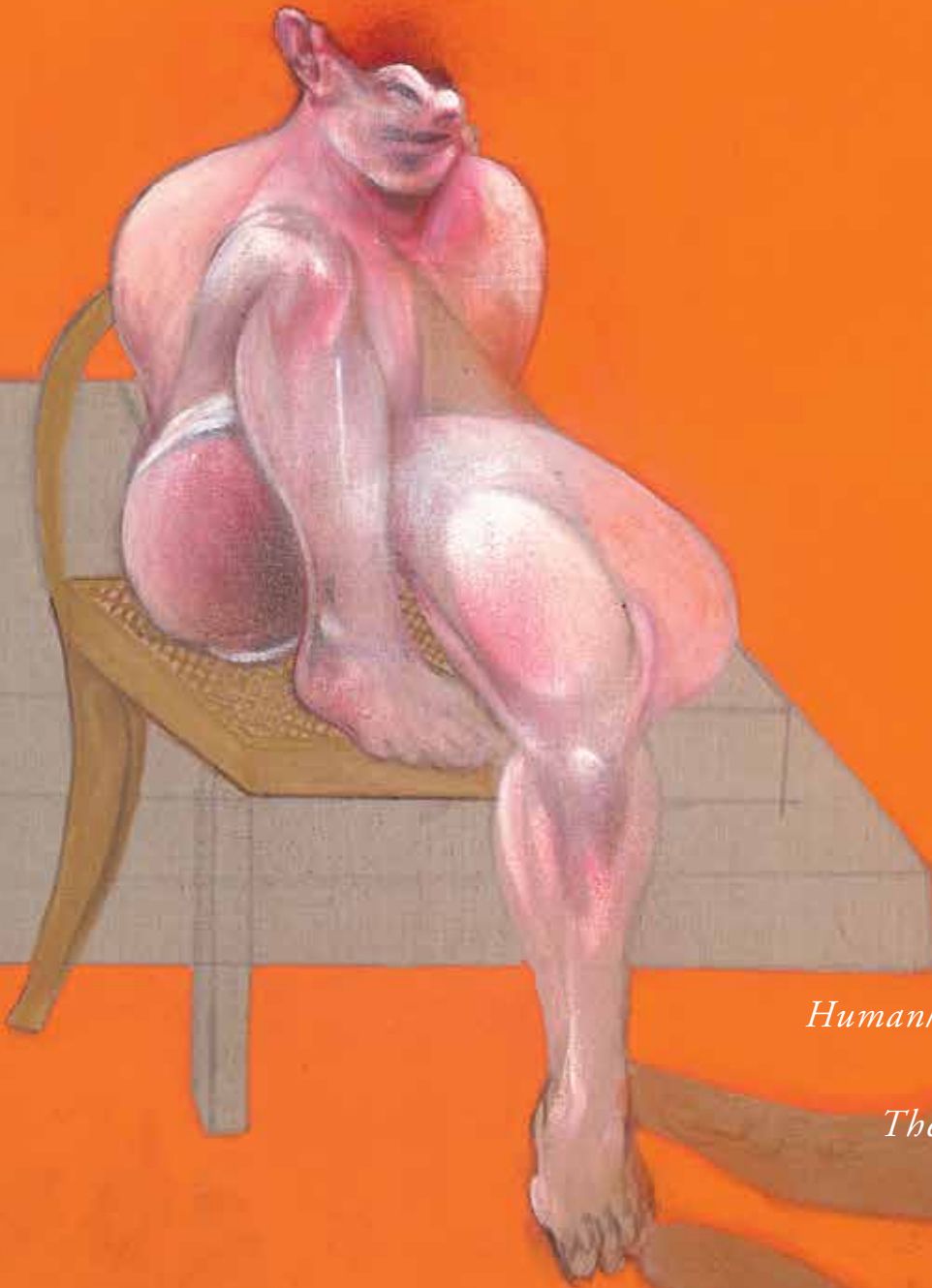


at the MEADOWS

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

SPRING 2015



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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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COVER: Francis Bacon (Irish, 1909-1992), *Triptych*, 1983. Oil and pastel on canvas. P1630-1/2007, Colección Abelló. ABOVE: A Meadows Museum delegation to Spain visits the opening of *Sorolla y America* at FUNDACIÓN MAPFRE, Madrid, September 23 2014. L to R: María López, Nadia Arroyo Arce, Pablo Jiménez Burillo, Linda Evans, Blanca Pons-Sorolla, Janet Kafka, Mark Roglán, Linda Custard, Samuel Holland, Stacey McCord and Eloisa Haudenschild.

FROM THE DIRECTOR

Dear Members and Friends,

2015 has arrived and it is time to celebrate our golden anniversary! Time has just flown by since Algur H. Meadows made the momentous decision to donate his Spanish art collection to SMU. Since then, our young institution has evolved into the museum it is today through acquisitions both large and small, insightful exhibitions, fellowship programs, education opportunities for all audiences, scholarly publications, meaningful lectures, and a wide arrange of initiatives focused on the art and culture of Spain. The Meadows Museum has had a fascinating journey in recent years, from the creation of the new building and plaza, to forging a unique alliance with the Prado Museum based on art and a young scholars exchange. This rich history will be explored this spring when an exhibition focused on our first fifty years will open in the first floor galleries (see pages 12-13).

In the 1950s, Algur Meadows envisioned a “small Prado for Texas,” and he realized this dream through his generous gift of art and funding to create the Meadows Museum. To celebrate him and the collection we have organized two exhibitions that will focus on taste and collecting. Moreover, these exhibitions will showcase for the first time in America two of the greatest private collections from Spain: that of Juan Abelló and Anna Gamazo, and treasures from the House of Alba. We are incredibly thankful to both distinguished families for lending the highlights of their extraordinary holdings, the cornerstones of our golden anniversary celebration. These are truly once-in-a-lifetime opportunities for our visitors and we hope you will enjoy the art along with the educational programs that accompany them (see pages 6-11 and 16-19).

