with the United States in the early twentieth century. Joaquín Sorolla y Bastida (1863-1923) was the most internationally known Spanish artist until the arrival of Pablo Picasso (1881-1973), and his paintings are in many of the most important museums and private collections in the world. The exhibition will feature works that relate to his American connection and explain how this country affected the artist, as well as how Sorolla was received by American audiences. Addressed in the exhibition will be the repercussions of Sorolla's blockbuster U.S. exhibitions in 1909 and 1911 from the artistic to the financial perspective. Through these various facets, the exhibition will allow visitors to gain an understanding of the significance and quality of this celebrated painter.

More than one hundred works will be presented, including paintings, oil sketches, and drawings. A complete range of the different subjects including social themes, landscapes, beach scenes, portraits, and historical matters, will provide an understanding of Sorolla's work. The role of key collectors and supporters, such as Archer Huntington and Thomas Fortune Ryan, will also be featured.



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *The White Boat*, 1905. Oil on canvas. Private collection.



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Sea Idyll*, 1908. Oil on canvas. Courtesy of The Hispanic Society of America, New York.

The exhibition includes a significant number of works from The Hispanic Society of America, which has been a major supporter of the project and whose generosity has been critical to its success. Following the Dallas venue, the exhibition is scheduled to travel to The San Diego Museum of Art (May 30-August 26, 2014) and Fundación MAPFRE in Madrid (September 23, 2014-January 11, 2015).

Guest curator Blanca Pons-Sorolla is the great-granddaughter of the artist, the author of *Joaquín Sorolla: Vida y Obra* (Madrid, 2001), *Joaquín Sorolla* (London, 2005), *Sorolla: The Masterworks* (Madrid, 2012) and the world authority for Sorolla's works. Fully illustrated English- and Spanish-language catalogues will accompany the exhibition, with essays by nineteenth-century art experts. The catalogue will include key archival materials relating to Sorolla's reception in America. In addition, the Museum will present a symposium on the artist featuring an international panel of scholars and researchers. ■

This exhibition has been organized by the Meadows Museum, The San Diego Museum of Art, and Fundación MAPFRE, and is funded by a generous gift from The Meadows Foundation.

UPCOMING EXHIBITIONS



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *María at La Granja*, 1907. Oil on canvas. The San Diego Museum of Art. Gift of Mr. Archer M. Huntington in memory of his mother, Arabella D. Huntington, 1925.1.

THE ECSTASY OF SAINT FRANCIS BY VALDÉS LEAL

Long-term loan from the Santa Barbara Museum of Art
to the Meadows Museum

The career of Juan de Valdés Leal (1622-1690) parallels the closing decades of Spain's *Siglo de Oro* and the period of decline of his native city of Seville. Less well known today than his contemporary, Bartolomé Esteban Murillo (1618-1682), Valdés Leal profited from wealthy patrons in Seville, and excelled not only as a painter, but also as a sculptor and printmaker. On a five-year loan to the Meadows Museum beginning this spring, *The Ecstasy of Saint Francis* from the Santa Barbara Museum of Art is an excellent example of the artist's mature style, characterized by dramatic tenebrism, lively paint handling, and by the expressiveness of his compositions' figures.

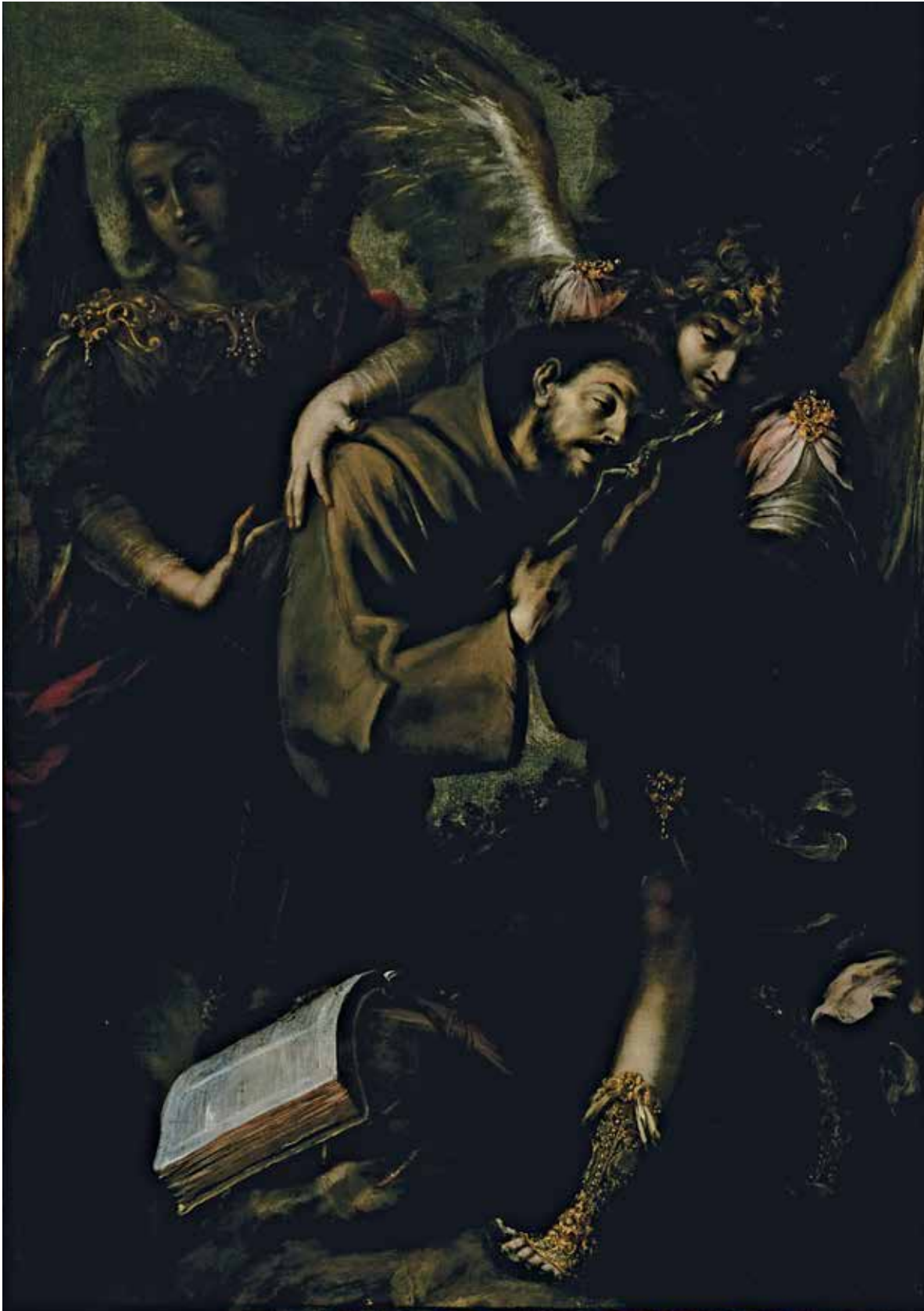
Valdés Leal chose for this work an infrequently depicted scene in the life of Saint Francis of Assisi: the moments immediately following his stigmatization, which according to his first biographer, Thomas of Celano (c. 1200-c. 1255), occurred in September of 1224. Following a forty-day fast in the Apennines, Saint Francis experienced a vision. A six-winged seraph flew toward him, and was subsequently nailed to a cross. When the vision subsided, the saint received the wounds of Christ in his hands and feet. Here, the painter depicts the saint swooning in the arms of the angel, the Stigmata visible in his right hand. Saint Francis holds the crucifix in adoration, his eyes heavy lidded from the rapturous experience. At Francis's feet lies the open New Testament, with his flagellum draped over its pages.

This particular composition corresponds most closely to two works: Orazio Gentileschi (1563-1639), *Saint Francis in Ecstasy* (c. 1607) at the Museo del Prado, and Giovanni Baglione (c. 1566-1643), *Ecstasy of Saint Francis* (1601), at the Art Institute of Chicago. Interestingly, Baglione's painting, like that by Valdés Leal, was once a part of the collection of philanthropist and collector Suzette Morton Davidson. This type of image was made popular in late fifteenth-century Italy by Michelangelo Merisi da Caravaggio (1571-1610). Similar Italian compositions showing an angel

comforting Saint Francis were in circulation and could have been source materials for this composition. While it was more common to depict the event as it unfolded on Mount Alverno, including in the composition the saint's disciples – usually Brother Leo—here Valdés Leal excludes extraneous detail. Following Caravaggist templates of cropping the composition to bring the drama of the scene to the foreground, Valdés Leal's representation of the saint draws the viewer in to witness the fervor of emotion of Saint Francis and his attendant angel. The confrontational nature of this image thus connects the viewer intimately to the scene. In Counter-Reformation Spain, the picture's message of emulating the saint's devotion to God would have been readily understood.

While little is known about Valdés Leal's early training, it is assumed that he apprenticed in Seville, where he would have been acquainted with the work of Juan de Roelas (c. 1560-1624) and Francisco Herrera the Elder (c. 1590-c. 1654). The earliest surviving records on Valdés Leal are of his marriage in 1647 in Córdoba and he is documented working between Seville and Córdoba throughout the 1650s. In his biographic *El parnaso español pintoresco laureado* (1715-1724), Antonio Palomino records Valdés Leal as having traveled to Madrid in 1661 to study works in the royal collections and at El Escorial, although like much of Valdés Leal's biography, what works of art he was able to see in and around Madrid deserves further study.

While his style is markedly different from that of his contemporary and rival painter Murillo, the two artists worked together on projects in Seville and both were integral to the founding of the Real Academia de Belles Artes in Seville, the first art academy established in Spain. Along with the painter's *Joachim and the Angel* (1655-1660) from the Meadows collection, *The Ecstasy of Saint Francis* will be displayed with other Sevillian works from the Museum's holdings to further the understanding of this Baroque master. ■



Juan de Valdés Leal (Spanish, 1622-1690), *The Ecstasy of Saint Francis*, n.d. Oil on canvas, 61.5 x 42 in. Santa Barbara Museum of Art. Bequest of Suzette Morton Davidson, 2002.31.

THE COLEMAN COLLECTION ENTERS THE MEADOWS MUSEUM

The recent acquisition of five paintings—all of which date to the first decade of the twentieth century—represents a significant addition to the Meadows holdings of this period. Included in the group are works by Hermenegildo Anglada-Camarasa (1871-1959), Aureliano de Beruete y Moret (1845-1912), Joaquim Mir Trinxet (1873-1940), Darío de Regoyos y Valdés (1857-1913), and Joaquín Sorolla y Bastida (1863-1923). Each of superb quality and in exceptional condition, these paintings come to the Museum from the collection of Dr. Alan B. Coleman and Janet M. Coleman.

The Colemans' relationship with SMU dates back to 1974, when Dr. Coleman took the position of Caruth Chair in Financial Management, the first endowed chair at the University's School of Business Administration. The following year, in 1975, Dr. Coleman was promoted to Dean. Under his leadership, the school added five endowed chairs in 1977-78, and almost \$12 million in additional endowment. Serving on the committee that hired Meadows School of the Arts Dean Eugene Bonnelli in 1978, Dr. Coleman later worked with Bonnelli to establish the MA/MBA



Darío de Regoyos y Valdés (Spanish, 1857-1913), *Snow and Thaw*, 1900. Oil on canvas, 24 x 19 in. Meadows Museum, SMU, Dallas. Meadows Museum Purchase and Partial Gift from Alan B. Coleman and Janet M. Coleman, MM.2012.06. Photo by Dimitris Skliris.

dual degree program in arts administration. Upon his 1988 retirement, Dr. Coleman was named Caruth Professor of Financial Management Emeritus. Mrs. Coleman obtained an MLA degree from SMU in 1981, and spent numerous hours volunteering as a docent at the Meadows Museum.

The Colemans began collecting art in the late seventies, shortly after their arrival in Dallas. Through well-informed and thoughtfully advised selections, the Colemans assembled a collection of works admirable both for its focus and quality. Their desire to see these paintings housed at the Meadows with other Spanish works was also carefully considered, and their forethought is now to the benefit of all our visitors.

Darío de Regoyos' *Snow and Thaw* (1900) is the earliest work within the group, and also the first of the five paintings acquired by the Colemans, in 1984. Regoyos' tendencies toward *plein-air* painting, as



Hermenegildo Anglada-Camarasa (Spanish, 1871-1959), *Moulin Rouge, Exit to the Box Seats*, c. 1902. Oil on panel, 8.63 x 10.63 in. Meadows Museum, SMU, Dallas. Meadows Museum Purchase and Partial Gift from Alan B. Coleman and Janet M. Coleman, MM.2012.07. Photo by Dimitris Skliris.

well as his adaption of the Post-Impressionist Poin-tillist style, sets his work apart from many of his Spanish counterparts, who were working in a more academic manner at the time. The painting por-trays the southern French town of Dax at a moment when the melting snow briefly alters the usual ap-pearance of the landscape. The mercurial patterns of light and weather were of great interest to Regoyos, who used them in order to generate a strong sense of color within his work. Much like Claude Monet's well-known *Haystacks* series of 1890-91, in which the French artist depicted the same subject matter throughout the course of a year to show the changing effects of season, time of day, and weather on light, Regoyos likewise takes as his subject the instability of light and its multi-faceted color.