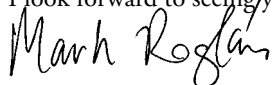
Through the years, thousands of works have been on loan to the Museum, from paintings to prints, decorative arts to antiquities, and sculpture to rare books. We are pleased to welcome some very distinguished “ambassadors” to the Meadows this year, from a major portrait by Goya from the Louvre (see pages 2-3) to one of Velázquez’s greatest final works coming from Vienna (see pages 14-15).

In addition to these special loans and exhibitions from Europe, we also wanted to pay homage to our SMU alumni and examine how the museum has enriched and helped shape the creativity of our students. We are enormously pleased to feature an exhibition on John Alexander, one of SMU’s most celebrated artists. A number of his most recent creations will be on display, some of which have been influenced by artists in the collection (see pages 4-5).

In addition to art there will be plenty of major educational initiatives including a major Goya symposium on February 7 (see pages 24-25). This spring, we welcome scholar Rene Prieto, who will initiate a series of lectures exclusively for our members (see page 29).

Warm thanks is owed to everyone on the Meadows Museum Advisory Council, especially our 50th anniversary chair, Stacey McCord, and her committee, for working so hard to make this year memorable. We are also grateful to the numerous sponsors and underwriters who have made our exhibitions and programming possible this year. We hope you will bring friends and family with you and take full advantage of all the Meadows Museum has to offer this year.

I look forward to seeing you in your museum.



Mark A. Roglán, Ph.D.

The Linda P. and William A. Custard Director of the Meadows Museum
and Centennial Chair in the Meadows School of the Arts, SMU

CURRENT EXHIBITIONS

FEBRUARY 1-MAY 3, 2015

GOYA: A CONVERSATION – AMBASSADOR LOAN FROM THE MUSÉE DU LOUVRE, PARIS

In the 1770s and 1780s, Francisco José de Goya y Lucientes (1746-1828) attained renown as a portraitist in Madrid, painting likenesses of kings, aristocrats, and intellectual figures of the Spanish Enlightenment. Reflecting on his work in this genre, Goya is said to have remarked that his favorite painting was his portrait of Ferdinand Guillemardet (1765-1809), the French ambassador to Spain from 1798 to 1800.



Vicente López y Portaña (Spanish, 1772-1850), *Portrait of Richard Worsam Meade*, 1815. Oil on canvas. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Linda P. and William A. Custard; Jack and Gloria Hammack; Richard and Gwen Irwin; Natalie H. and George T. Lee, Jr.; Mildred M. Oppenheimer; and Catherine B. Taylor. Additional support for this acquisition has been provided by Caylus Anticuário S.A. (Madrid), MM.2011.01. Photo by Dimitris Skliris.

This painting now resides in the Musée du Louvre, but from February 1 until May 3 it will be on loan to the Meadows. In this masterful portrait, Goya depicts Guillemardet in a relaxed pose: seated at a table with his legs crossed, his body is in profile while his face turns outward. Exuding self-confidence and a cosmopolitan elegance, his status as a Frenchman is made evident by the colors of the scarf around his waist and the cockade and plume of his hat.

The circumstances surrounding the commissioning of this portrait are unknown. Guillemardet was a close acquaintance of two of Goya's friends—Mariano Luis de Urquijo y Muga (1769-1817), Prime Minister of Spain from 1799 until 1800, and Gaspar Melchor de Jovellanos (1744-1811), a prominent politician and intellectual—and it is possible that one of these two Spaniards persuaded Guillemardet to have his portrait painted by Goya. The painting was exhibited in July 1799 at the Royal Academy of Fine Arts of San Fernando before Guillemardet brought it back with him to France in 1800. In 1865, Guillemardet's son Louis bequeathed the portrait to the Louvre.

This distinguished loan will be displayed alongside the Meadows Museum's *Portrait of Richard Worsam Meade* (1815) by Goya's contemporary, Vicente López y Portaña (1772-1850). Like Goya, López served as Court Painter to Charles IV (r. 1788-1808) and Ferdinand VII (r. 1808, 1814-33). In this monumental portrait, López shows Meade, an American merchant and naval agent, seated at a desk and turned toward the viewer. Acquired by the Meadows in 2011, the painting showcases López's technical skill, from his brilliant rendering of his sitter's clothing to the detailed patterns of the rug.

Inviting a dialogue between the Meadows painting and the ambassador loan from the Louvre, *Goya: A Conversation* will enhance visitors' understanding of two of Spain's most gifted portraitists working at the turn of the nineteenth century. ■



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Ferdinand Guillemardet*, 1798-99. Oil on Canvas. Musée du Louvre, Département des Peintures, M.I. 697.

CURRENT EXHIBITIONS

MARCH 22-JUNE 28, 2015

HUMAN/NATURE. THE RIDICULOUS & SUBLIME: RECENT WORKS BY JOHN ALEXANDER

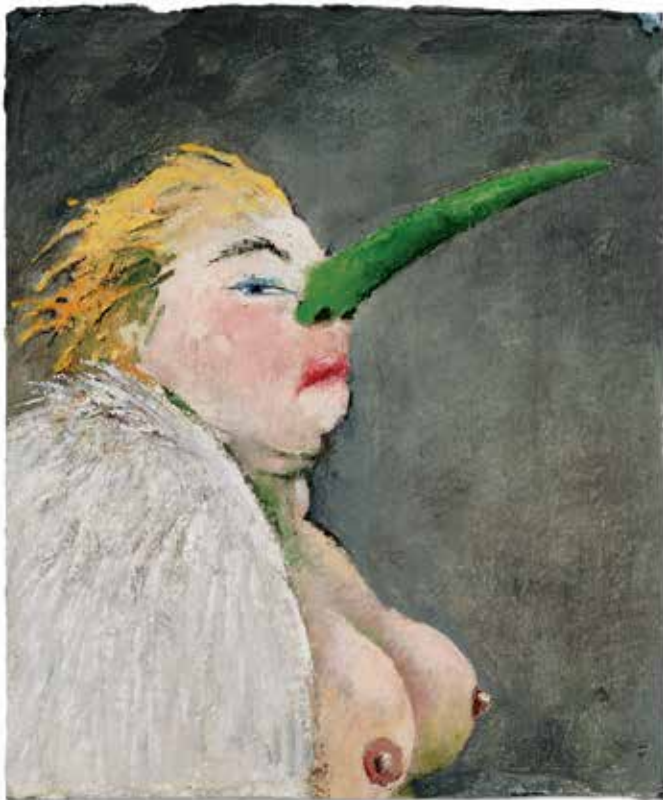
This spring, the Meadows Museum will honor one of SMU's own with an exhibition of works by artist John Alexander. Featuring a focused selection of works, including both paintings and drawings, the show will consider the past decade of the artist's career. With an eye to the cast of characters—both humans and animals alike—that Alexander employs with frequency, the exhibition will present a fantastical world in which masked faces, inexplicable haloes, living skeletons, and unblinking eyes abound. Seemingly relatable at first glance, the compositions become increasingly complex as multiple meanings, both humorous and dark, emerge with prolonged examination.

A consummate draftsman, Alexander's drawings demonstrate an innate understanding of his chosen subject. These drawings go beyond a talented rendering,

and while exquisite in their own sense, they create a fundamental starting point for the figures that appear within the artist's paintings. Alexander's characters are created by a unique combination of studied observation and subconscious intuition. They develop from the artist's psyche, but once complete, they assume identities that are unfamiliar to even their own creator. "Look at this weird little guy!" or other such exclamations of discovery are not uncommon utterances from the artist as he peruses a past composition. Who are these creatures, where did they come from, and what are they trying to tell us? Alexander puts his opinion down in paint, but allows the answers to be revealed, slowly, at the viewer's bidding.

A native Texan, Alexander was born in 1945 in Beaumont, a port city on the Gulf of Mexico. This environment—southeast Texas and the bayous of Louisiana—would become a significant source for much of Alexander's worldview and future interests. His artistic education began in Beaumont at Lamar University, where he received solid academic training under painter Jerry Newman (1934-2008), graduating in 1968 with a B.F.A. in applied-arts. After a brief teaching engagement at Port Neches-Grove High School near Port Arthur, Alexander applied to and was accepted into SMU's M.F.A. program in 1970. Alexander spent less than two years in Dallas—he completed the two-year program in a short year and half—and is arguably one of the most successful artists to have graduated from SMU to date.

During his graduate career at SMU, Alexander studied under Roger Winter (b. 1934), and formed a lasting relationship with his admired professor. Winter, one of the most prominent contemporary Texas landscape painters, encouraged Alexander's interest in drawing from life, as well as his initial beginning in landscapes. Above all, Winter encouraged Alexander to develop an artistic practice that stemmed from his experiences thus far: the southeast Texas environs and culture.



John Alexander (American, b. 1945), *Woman in White*, 2009. Oil on canvas.
Joel Cooner, Dallas, Texas.



John Alexander (American, b. 1945), *Pig Man*, 2009. Oil on canvas. Collection of the Artist.

Alexander also spent time during his graduate career working at the Meadows Museum under the direction of William B. Jordan, the recently appointed museum director, chair of the SMU art department, and Spanish art scholar. Besides a pivotal 1966 visit to the Art Institute of Chicago, this was one of the artist's first experiences within the world of museum masterpieces. It was here that Alexander could satiate his previous undergraduate "infatuation with Goya"; the artist vividly recalls hanging, and rehangings, the Museum's collection of Goya prints for Jordan. This was not a cursory fascination: the first work of art that Alexander purchased for himself, at the end of his undergraduate career in 1968, was a print from Goya's series *Los Caprichos*, titled *At the Count Palatine's*; and he acquired an additional Goya print several years later as well. There is no doubt that the many hours Alexander spent in intimate proximity to these works at the Meadows influenced his subconscious, and ultimately, his oeuvre. Alexander would take from the Spanish artist the ability to satirize the world he saw around him, and meld it with his own Texan sensibility.

Alexander left Dallas for Houston in 1971, where he had accepted a teaching position at the University of Houston. This period witnessed the continuation of Alexander's landscape production, but also, the introduction of the figure into these paintings. Having

previously relegated human figures to his sketches, the artist was encouraged by James Harithas, director of the Contemporary Arts Museum in Houston beginning in 1974, to develop this aspect of his practice. And thus Alexander began to unleash his most inner psyche onto canvas, with demonical skulls and simians leading the charge. He remained in Houston until 1979, at which point he moved permanently to New York.

Certainly the urban atmosphere Alexander found in New York City influenced his work in new ways, but that environment also continued to provide him with a plethora of satirical inspiration that found its way into his compositions, which were becoming increasingly larger in scale. When the artist started dividing his time between his Manhattan studio and a home in Amagansett in the 1990s, he found an environment in Long Island that provided elements reminiscent of his childhood home. Now equal parts a Texas artist living in New York, and a New York artist from Texas, Alexander's knowledge of the urban jungle and the animal kingdom melded into one powerful viewpoint.

While the works on display at the Meadows Museum focus on the past decade, they are representative of the artist's trajectory as a whole. Stormy skies and dense thickets of vegetation often provide a backdrop for the uneasiness that lurks just below the surface. They are scenes of quiet solitude, and moments of uncertain foreboding. Men and women subtly assume animal characteristics, with certain features accentuated or beaked masks firmly in place. Alexander's animals, in comparison, appear increasingly stoic. When combined into one composition, there is little differentiating between the two. Under Alexander's brush, no creature is assured an escape from folly, and human nature begins to mirror the untamed. ■

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

CURRENT EXHIBITIONS

APRIL 18-AUGUST 2, 2015

THE ABELLÓ COLLECTION: A MODERN TASTE FOR EUROPEAN MASTERS

Making its international debut at the Meadows Museum in early 2015, *The Abelló Collection: A Modern Taste for European Masters* will headline the springtime festivities for the yearlong celebration of the Museum's fiftieth anniversary. Together with *Treasures from the House of Alba: 500 Years of Art and Collecting* to take place this fall, these two exhibitions will celebrate the art of collecting in honor of Mr. Meadows's own vision for a museum of Spanish art begun over a half century ago.