Hermenegildo Anglada-Camarasa's *Moulin Rouge, Exit to the Box Seats* (c. 1902), represents the first work by this artist to enter the Meadows collection. Painted at the turn of the century when Anglada-Camarasa was garnering international recognition and quickly becoming a well-known name in artistic circles, the work is indicative of the painter's early career. His output during this period consisted primar-ily of scenes depicting Parisian nightlife. In addition

to large-scale paintings, Anglada-Camarasa also fre-quently created smaller oil panels of the same theme. These small-scale sketches, such as *Moulin Rouge, Exit to the Box Seats*, were rapidly executed with painterly brushwork, and most commonly depicted the Jardín de París, the Casino de París, and the Moulin Rouge, the famous Parisian cabaret that became a popular entertainment venue during the Belle Époque.

Joaquim Mir Trinxet's *Allegory* (c. 1903), a prelimi-nary sketch for one of the murals he created within the Casa Trinxet in Barcelona, is a veritable display of the pure punches of color and bold brushwork that the artist was celebrated for throughout his lifetime. Created during a particularly fruitful period for Mir, during which he came into his own as a landscape painter while living in Mallorca, the painting is a unique remnant of the Casa Trinxet mural decora-tions, which were ultimately framed and dispersed prior to the demolition of the house in 1967. The Trinxet house, a single-family home on Córcega Street in Barcelona, was designed by the Modernist archi-tect Josep Puig i Cadafalch. Commissioned by Mir's maternal uncle, Avelino Trinxet, construction on the house was completed in 1904. Trinxet commissioned



Joaquim Mir Trinxet (Spanish, 1873-1940), *Allegory*, c. 1903. Oil on cloth, 25 x 71 in. Meadows Museum, SMU, Dallas. Meadows Museum Purchase and Partial Gift from Alan B. Coleman and Janet M. Coleman, MM.2012.05. Photo by Dimitris Skliris.

RECENT ACQUISITIONS



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Farm-House, Alcira*, 1903. Oil on canvas, 25 x 37.5 in. Meadows Museum, SMU, Dallas. Meadows Museum Purchase and Partial Gift from Alan B. Coleman and Janet M. Coleman, MM.2012.03.

Mir to paint decorative murals for the house's dining rooms. *Allegory* is a preliminary work – painted during Mir's first phase of work on the dining room decorations, from 1902 to 1903 – for the murals he later made between 1909 and 1913. This second group of murals, for the small dining area, was comprised of Mir's allegorical vision of a lush garden filled with fruit trees, flowers, and majestic peacocks. Mir used the same innovative language as his easel paintings to represent the garden here. The luminous atmosphere and vibrant patches of color bestow the landscape with great decorative force.

Farm-House, Alcira (1903), by Joaquín Sorolla joins three other paintings by the artist already housed within the Meadows collection, helping the museum to become a more significant repository of this popular artist's work. Painted in Sorolla's native Valencia, the work is a partial depiction of an *alquería*, a typical rural dwelling of the region. Here, Sorolla has transposed the resplendent light of his beach scenes onto the porch's whitewashed wooden beams, which reflect the Mediterranean sun shining down on the farmhouse. Originally purchased from the 1909 monographic exhibition of Sorolla's work at The Hispanic Society of America in New York, the painting has remained in private collections until now.

As Sorolla, Aureliano de Beruete gave extraordinary importance to capturing the effects of light on different terrains, as can be seen in *Segovia, from Perogordo Road* (1908). This painting, representative of the artist's signature luminous style, comprised of painterly, loose brushwork that depicts the effects of light and shadows on the terrain, is also a classic example of Beruete's preferred subject matter: landscapes from the Castile region of Spain. Here the artist portrays the town of Segovia from the road to Perogordo, a vantage point from which the principal buildings of the city can be seen. To the far left is the Church of Saint Martin, with its romantic ninth-century tower and steeple. The fifteenth-century tower of Arias Davila is directly to the right. The third structure in this cluster of three buildings—a tower with two windows—is the house of Mexía-Tovar, Count of Corres, constructed in the sixteenth century over the remains of the Palace of Henry IV of Castile. The tallest building, toward the center of the skyline, is the fortified tower of Lozoya. The painting was first exhibited just a few years after its execution—and shortly after the artist's death—in April of 1912, at the monographic exhibition entitled *Exposición Aureliano de Beruete*, organized and hosted by Joaquín Sorolla at his studio in Madrid. ■



Aureliano de Beruete y Moret (Spanish, 1845-1912), *Segovia, from Perogordo Road*, 1908. Oil on canvas, 26.25 x 39.25 in. Meadows Museum, SMU, Dallas. Meadows Museum Purchase and Partial Gift from Alan B. Coleman and Janet M. Coleman, MM.2012.04. Photo by Dimitris Skliris.

JOAQUÍN SOROLLA Y BASTIDA

Valencia Beach, 1904 or 1905

Joaquín Sorolla y Bastida is one of the most significant Spanish artists of the late nineteenth and early twentieth centuries. An accomplished painter of portraits, landscapes, and genre scenes of his native land, the artist is best known for his sun-filled beach scenes that take as their subject matter the play of light on various forms. His adept ability to paint *en plein air*, combined with his particular skill of working either quickly or with meticulous detail depending on his subject matter and desired effect, helped to make the painter influential for many artists already represented in the Meadows Museum collection, such as Aureliano de Beruete y Moret (1845-1912).

Valencia Beach, which will join three other paintings by Sorolla currently in the Museum's collection—*Farm-House, Alcira* (1903); *The Blind Man of Toledo* (1906); and *View of Las Pedrizas from El Pardo* (1907)—is unique in its format, which is commonly referred to as an *apunte*. Small in scale and rapidly painted, Sorolla's *apuntes* were independent works; they were not created as preparatory designs for larger-scale paintings. Offering a unique view into the artist's process, these intimate works show the essence of Sorolla's achievements on canvas.

The painting shows a Valencian scene frequently depicted by Sorolla: fishermen working on the beach. Two figures, a man seated on the ground and a woman in a chair with her back to the viewer, fastidiously work, mending a fishing net that lays between them. Beyond them, a fisherman is seen carrying a basket along the beach. The ocean is visible in the distance, and the indication of a boat is represented with a single, white sail that rises into the blue sky.