Pedro de Berruguete (Spanish, c. 1450-1504), *The Virgin of the Milk*, c. 1485-90. Oil on panel. Colección Abelló.

Ranked among the top of private art holdings worldwide, the Juan Abelló Collection comprises works by some of the greatest artists from the fifteenth to the twenty-first centuries. For more than thirty years,

empresario Juan Abelló and his wife, Anna Gamazo, have searched the globe to bring together the finest and rarest of masterpieces by Spanish artists such as El Greco, Francisco de Goya, Pablo Picasso, and Juan Gris, as well as works by a variety of international modern masters spanning half a millennium, from Lucas Cranach to Amedeo Modigliani and Francis Bacon. Their acquisition in 2003 of the extraordinary Álbum Alcubierre, 108 drawings from the sixteenth to eighteenth century collected by the Second Count of Águila (1715-1784), considerably strengthened their already stellar holdings.

The parameters of the Abelló Collection are not limited according to period or artistic school. Juan Abelló explained several years ago the impetus for the formation and continuing development of their collection:

A passion for art and history has always been the driving force behind the creation and development of our art collection.... [W]hat one could say about the Juan Abelló Collection is that although we have benefited from ... the foremost experts in their respective fields, we have, above all, been guided by our personal taste.... This happened quite apart from considerations of artistic fashion or the dictates of critics and academics specializing in the artists represented.

Beyond their passion for both art and history, the founders of the Abelló Collection were also driven by a desire to strengthen an international awareness of Spain's rich cultural heritage. In many instances, Mr. Abelló and Mrs. Gamazo spent several years in search of particular works to quell their desire to bring back to Spain national masterpieces dispersed over time in the artistic diaspora resulting from the historical flux of regimes, the struggle for independence fought on Spanish soil, the collapse of the empire during the nineteenth century, and finally, the civil war of this past century.



Juan de Flandes (Flemish, c. 1465-1519), *Baptism of Christ*, c. 1496-99. Oil on oak panel.
Colección Abelló.

CURRENT EXHIBITIONS



Domenikos Theotokopoulos, called El Greco (Greek, 1541-1614), *The Stigmatization of St. Francis*, c. 1580. Oil on canvas. Colección Abelló.

Visitors to the Meadows Museum in 2008 had the rare opportunity to view the exhibition *From Manet to Miró: Modern Drawings from the Abelló Collection*, which was then exhibited in the United States for the very first time. Featured in that exhibition were works on paper from the Abelló Collection by an impressive group of modern artists, including Edgar Degas, Édouard Manet, Vincent Van Gogh, Paul Gauguin, Henri de Toulouse-Lautrec, Egon Schiele, and Gustav Klimt. Also on view was an assortment of drawings by Spanish masters such as Francisco de Goya, Joan Miró, Julio González, and María Blanchard.

Following the first glimpse of the Abelló Collection's holdings of drawings in 2008, *The Abelló Collection: A Modern Taste for European Masters* will provide visitors of the Meadows Museum an inaugural and exclusive view of the collection's painted works.

While Mr. Abelló and Mrs. Gamazo have generously lent individual works to multiple art initiatives in the past, this will mark the first time that this wholly private collection is the sole focus of an exhibition, and in which a large selection of the Abelló painted works will be displayed publicly.

Among the works that will be shown at the Meadows Museum from the fifteenth century are works by Juan de Flandes (c. 1465-1519) as well as *The Virgin with the Christ Child*, or *The Virgin of the Milk* (c. 1485-90) by the Palencian master Pedro de Berruguete (c. 1450-1504). This exceptionally rare oil on panel, created shortly after Berruguete's sojourn in Urbino, Italy is one of the few works by the artist presumed not to have been destined for an altarpiece, and displays Berruguete's distinctive Hispano-Flemish style.

From the sixteenth century, masterpieces by Juan de Borgoña (active 1495-1535), Fernando Yáñez de la Almedina (c. 1475-1540) and El Greco (1541-1614) will complement the Meadows Museum's own holdings of works by these artists. Yáñez de la Almedina very likely worked in the Florentine studio of Leonardo da Vinci and was thus instrumental in introducing the Italian Renaissance to Spain. Once a part of Louis Philippe's Parisian Galerie Espagnole, *Salvador Mundi with Saint Peter and Saint John* (c. 1506-7) displays Leonardo's influence and has been interpreted alternatively as symbolic of Christ's mortal and divine duality, or as an allegory on the active and contemplative life. El Greco's *The Stigmatization of Saint Francis* (c. 1580) from the Abelló Collection will provide an opportunity to contemplate an iconographic variant to the Meadows's depiction by the same artist of the saint kneeling in meditation.

The baroque period is represented by Spain's great expatriate artist Jusepe de Ribera (1591-1652). *The Sense of Smell* (c. 1615) from the *Five Senses* series mentioned by Giulio Mancini, art writer, collector, dealer, and physician to Pope Urban VIII, offers

a rare example of Ribera's early Roman period just prior to his departure for Naples in 1616. From Ribera's later period is *Saint Peter* (c. 1644), which relates to the artist's series of apostles as well as his philosophers.

The seventeenth-century holdings of the Abelló Collection continue with several extraordinary examples of still life, a genre that flourished during that century. On display will be works by Miguel de Pret, Antonio Ponce, Pedro de Campobón, Bernardo Polo, Juan de Arellano, and Miguel Vicente as well as Juan van der Hamen y León. The last of these inspired the great Spanish playwright and poet Lope de Vega to dedicate two sonnets to van der Hamen. In one of these, the Olympian Jupiter addresses Nature's grievance that van der Hamen had stolen her brushes to make fruits: rather than painting, he instead created carnations, as She [Nature] does on earth, he does on white linen.