This particular painting has been identified as one of the works that traveled to London for Sorolla's 1908 exhibition at the Grafton Galleries. It was later presented in February 1909 at the monographic exhibition of Sorolla's work at The Hispanic Society of America in New York. More than 150,000 people

attended this exhibition—on view for a mere thirty-three days—making it one of the major blockbusters of contemporary art in the history of the United States. Sorolla sold this sketch, which was numbered "176," along with nearly 200 of the 356 total paintings that were on display.



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Valencia Beach, 1904 or 1905*. Oil on canvas laid on cardboard, 3.94 x 4.75 in. Meadows Museum, SMU, Dallas. Given in honor of Dr. P. Gregory Warden by Dr. and Mrs. Mark L. Lemmon, MM.2012.02. Photo by Dimitris Skliris.

This work now enters the Meadows collection through the generosity of Dr. and Mrs. Mark L. Lemmon, who gift it in honor of Dr. Gregory Warden. Former Distinguished Professor of Art History and Associate Dean for Research and Academic Affairs at Meadows School of the Arts, Dr. Warden has been an integral part of the school and the Museum throughout his thirty-year career at SMU. Recently appointed President of Franklin College in Lugano, Switzerland, Dr. Warden assumed his new position this past fall. He remains an active member of the Meadows Museum Advisory Council, a post he has held since 2008. ■

ATTRIBUTED TO ALONSO SÁNCHEZ COELLO

Portrait of a Lady of the Spanish Court, c. 1580

Thanks to the acquisition of this extremely rare and unpublished portrait miniature attributed to Alonso Sánchez Coello (1531/32-1588, the Meadows Museum now owns a work possibly created by one of the leading figures in the history of Spanish portraiture.

Sánchez Coello is recognized as the first Spanish-born portrait painter of the Spanish Habsburg monarchy. He entered the service of King Phillip II (r. 1556-1598) in 1559, and was appointed *pintor de cámara* the following year. The artist worked at the court capturing the likenesses of the royal family and other members of the court and high nobility until his death in 1588. Sánchez Coello's portraits are found in important museum collections worldwide, particularly in that of the Museo Nacional del Prado, Madrid, where a large number of his works commissioned by the royal family are preserved.

Portrait of a Lady of the Spanish Court is a significant addition to the collection of the Meadows Museum. Only a handful of portrait miniatures have been attributed to Sánchez Coello, among them the



Attributed to Alonso Sánchez Coello (Portuguese, 1531/32-1588), *Portrait Miniature of a Lady of the Spanish Court*, c. 1580. Oil on cardboard, 3.25 x 2.5 in. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Linda P. and William A. Custard, MM.2012.01. Photo by Dimitris Skliris.

Portrait of a Man in the Museo Lázaro Galdiano, which shares stylistic and compositional similarities with the new acquisition. It is an example of a painting genre that was very popular within Spanish court circles during the Early Modern period. These *retraticos* (small portraits) were almost exclusively painted with oil on either cardboard (*naipe*) or copper (*chapas*), and typically presented a bust-length image of the sitter. They sometimes were exchanged as diplomatic gifts and served as instruments in marriage negotiations; more often, these works were of an intimate nature and were exchanged as mementos between couples, close relatives, and friends, to be used as surrogates for physical absence.

Although the sitter has not been conclusively identified, the image unmistakably represents a female member of the court, quite possibly that of the Infanta Catalina Micaela (1567-1597), daughter of King Philip II of Spain. Sánchez Coello captured her likeness numerous times throughout her life, from childhood until she permanently left the court to marry the Duke of Savoy in 1585. Her attire, jewelry and coiffeur correspond with those in favor at the Spanish court at around 1580, a date when the Infanta would have been close to thirteen years old. It is known that Philip II oversaw all aspects of his daughters' lives, including their attire, which consisted of official vestments and jewelry that clearly identified them as daughters of the most powerful monarch of the period. Both her necklace and strand of pearls are very similar to those documented as having been owned by Spanish royals, which were worn by the female members of Philip II's court.

With the acquisition of this work attributed to Sánchez Coello all of the chief court portrait painters of the Spanish Habsburg dynasty, among them Juan Pantoja de la Cruz (1553-1608), Diego Velázquez (1599-1660), and Juan Carreño de Miranda (1614-1685), are now represented in the collection of the museum.

OTIS DOZIER
Swamp Night, 1953

Last summer, following the donation of two exceptional Texas art collections to SMU—one from the collection of Calloway and Jerry Bywaters Cochran and the other from the family of Frances Golden Ware—Mrs. Catherine Blaffer Taylor gave an important painting by Texas artist Otis Dozier (1904-1987). As with the works within the two preceding gifts, *Swamp Night* (1953) arrived at the Museum after having passed through more than one generation of its original owner's family. Acquired directly from the artist by Mrs. Taylor's parents in 1958—and delivered to their home in Houston by Dozier and his wife Velma, who drove the painting from Dallas—*Swamp Night* was later presented to Mrs. Taylor as a wedding gift from her parents.

The work depicts a bayou scene, as its title indicates, with an abandoned canoe resting in shallow waters and surrounded by vegetation. Executed entirely in shades of green, blue, gray and black, both the palette and subject matter are characteristic of the artist's work beginning in the late 1940s. Dozier's style became semi-abstract towards the end of his artistic career, with looser brushwork and brighter colors, as compared to the work he produced while in close association with the Regionalist movement. Trips to the Gulf Coast of Texas and the swamps and bayous of Louisiana provided new subject matter for him at this time as well.

Otis Dozier was born in Forney, Texas, and moved to Dallas with his family in 1920. Dozier first studied with Vivian Aunspaugh (1869-1960), founder of the Aunspaugh Art School, the first fine art school of the Southwest. He later studied under Olin Travis (1888-1975) and Tom Stell (1898-1981) at the Dallas Art Institute. As a member of the Dallas Nine—a group of southwest artists who took the surrounding land and its people as inspiration for their work—Dozier's work from the 1930s and 1940s is indicative of the Regionalist trends of the time. In 1938

Dozier won a scholarship to the Colorado Springs Fine Arts Center, where he studied with the printmaker Boardman Robinson (1876-1952). Dozier became Robinson's assistant the following year, and held this position until 1945 when he returned to Dallas. Dozier also became one of the founding members of the Lone Star Printmakers group in 1938, which was established in Dallas. From 1945 to 1948 Dozier taught drawing at SMU, and from 1945 to 1970 he taught painting and drawing at the Dallas Museum of Fine Arts (now the Dallas Museum of Art).