Amedeo Modigliani (Italian, 1884-1920) *Le Violoncelliste* (The Violoncello Player), (recto) 1909. Oil on canvas. Colección Abelló.

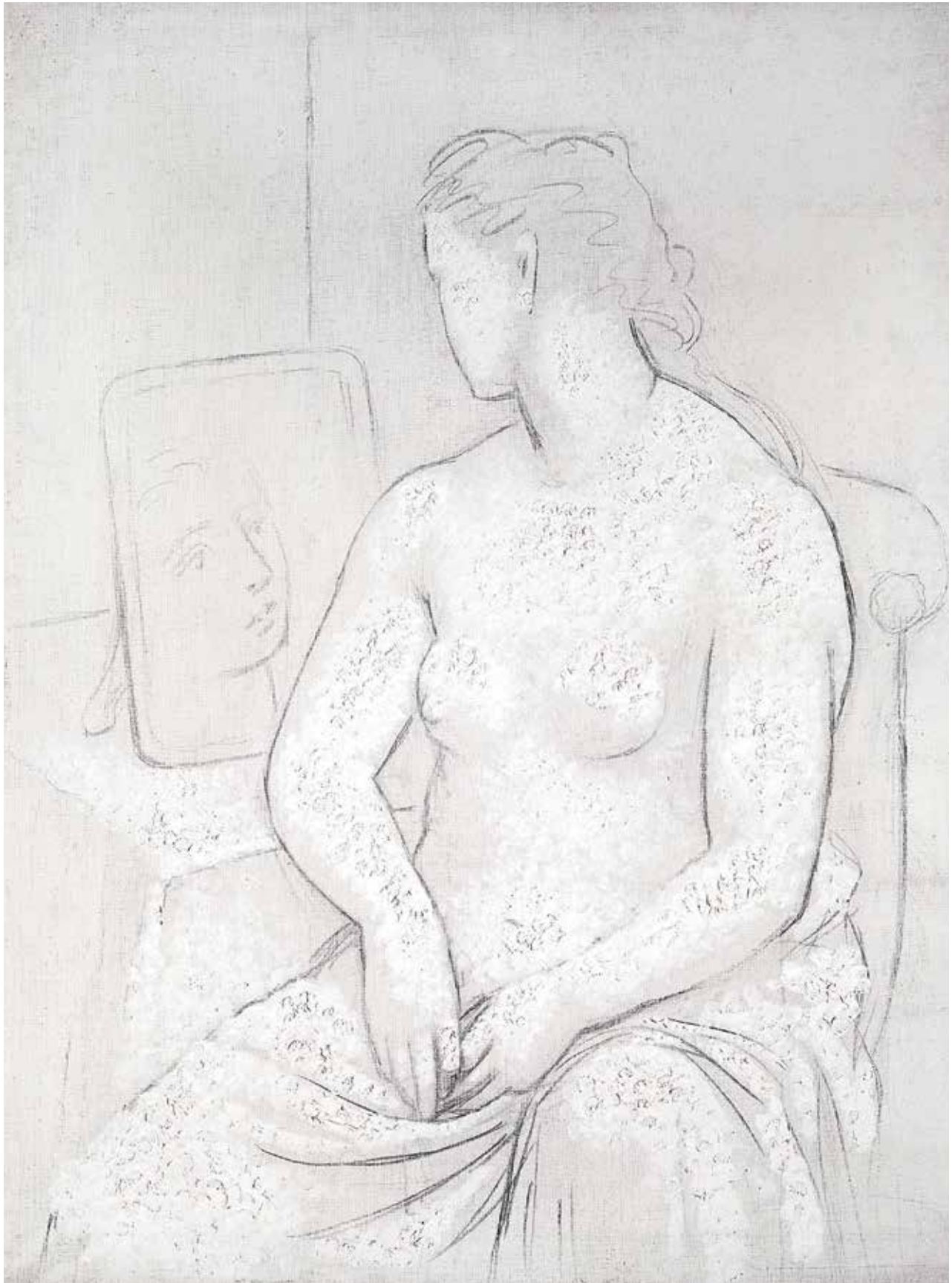
The tradition of still life continues into the eighteenth century with the loan of an important still life by Luis Egidio Meléndez (1715-1780). From farther afield, Venetian *vedute* by Francesco Guardi (1712-1793) and Canaletto (1697-1768) capture dazzling, sun-drenched visions of the popular Italian destination.



Jusepe de Ribera (Spanish, 1591-1652), *The Sense of Smell*, c. 1615. Oil on canvas. Colección Abelló.

Goya acts as the protagonist of nineteenth-century portraiture with his depictions of Martín Miguel de Goicoechea and Juana Galarza de Goicoechea (both 1810). This portrait pair is of particular relevance to the Meadows's collection: the couple's daughter, Gumersinda, married Javier, the artist's son, in 1805. They in turn gave Goya his only grandson, Mariano, whose portrait was acquired by the Museum in 2013.

CURRENT EXHIBITIONS



Pablo Picasso (Spanish, 1881-1973), *Nu assis (Seated Nude)*, c. 1922-23. Oil and charcoal on canvas. Colección Abelló.



Francis Bacon (Irish, 1909-1992), *Triptych*, 1983. Oil and pastel on canvas. Colección Abelló.