Otis Dozier (American, 1904-1987), *Swamp Night*, 1953. Oil on masonite, 30 x 40 in. Meadows Museum, SMU, Dallas. Gift of Catherine Blaffer Taylor in loving memory of her parents, John Hepburn Blaffer and Camilla Davis Blaffer, UAC.2012. Photo by Dimitris Skliris.

Swamp Night will join four other works by the artist at Meadows—three lithographs and one painting, *Jack Rabbits* (1935)—as well as the growing collection of regional art of the southwest that comprises the core of the Museum's University Art Collection. ■

BUILDING COMMUNITIES THROUGH INCLUSIVITY

The Meadows Museum continues to change the way it thinks about addressing the needs and interests of its diverse audience. In addition to creating resources and adaptive tools that increase physical accessibility for those with special needs, the Museum is actively seeking ways to elevate the level and quality of inclusivity in its programming. To these ends, the education department conducted research; piloted programs; collaborated with local and national partners; and began to implement an ambitious plan to expand visitor services and design innovative public programs. Guided by the principle that inclusive programs can be meaningful and enjoyable for all visitors and not only for those with special needs, we hope to build communities of learners with different backgrounds, interests and abilities.



This process began in the spring of 2011, when the Meadows Museum initiated *Connections*, a program designed for individuals with early stage dementia and their spouses, family members and care partners. Through a variety of activities such as music, dance, printmaking and painting, participants discover new ways to connect with works of art and with each oth-

er. Social interaction is a key aspect of *Connections*, so each day begins with light refreshments and conversation. The schedule is flexible, and as much as possible, activities are based on the participants' interests. Docent volunteers facilitate the visits, further customizing participants' experiences by encouraging them to visit the galleries at their own pace and addressing them one-on-one to share ideas. Initially, the program took place over three consecutive Fridays and was offered once a semester and during the summer. Due to its popularity, however, the Museum recently expanded the program to offer a Wednesday program as well, for a total of four to six 3-part sessions annually.

Based on what we learned from *Connections*, we became more committed to adopting creative teaching in our public programs in order to enrich the museum experience for all audiences.

During the summer of 2011, the Museum organized a guided survey of 28 university art museums across the U.S. to determine if and how they address special needs audiences. This research and reporting was conducted by Mary Ann Siller, National Consultant in Blindness and Low Vision, and survey findings informed the development of a multi-layered plan to make experiences at the Meadows Museum accessible and relevant to all audiences, regardless of their interests, abilities and learning preferences. The plan consists of two major components: 1) tools and resources that increase the level and quality of museum accessibility for all visitors; and 2) inclusive approaches, or creative teaching techniques, that will engage and be relevant to a broad, diverse audience.

In terms of tools and resources, the Museum currently offers visitors personal hearing devices and low vision goggles. A sighted guide for those with visual impairment, or an interpreter for those who are deaf or hard of hearing, are available by appointment through the education department.

We are also working with Visual Aid Volunteers to create different materials for visually impaired and aural learners to access information and gain better understanding of artworks. Beginning in late spring 2013, these materials will be available at the front desk for select works in the collection, and they will include braille and large-print gallery text, tactile representations, and descriptive text. Soon, thanks to a mini-grant from the Marcus Institute for Digital Education in the Arts (MIDEA), iPads will also be available to help visitors navigate the Museum's spaces. In the coming year, the Museum strives to make its web site more accessible as well.

With regard to inclusive approaches, the education department has piloted different techniques with several focus groups and will continue to pursue innovative ways to engage visitors with works of art. In November 2012 the Museum launched *INSights & OUTlooks*, a pilot program led by staff and John Bramblitt, an artist who is blind. The program is accessible to all, including those with physical disabilities such as hearing loss and visual impairment. During the program visitors are invited to explore art through multiple perspectives and activities.

The Museum's plan to become inclusive cannot be realized without the support of outstanding staff and docent volunteers. Consequently, the education department has enlisted the involvement of professional colleagues, including Art Beyond Sight in New York City, to organize a series of trainings that will equip us with the skills and understanding to effectively serve our diverse audiences. Student interns and volunteers are also invited to participate in training as they, too, have become vital aspects of these initiatives.

As part of SMU and the campus life of its students, the Museum consistently seeks opportunities for meaningful student engagement, and the above initiatives have afforded the Museum unique means



to advance its academic mission. Graduate interns help to design and implement access and inclusive programs; music therapy students contribute significantly to the success of the *Connections* program; and students in the Delta Gamma sorority facilitate experiences for the visually impaired during *INSights & OUTlooks*. Beyond SMU, due to its unique approach to inclusivity, the Meadows Museum has been identified by graduate students at UT and UTA as the subject of their thesis research.

As we move forward with our goal to become a strong community art museum that attracts diverse audiences on and off campus, the Meadows Museum not only welcomes but encourages feedback from its members and visitors. In this way, our patrons contribute significantly to the value of this Museum community. ■

To learn more about access services and inclusive programs, contact Carmen Smith at 214.768.4677 or mcarmens@smu.edu.

Photos by Tamytha Cameron

Public Programs

SPRING 2013

EVENING LECTURES

6 P.M.

Evening lectures 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

FEBRUARY 28

Fans, Fame and the Roman Circus

Sinclair Bell, Associate Professor of Art History, Northern Illinois University

In the first century CE, the funeral for Felix, a charioteer of the Red team, made headlines when one of his fans immolated himself on his favorite's funeral pyre. While an extreme example, fan behavior in ancient Rome is not unknown. Yet where charioteers assumed a highly visible presence in Roman society and have been much studied, the fans whom they inspired remain largely overlooked and poorly understood. This paper demonstrates how the study of the sports fan, who sat at the fault line between staged spectacles and everyday life, can enlighten us in new ways about the centrality of the Circus to Roman culture. *This lecture is sponsored by the Archaeological Institute of America (Dallas-Fort Worth Society).*

MARCH 7

Impressions of Europe: 19th-Century Vistas
by **Martín Rico**

Javier Barón Thaidigsmann, Chief Curator of 19th-Century Painting, Museo Nacional del Prado

Martín Rico is recognized as one of the foremost artists of his century, both for his paintings and his drawings. He played a pivotal role in the introduction of realist landscape painting in Spain, and traveled beyond its borders to France, Switzerland, England and Italy achieving international fame. Join exhibition curator Javier Barón as he presents the diversity of Rico's creative journey from romantic panoramas to luminous, colorful impressionistic paintings capturing scenes of Europe in atmospheric light.

APRIL 4, 6:30 P.M.