The twentieth-century holdings of the Abelló Collection represent the *grand finale* of the exhibition. The range of works from this period is about as varied as the number of art theories and movements spanning that era. Several of Spain's most important artistic representatives of the past century play a prominent role. Included are masterpieces by Juan Gris, María Blanchard, Salvador Dalí, and of course, Picasso, by whom a suite of rare drawings not included in the 2008 exhibition will be on view at the Meadows this spring, along with two paintings, one from the 1920s and a late canvas created just two years prior to the artist's death. Non-Spanish artists of the twentieth century such as Georges Braque, Fernand Léger, Henri Matisse, and Modigliani also comprise this remarkably diverse component of the collection. Juan Abelló and Anna Gamazo also happen to be the only Spanish collectors who own several works by Francis Bacon (1909-1992). Their holdings of Bacon include *Three Studies for a Portrait of Peter Beard* (1975), which depict the photographer of Africa and its wildlife. Beard frequented New York's legendary Studio 54 and counts among his friends Mick and Bianca Jagger and from past days, Jackie Onassis and

Andy Warhol. Bacon was an ardent admirer of Beard, whom he met at London's Clermont Club in 1965 for the launch of Beard's book *The End of the Game*. Bacon painted nine portraits of his friend, and it is rumored that the artist was particularly attached to these three studies in the Abelló Collection. Bacon's iconic *Triptych* (1983), which could refer both to a painting format popular during the Renaissance or equally to the modern inventions of photography and cinema, serves as a capstone to the Abelló Collection in its entirety.

The Abelló Collection: A Modern Taste for European Masters will be guest curated by Almudena Ros de Barbero, curator of the Juan Abelló Collection and former curator at the Wildenstein Institute in Paris, and will be accompanied by an English-language catalogue. ■

This exhibition was organized by the Meadows Museum and the Abelló Collection and has been brought to Dallas by a generous gift from The Meadows Foundation.

CURRENT EXHIBITIONS

APRIL 18-AUGUST 2, 2015

THE MEADOWS COLLECTS: 50 YEARS OF SPANISH ART IN TEXAS



The Meadows Museum's grand staircase in the Owen Fine Arts Center, 1976. Archival photographs courtesy of Southern Methodist University Archives.

By 1952, the Dallas-based General American Oil Company had begun searching for oil in Spain. After having discovered vast gas reserves in Canada, the company's founder, Algur Hurtle Meadows (1899-1978), hoped to meet with similar luck across the Atlantic.

General American was ultimately forced to declare defeat; oil and gas were never discovered in sufficient quantities for a moneymaking venture. While commercially unsuccessful, the company's foray into Spain afforded Meadows the opportunity to spend extended periods of time in the country. Living in Madrid's Ritz Hotel, just steps from the Museo Nacional del Prado, he was able to spend hours wandering its galleries and developing a passion for Spanish art.

Few collectors at the time were interested in the works of Spanish painters, and Meadows felt sure he could find notable paintings at reasonable prices. In a 1967 interview with *Life* Magazine, he remarked:

You're bored, you know, with nothing to do and so you stroll over to the Prado and learn so much about each painter. I remember when I saw a full-page color reproduction in an American magazine on El Greco and I thought to myself, with this type of display he must be considered as the world's greatest. To me at that time, I thought it would give certain elegance to the home, a few Old Masters. Besides, it would be foolish to be around this great Prado museum and not pick up some works by painters they had that must still be there, right?

While Meadows initially conceived of his collection as a private one, this would soon change. In 1961, shortly after the death of his first wife, Virginia, Meadows announced that he would donate their art collection to Southern Methodist University and provide one million dollars to found a museum to house the collection. Designed by Dallas architect George Dahl, the Virginia Meadows Museum was dedicated four years later, on April 3, 1965.

On April 3, 2015, fifty years will have passed since Algur Meadows first realized his dream of creating a “small Prado in Texas.” How has the Museum developed from 1965 to 2015? How did it withstand early scandals involving crooked art dealers and forgeries to become one of the leading institutions of Spanish art outside of Spain? On view from April 18 until August 2, *The Meadows Collects: 50 Years of Spanish Art in Texas*, will answer these questions through a display highlighting defining moments in the Museum’s history. ■

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



Dedication of the new Museum building by H.R.H. King Juan Carlos and Queen Sofía of Spain (March 25, 2001). Archival photographs courtesy of Southern Methodist University Archives.



Dedication of new sculpture plaza, highlighting the Museum’s newly acquired sculpture, *Sho*, by Jaume Plensa (October 7, 2009). Archival photographs courtesy of Southern Methodist University Archives.

CURRENT EXHIBITIONS

JULY 25-NOVEMBER 1, 2015

INFANTA MARGARITA IN A BLUE DRESS: A MASTERWORK BY VELÁZQUEZ FROM VIENNA

The supreme talent of Diego Rodríguez de Silva y Velázquez (1599-1660) as court portraitist was unrivalled in his lifetime. This painting of *Infanta Margarita in a Blue Dress* is one of the artist's last portraits, executed one year before his death. It depicts the sitter who is prominently featured in Velázquez's masterpiece, *Las Meninas*, painted just three years earlier. Daughter of Philip IV and Mariana of Austria, the Infanta Margarita was the royal couple's first child. She was promised to her uncle (also her cousin), Emperor Leopold I, whom she married in Vienna, testifying to the intimate dynastic connection between the Spanish and Austrian branches of the Habsburg Empire.

The latest of three portraits of the Infanta in the Kunsthistorisches Museum, Vienna, this magnificent painting depicts the sitter at the age of eight, gazing warmly at the viewer and wearing a blue silk dress, richly adorned with the silver borders fashionable in Spain from the 1640s. It was preceded by the *Portrait of Margarita in a Pink Dress* (1654) and the *Portrait*

of Margarita in a White Dress (1656), the latter corresponding both in costume and style to the contemporary portrait of the Infanta in *Las Meninas*. Antonio Palomino (1655-1726) thus describes the present work in his *Lives of the Eminent Spanish Painters and Sculptors* (1724):

The other portrait [to be sent to Emperor Leopold I] was of the Most Serene Infanta Doña Margarita ... of Austria, excellently painted and with the majesty and beauty of the original. To her right, on a small console table, there is an ebony clock of very elegant design, with bronze figures and animals; in its centre is a circle where the chariot of the sun is painted, and within the same circle there is a smaller one with the division of the Hours.

A portrait of *Infanta Margarita in a Green Dress*, now in the Museum of Fine Arts, Budapest, was originally thought to be the one Palomino had described, but it is now regarded as by Juan Bautista Martínez del Mazo (1612/16-1667). Save the color of the sitter's costume, the Budapest version corresponds almost exactly to the Vienna picture. The most striking element of *Infanta Margarita in a Blue Dress* is the wide expanse of the voluminous crinoline, the *guardainfante*, further accentuated by the horizontal pattern of the trimmed borders. Restricting his palette to blue, silver, white, and brown tones, Velázquez masterfully evokes surfaces and textures—from the lace collar and puffed sleeves to the gold chain and fur muff—exemplifying his virtuoso brushwork.

Following the Prado, the Kunsthistorisches Museum, Vienna, houses one of the largest and most important collections of Velázquez paintings in the world. On loan for over three months, *Infanta Margarita in a Blue Dress* will join three pictures by Velázquez from the Meadows Museum's permanent collection, and will add further context to the Museum's exceptional holdings of painted portraits. ■



Diego Rodríguez de Silva y Velázquez (Spanish, 1599-1660), *Las Meninas*, detail of the Infanta Margarita, 1656. Oil on canvas. Museo Nacional del Prado, Madrid.



Diego Rodríguez de Silva y Velázquez (Spanish, 1599-1660), *Infanta Margarita in a Blue Dress*, 1659. Oil on canvas. Kunsthistorisches Museum, Gemäldegalerie, Vienna. Copyright: Kunsthistorisches Museum Vienna.

UPCOMING EXHIBITIONS

SEPTEMBER 4, 2015-JANUARY 3, 2016

TREASURES FROM THE HOUSE OF ALBA: 500 YEARS OF ART AND COLLECTING

Continuing the yearlong celebration of the Meadows Museum's fiftieth anniversary, *Treasures from the House of Alba: 500 Years of Art and Collecting* will open at the Museum in September 2015. This exhibition will provide an exclusive opportunity for Museum patrons to experience one of the oldest and most significant private European collections that boasts works of art and rare documents spanning half a millennium. On display from the House of Alba will be more than 100 works, many of which have never been publicly displayed outside of Spain, including illuminated manuscripts, books, historic documents, paintings, sculptures, drawings, prints, tapestries, and furniture.

The grand collection of the House of Alba is dispersed among three palatial Spanish residences. These three palaces include two from the sixteenth

century, the Monterrey Palace in Salamanca, built during the Spanish Renaissance, and the Dueñas Palace of Seville, where María del Rosario Cayetana Fitz-James Stuart y de Silva, the 18th Duchess of Alba, resided until her passing in November. Liria Palace, the third Alba residence, was built in Madrid in the eighteenth century by Ventura Rodríguez. Its interiors, destroyed during the Civil War, were later reconstructed in the mid-twentieth century following designs by Sir Edwin Lutyens. The majority of works on loan from the Alba Collection are normally housed at Liria Palace.

Following a thematic arrangement, *Treasures from the House of Alba* will be arranged according to significant periods of the collection's development, beginning with the origins of the aristocratic dynasty in the mid-fifteenth century and the family's



Peter Paul Rubens (Flemish, 1577-1640), *Charles V and the Empress Isabella*, c. 1628. Oil on canvas. Colección Duques de Alba, Palacio de Liria, Madrid.

elevation of stature in the sixteenth century under the 3rd Duke of Alba, Don Fernando Álvarez de Toledo (1507-1582), who served 50 years as general and advisor to both King Charles I and his son, Philip II. Featured in this section will be an illuminated manuscript created in 1430 and consisting of 513 folios, known as the Alba Bible. One of the oldest extant translations of the Old Testament from Hebrew into a Romance language—in this case Castilian—the Alba Bible was translated by about 1430. After disappearing at some point during the fifteenth century, it was recovered for the House of Alba by 1618.

Other rare fifteenth-century documents include Christopher Columbus's first map of the New World along with a manifest of those sailors who accompanied him. These Columbian documents were acquired by the Duchy of Alba from the Dukes of Veragua, descendants of the explorer.

The House of Alba also shared close connections with Gaspar de Haro y Guzmán, 7th Marquis of Carpio. A renowned art collector, the Marquis de Carpio, had a substantial collection of Renaissance and Baroque paintings, many of which were accessioned by the 10th Duke of Alba, who married the Marquis's daughter. A selection of works collected by the Marquis of Carpio in the seventeenth century will be on exhibit at the Meadows Museum.

Through James Fitz-James, 1st Duke of Berwick (1670-1734), the illegitimate son of King James II of England/James VII of Scotland, the Alba family became interwoven with the royal House of Stuart through marriage in the early eighteenth century. Portraits included in this section of the exhibition of King James II, the 1st Duke of Berwick, and Mary, Queen of Scots, illustrate the union of the two European lineages.

The likeness of a famous eighteenth-century descendant of the House of Alba, María Teresa Cayetana de



Bible of the House of Alba. Early fifteenth century. Parchment Manuscript with 513 folios. Exterior finished in the Mudejar style. Colección Duques de Alba, Palacio de Liria, Madrid.

Silva Álvarez de Toledo, 13th Duchess of Alba, was painted numerous times by Francisco de Goya. His full-length *The Duchess of Alba in White* (1795), an emblem of the collection, will be a highlight of the exhibition.

In the nineteenth century, Carlos Miguel Fitz-James Stuart, 14th Duke of Alba, made significant contributions to the Alba Collection with paintings, drawings and antiquities he accumulated while on a Grand Tour of Europe. Also during this period, Eugénie de Montijo, Empress of France and wife to Napoleon III, amassed a fine collection of art. Upon her death in 1920, her collection was passed on to her great-nephew Don Jacobo Fitz-James Stuart y Falcó, 17th Duke of Alba.



UPCOMING EXHIBITIONS



Pierre Auguste Renoir (French, 1841-1919), *Girl with Hat with Cherries*, 1880. Oil on canvas. Colección Duques de Alba, Palacio de Liria, Madrid.