The Art of Fashion

Myra Walker, Professor, School of Visual Arts, University of North Texas; Director, Texas Fashion Collection

Founded in 2011, SMU Fashion Week is a five-day event on campus in collaboration with SMU Meadows School of the Arts, Fashion Media Minor, and SMU Retail Club. This weeklong celebration features panels of industry professionals and a student produced fashion show. Lead by a Student Executive Team, the non-profit goal is to provide students with diverse career exposure.



Photo by Robert LaPrelle, courtesy Kimbell Art Museum

APRIL 18

Mad on Color: Impressionism in Venice

George Shackelford, Deputy Director, Kimbell Art Museum

Historian Bernard Berenson wrote from Venice to his patron Isabella Stewart Gardner in 1888, "One soon forgets to think of form here, going almost mad on color, thinking in color, talking in color, almost living in color." Join our speaker as he shows the ways the Impressionists Renoir and Monet, along with friends Whistler and Sargent, went "mad on color" in the magical city of water and light.

JUNE 6

Collecting Rico in America

Mark A. Roglán, Director, Meadows Museum

The famed American author Willa Cather once wrote about a character in a 1906 story who visited Pittsburgh's Carnegie Hall and "eventually sat down before a blue Rico and lost himself." We invite you to learn why Martín Rico's art was so popular in America, and how the work of this 19th-century Spanish artist came to be acquired by many museums across the United States.

FRIDAY MORNING LECTURE SERIES

FEBRUARY 1-APRIL 26

(No lecture March 15 & 29)

10:30 A.M.

Nation Building: The Search for National Identity in Latin America

Luis Martín, Professor Emeritus of History, SMU

The invasion of Spain by Napoleon in 1808 precipitated the collapse of the Spanish Empire and began the long, painful process of Latin American independence and of the creation of new nation-states. The lectures will examine and analyze that process of "nation building" and the roles played by the different segments of colonial society: Indians, mestizos, creoles, and *peninsulares*. Attention will also be paid to the impact delivered on the wars of independence by merchant guilds, the landowners, the church and the colonial army. A few men of destiny will be presented as leaders of the transition from colonies to independent nations: Tupac Amaru, Hidalgo, San Martín, and Bolívar. Once Spain was defeated and Latin America was liberated from the colonial yoke, the different regions of the continent engaged in several wars among themselves to determine their borders and frontiers and to crystallize their national identities. \$40 for the 11-part series; free for Museum members, SMU faculty, staff, and students. Advance registration is required. For more information and to register, call 214.768.2740.

Bob and Jean Smith Auditorium

INTERNATIONAL SYMPOSIUM

From the Other Shore: Narratives and Perspectives on Spanish & Latin American Art

MAY 1, 9 A.M.-4 P.M.

MAY 2, 10 A.M.-3:30 P.M.

This program is organized by the Meadows Museum in collaboration with the University of Málaga, Spain, the University Complutense, Madrid, and the University Tres de Febrero, Buenos Aires. It is part of a research project titled "Narratives on Modern Art," funded by the Spanish government and the European Community and directed by Dr. Eugenio Carmona. This symposium has been underwritten thanks to a gift by the Meadows Foundation, and spaces are generously provided by SMU Edwin L. Cox School of Business. The purpose of the symposium is to analyze the various ways in which ideas and perceptions about Spanish and Latin American Art have evolved in the last decades, dramatically increasing their international visibility and relevance. To address the implications of shaping a new canon for such problematic categories as Spanish and Latin American art in the context of general art history, the symposium will rely on prestigious museum professionals and university professors. An opening reception will take place at the Meadows Museum on May 1, beginning at 4:30 p.m. For more information, see page 28 or call 214.768.4677.

MUSIC AT THE MEADOWS

MARCH 14 & APRIL 11

5:30-6 P.M.

Larry Palmer, Professor of Harpsichord and Organ, SMU, and music students from Meadows School of the Arts will present monthly demonstrations on the Museum's Oldovini organ. Enjoy these special opportunities to experience centuries-old music on an eighteenth-century organ surrounded by masterworks in the Museum's permanent collection. Free, no reservations required.

Virginia Meadows Galleries

Public Programs

AFTERNOON GALLERY TALKS

12:15 P.M.

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

MARCH 15

Martín Rico and His Circle

Nicole Atzbach, Curator, Meadows Museum

MARCH 22

Jaume Plensa: Light and the Human Form

Julia Eggleston, Student Docent, Meadows School of the Arts, Division of Art, SMU

APRIL 5

Juan Carreño de Miranda: Terror and Torture in Depictions of Martyrdom

Meredith Tavallae, Student Docent, Meadows School of the Arts, Division of Art History, SMU

APRIL 12

Martín Rico and Plein-Air Painting in Spain

Scott Winterrowd, Curator of Education, Meadows Museum

MAY 10

Martín Rico's Venice

Shelley DeMaria, Curatorial Assistant, Meadows Museum



FOOD & WINE EVENTS

Cava Club

6 P.M.

Discover art, enjoy wine and meet people! Join us for a quarterly wine, cava and food tasting event for Museum *members only* in a relaxed social setting. Each session is inspired by a particular painting or artist and includes an insider's talk with a staff member or docent. \$35 per person. Space is limited to 30, advance registration is required. For more information and to register, call 214.768.2765 or e-mail museummembership@smu.edu. Wine provided by Freixenet USA.

FEBRUARY 21

Scott Winterrowd, Curator of Education, will lead a session about Pablo Picasso's *Still Life in a Landscape* (1915).

APRIL 4

Nicole Atzbach, Curator, will lead a session about Martín Rico's *Rio San Trovaso, Venice* (1903).



THURSDAY EVENING LECTURE SERIES

MAY 2-23

6-7:30 P.M.

Martín Rico and His Place in the 19th-Century Landscape Tradition

Nancy Cohen Israel, Art Historian,
Owner of Art à la Carte

Landscapes. Traditionally, they provided a painting's background, either as a foreboding wilderness or personal territory to be ruled. Beginning in the early nineteenth century, landscapes, in all their majesty or quietude, became their own subject matters. It is against this backdrop that Martín Rico painted many different types of landscapes, from his native Spain to those of France and Italy. In conjunction with the collaborative exhibition between the Meadows Museum and the Museo Nacional del Prado, *Impressions of Europe: Nineteenth-Century Vistas by Martín Rico*, this four-week series will look at the landscape traditions of these countries and see how Rico's work is a product of these different topographies and cultures. \$40 for the four-part series; free for museum members, SMU faculty, staff and students. Space is limited and advance registration is required. For more information and to register, please call 214.768.2740.

Bob and Jean Smith Auditorium



DRAWING FROM THE MASTERS

SUNDAYS EVERY OTHER WEEK:

FEBRUARY 17, MARCH 3 & 17,

APRIL 7 & 21, MAY 5 & 19

1:30-3 P.M.

Enjoy afternoons of informal drawing instruction as guest artist Ian O'Brien leads you through the 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. Free with regular museum admission. Attendance is limited to 20 on a first-come, first-served basis. Drawing materials will be available, but participants are encouraged to bring their own sketchpads and pencils. For more information, call 214.768.4677 or e-mail mcarmens@smu.edu.

FAMILY DAY

JUNE 8

11 A.M.-2 P.M.

Immerse yourself in the spirit of Venice during family day at Meadows Museum. Stroll through the galleries featuring vibrant works in our special exhibition *Impressions of Europe: Nineteenth-Century Vistas by Martín Rico*. Bring your friends and neighbors and participate in activities and performance for visitors of all ages. This event is free and open to the public.



Public Programs

INSIGHTS & OUTLOOKS

MARCH 21 & MAY 16

6-8 P.M.

Acknowledging that every museum visitor possesses a unique set of interests and abilities, this program offers participants multiple ways to engage with and discover works of art. Through a variety of activities based on interdisciplinary connections and diverse perspectives, each evening will invite a broad and in-depth exploration of a single work from the Museum's collection. The program is presented by education staff and artist John Bramblitt, who is blind. Free; space is limited and advance registration is required. For more information and to register, please call Carmen Smith at 214.768.4677 or e-mail mcarmens@smu.edu.

Museum Galleries



Event photos by Tamytha Cameron unless otherwise noted.

ACCESS: CONNECTIONS

SERIES A: WEDNESDAYS, MARCH 6, 13 & 20

SERIES B: FRIDAYS, APRIL 5, 12 & 19

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

This three-day program for individuals with early stage dementia and their care partners involves a variety of creative activities in a relaxed setting. Participants 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 are served. Space is limited and advance registration is required. The same program is offered twice a semester; participants may choose either Series A, which is offered on three consecutive Wednesdays, or Series B, which is offered on three consecutive Fridays. To register and for information about visiting the Meadows Museum with individuals with special needs, call Carmen Smith at 214.768.4677 or e-mail mcarmens@smu.edu.

Al Fresco

THE ART OF THE GARDEN

MARCH 21

This day of special garden-related programs is presented in conjunction with the Founders Garden Club of Dallas' biennial floral display in the Jake and Nancy Hamon Galleries. A juried horticultural display will also be shown in the Gene and Jerry Jones Great Hall. The show will be on view to the public starting at noon on Wednesday, March 20, through 9 p.m. on Thursday, March 21. For more information and to register for the following programs, contact the Membership Office at 214.768.2765 or museummembership@smu.edu.

Floral Arranging Class

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

Alicia and Adam Rico, Owners, Bows and Arrows

Learn new techniques and trends in floral arrangements! Students will work hands-on with their own sets of flowers to create a bouquet to keep. Class fee includes complimentary museum admission, cut flowers, vases and step-by-step instructions on how to recognize the freshest flowers, how to care for them and how to create a beautiful flower arrangement. Space is limited to 25 people, advance registration is required. \$95; \$75 for Museum members.

Education Studio

Designing Like an Artist

3-4:30 P.M.

W. Gary Smith, Landscape Designer & Principal, W. Gary Smith Design

Enjoy afternoon tea with one of North America's leading landscape designers, W. Gary Smith. Smith specializes in botanical gardens and arboretums, as well as public art installations and private gardens. Integrating painting and other art forms into his designs, his end results are considered "art-form gardens." He received the Award of Distinction from the



Association of Professional Landscape Designers for his work on Enchanted Woods at Winterthur, Peirce's Woods at Longwood Gardens, and the Stopford Family Meadow Maze in Pennsylvania. Smith will be available to sign his book *From Art to Landscape: Unleashing Creativity in Garden Design* (\$39.95), which received the "Garden Book of the Year" in 2011. Space is limited to 60 people, advance registration is required. \$45; \$35 for Museum members.
Jake and Nancy Hamon Galleries

Flying Colors in Your Backyard

6-7:30 P.M.

Marilyn Simmons & Donelle Simmons, Owners, Garden Inspirations

Join Garden Inspirations for an evening of discovery! Learn the secrets of attracting more wild birds and beautiful butterflies to your backyard. By planting host and nectar plants for the butterflies and providing food and shelter for our feathered friends, our gardens will come to life. Space is limited to 112 people, advance registration is required. \$25; \$15 for Museum members.

Bob and Jean Smith Auditorium



MAY 1 & 2, 2013

Crum Auditorium
James M. Collins Executive Education Center
SMU Cox School of Business
3150 Binkley Avenue, Dallas TX

This program is organized by The Meadows Museum in collaboration with the University of Málaga, Spain, the University Complutense, Madrid, and the University Tres de Febrero, Buenos Aires. It is part of a research project titled "Narratives on Modern Art," funded by the Spanish government and the European Community and directed by Dr. Eugenio Carmona. This symposium has been underwritten thanks to a gift by the Meadows Foundation, and facilities are generously provided by SMU's Edwin L. Cox School of Business.

INTERNATIONAL SYMPOSIUM

From the Other Shore: Narratives and Perspectives on Spanish & Latin American Art

The purpose of the symposium is to analyze the various ways in which ideas and perceptions about Spanish and Latin American Art have evolved in the last decades, dramatically increasing their international visibility and relevance. To address the implications of shaping a new canon for such problematic categories as Spanish and Latin American art in the context of general art history, the symposium will rely on prestigious museum professionals and university professors.

The following schedule may be subject to change due to unforeseen circumstances. Please check the web site for updated lecture titles and descriptions.

DAY ONE

MAY 1: 9 A.M.-4 P.M.

- 9:00 a.m. Welcome
- 9:15 a.m. Introductory Remarks:
Symposium Coordinator María Dolores Jiménez-Blanco, Professor of Art History, Universidad Complutense, Madrid
Eugenio Carmona, Distinguished Professor of Art History, Universidad de Málaga, and Head of the Research Project "Narraciones de lo Moderno"

SESSION ONE: SHAPING NARRATIVES OF SPANISH AND LATIN AMERICAN ART—MUSEUMS AND COLLECTIONS

- 9:45 a.m. Introduction
- 10:00 a.m. Manuel Borja-Villel, Director of the Museo Reina Sofía, Madrid
Latin American Art in the Permanent Collection and Exhibitions of the Museo Reina Sofía



- 10:40 a.m. Coffee Break
- 11:00 a.m. Mark Roglán, Director of the Meadows Museum, SMU
From a Collection of Spanish Art to a Center for Spanish Culture
- 11:40 a.m. Angel Kalenberg, former Director of the Museo Nacional de Artes Visuales de Montevideo
Narratives of Latin American Art: from Montevideo to Mainstream History of Art
- 12:20 p.m. Q&A
- 12:40 p.m. Lunch in the Hillcrest Foundation Commons in the James M. Collins Executive Education Center

**SESSION TWO: ABOUT NARRATIVES IN MODERN ART HISTORY –
CONSTRUCTING STORIES/MAKING ART HISTORY**

- 1:40 p.m. Eugenio Carmona, Distinguished Professor of Art History, Universidad de Málaga, and Head of the Research Project “Narraciones de lo Moderno”
Narratology and Modern Art. Selected Examples from the Meadows Museum Collection: Juan Gris, Picasso, María Blanchard and Julio Gonzalez
- 2:20 p.m. Diana Weschler, Director of the Institute for Research in Art and Culture at the National University of Tres de Febrero, Buenos Aires
‘Realisms’ in the trauma of the modern debate between Europea and the Americas
- 3:00 p.m. María Dolores Jiménez-Blanco, Professor of Art History, Universidad Complutense, Madrid
Narrating Modern Spanish Art: a Foreign Affair? James Johnson Sweeney’s views on Spanish Art and its influence
- 3:40 p.m. Q&A
- 4:00 p.m. End of program
- 4:30 p.m. Wine and cheese reception at the Museum until 6:30 p.m.

DAY TWO

MAY 2: 10 A.M.-3:30 P.M.

SESSION THREE: NEW PERSPECTIVES ON SPANISH AND LATIN AMERICAN ART IN SCHOLARSHIP, MUSEUM AND EXHIBITIONS AND PRACTICES

- 10:00 a.m. Introduction
- 10:15 a.m. Mari Carmen Ramírez, Wortham Curator of Latin American Art, Museum of Fine Arts Houston, and Director, International Center for the Arts of the Americas (ICAA)
- 10:55 a.m. Miriam Basilio, Professor of Art History and Museum Studies, NYU
- 11:35 a.m. Q&A
- 12:00 p.m. Lunch in the Hillcrest Foundation Commons in the James M. Collins Executive Education Center
- 1:30 p.m. Dore Ashton, author and critic
- 2:30 p.m. Panel discussion with all symposium speakers
- 3:00 p.m. Closing remarks and farewell
- 3:30 p.m. End of program



Helen Escobedo (b. 1934), *Angulo dinámico*, 1976. Silver. Meadows Museum, SMU, Dallas. Gift of Mrs. Shirley Pollock, MM.2009.02. Photo by Dimitris Skliris.

RESERVE YOUR TICKETS TODAY!

NON-MEMBERS:

\$25 both days, \$15 one day

MEADOWS MUSEUM MEMBERS:

FREE

SMU FACULTY, STAFF & STUDENTS

FREE (with I.D.)

STUDENTS FROM OTHER SCHOOLS

FREE (with I.D.)

Prices include a buffet lunch each day, coffee breaks, and free parking in the Meadows Museum Garage. All attendees are welcome to attend the Wednesday evening reception.

REGISTRATION REQUIRED

Contact Mousumi Franks at 214.768.2740
or mfranks@smu.edu

Museum Membership



MEADOWS MEMBERSHIP – EVEN MORE EXCITING NEW BENEFITS!

As a member of the Meadows Museum you are offered a world of art and entertainment and it keeps getting better! In 2013, we are proud to announce NEW and improved benefit packages that will give you even more for your donation.

Beginning at only \$60 a year, your exclusive privileges include free general and exhibition admission, invitations to opening night preview parties, advance notice of lectures and other programs, a 10% discount on purchases in the Museum Shop, a complimentary subscription to *At the Meadows*, and much more! (Don't forget, parking is always free for Museum visitors.) Check the Meadows web site regularly for exclusive "members only" experiences that are just for you!

Your generous support helps us present major traveling exhibitions, sustain education and community outreach programs, build the permanent collection and enhance the Meadows experience for all visitors.

WITH ALL OF THESE EXCITING NEW BENEFITS, YOU MAY WANT TO UPGRADE! For more information contact the Meadows Membership Office at 214.768.2765 or museummembership@smu.edu today!

Museum Membership

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- Complimentary general and exhibition admission for two adults
- Subscription to monthly Meadows Member Messages e-newsletter **NEW!**
- Option to purchase two tickets to exclusive members-only exhibition preview receptions with complimentary wine and hors d'oeuvres
- Priority seating for lectures and other limited space events **NEW!**
- 20% special savings in retail store during twice-yearly Members Shopping Days **NEW!**
- Free subscription to *At the Meadows* magazine
- Two complimentary tickets to the annual Meadows Museum Holiday Soiree **NEW!**
- Printed membership cards for up to two adults in the same household
- Exclusive Travel Program opportunities to visit regional museums **NEW!**
- Car decal to show you support the Museum **NEW!**
- 10% daily discount in Museum Shop
- Option to purchase Cava Club tickets

EL GRECO \$150

All of the above benefits plus

- Complimentary general and exhibition admission for two adults and all children under 18 in your household **NEW!**
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All of the above benefits plus

- Complimentary general and exhibition admission for four adults **NEW!**
- Daily 15% discount in retail store **NEW!**
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RIBERA BENEFACTOR \$500

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- Complimentary exhibition catalogue of the Director's choice
- Opportunity to rent museum facilities
- Four complimentary tickets to members-only exhibition preview receptions with wine and hors d'oeuvres
- Six complimentary single-use admission passes **NEW!**
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- Exclusive behind-the-scenes tours of select exhibition installations **NEW!**
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- One curator-led tour of the permanent collection or a special exhibition for up to six guests **NEW!**

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 - One director-led tour of the permanent collection or a special exhibition for up to ten guests **NEW!**
- For more information contact the Membership Office at 214.768.2765 or museummembership@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

\$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.



THE MUSEUM SHOP PRESENTS: PATTI QUINN & AURORA GLASS STUDIO

The Meadows Museum Shop has been a select retail outlet for more than a year for the exquisite jewelry designs of Patti Quinn & Aurora Glass Studio. Her passion for perfection, along with her global and fashion insight, undisputedly sets Aurora jewelry apart. Patti creates each piece of glass by hand, which makes her jewelry treasured and very collectible. This March, we'll proudly host a trunk show featuring her Journey Bracelets and other gorgeous pieces. Members, watch your mail for details!

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 the SheriAnne MacNeil, Membership Manager at 214.768.2765 or smacneil@smu.edu.