Empress Isabella, a copy of a composition after Titian that was destroyed by fire in 1734. His legendary daughter, the 18th Duchess of Alba, acquired two iconic portraits by Ignacio Zuloaga, one of her as a child, and another of her mother, María del Rosario de Silva y Guturbay, 17th Duchess of Alba.

Treasures from the House of Alba: 500 Years of Art and Collecting will be curated by Dr. Fernando Checa Cremades, former director of the Prado Museum. The exhibition will be accompanied by a catalogue which will include in-depth research about the history of the collection, including a study of the three Alba palaces. ■

The legacy of collecting by the Alba family has extended into the contemporary age. The 17th Duke of Alba acquired works by masters such as Rubens, including a double portrait of Charles V and the

This exhibition has been organized by the Meadows Museum, SMU. A generous gift from The Meadows Foundation has made this project possible.



Fan of Empress Eugenia de Montijo, from 1852-1870. Mother-of-pearl sticks carved with flowers and vegetable motifs; mount bearing a likeness of the Empress after a portrait by Franz Xavier Winterhalter, flanked by the initials of Napoleón III, scenes of their wedding, and the hunts in Compiègne. Colección Duques de Alba, Palacio de Liria, Madrid.

DAVID BATES

The Barber, 1984



David Bates (American, b. 1952), *The Barber*, 1984. Oil on canvas, 60 x 48 in. University Art Collection, SMU, Dallas. Gift of Newt Walker, UAC.2014.22. Photo by Dimitris Skliris.

The Barber (1984) was painted at a time when David Bates was gaining momentum as a recognized artist in the early 1980s. Bates was occupied at that time with his *Grassy Lake* series, created after the artist first visited the 5,000-acre nature sanctuary in southwestern Arkansas at the invitation of Dallas collector Claude Albritton.

In *The Barber*, the central character towers over his customer with scissors splayed, ready to trim off a tuft of hair gathered between his fingers. With a furrowed brow, the customer monitors the action carefully with a handheld mirror; his right hand points upward as if directing the process. Behind the bar-

ber, his license—identifying him as Roy Wilson—and two small photographs, perhaps of his children, are tucked neatly into the upper left corner of the large mirror. In the far right of the mirror's reflection, the exterior barber's pole is made visible by a man entering the barbershop.

The large mirror in *The Barber* acts as a device to conflate time and space, connecting early twentieth-century modernism to Bates's own patois that fuses folk art with an informed understanding of the traditional European canon. In the mirror, a painting depicting birds flying above a swamp is visible on the shop's back wall. Reminiscent of his *Grassy Lake* series, the reflected painting bears David Bates's signature; the image's inclusion in *The Barber* is a sort of self-portrait of the artist, activating his presence within the scene. Further identifying Bates's distinguishable style are the thick strokes of saturated colors applied with a wet-on-wet technique, also known as *alla prima*, in which layers of wet paint are applied over earlier layers of wet paint.

A native of Garland, Texas, Bates studied under Roger Winter at SMU, where he received his B.F.A. in 1975. Bates also received his M.F.A. from SMU in 1978 after participating in the Whitney Independent Study program in New York. During Bates's career that spans four decades, his art has been exhibited widely, from Dallas to Japan. Bates's art has been collected by institutions such as the Hirshhorn Museum and Sculpture Garden, The Metropolitan Museum of Art, The Whitney Museum of American Art, the Phillips Collection, and Yale University Art Gallery. Most recently, the Nasher Sculpture Center and the Modern Art Museum of Fort Worth jointly exhibited a retrospective of Bates's sculpture, painting, and works on paper in the spring of 2014.

The Barber has been generously donated to the Meadows Museum by SMU alumnus Newt Walker. ■

JAMES SURLS

Untitled, 2002

Although known predominantly as a sculptor, James Surls has also produced a considerable body of prints, particularly during the 1980s and 1990s. During those two decades, the artist supplanted his practice of drawing with printmaking. In his printed works, Surls incorporated the same visual language of symbols both organic and manmade—eyes, knives, diamonds, and flowers—found in his drawings, which he has described as “genealogical road maps that get you somewhere and are much, much more complicated than the sculpture.”

Surls returned to printmaking to create this *Untitled* woodcut print (2002), which features his symbolic imagery: elongated diamond shapes, which for the artist represent intellect or rationality, emanate in a spiral trajectory from a large hand, two digits of which reveal their skeletal structure. Dominating the space, this large hand assumes a forcefulness that appears to have left cracking patterns at the top left, as if the print’s surface were being shattered. This symbolic hand, earlier employed by the artist in his works on paper from the eighties and nineties, has been interpreted as the artist making “marks to confirm one’s identity and existence,” a practice that can be traced back to the painted hands found on Paleolithic cave walls.

Surls gave this woodcut print to Dr. Carole Brandt on the occasion of her sixty-fifth birthday. Beneath the image is a dedicatory inscription from Surls to Brandt. Dr. Brandt was the first woman to be appointed an academic dean at SMU; she led Meadows School of the Arts for twelve years, from 1994 until 2006. Dr. Brandt played a fundamental role in expanding the collection of the Meadows Museum: she was instrumental in the acquisition of El Greco’s *St. Francis Kneeling in Meditation* (1605-10) and commissioned Santiago Calatrava’s kinetic *Wave* (2002). Dr. Brandt also played a pivotal role in the planning, fundraising, construction, and opening of the new building of the Meadows Museum in 2001. This

untitled print was bequeathed to the Meadows Museum last year, after Dr. Brandt’s passing in March.

A native Texan, Surls is renowned for his creations of wood, steel, or bronze: materials that in spite of their inherent rigidity acquiesce to the sculptor’s organic formal language. Surls taught at SMU from



James Surls (American, b. 1943), *Untitled*, 2002. Woodcut on paper, 57 x 43.5 in. University Art Collection, SMU, Dallas. Gift of Dr. Carole Brandt, Dean of Meadows School of the Arts, UAC.2014.20. Photo by Dimitris Skliris.

1969 until 1976, and returned to the University for a monographic exhibition of his art in 2003 at the Meadows Museum. It was during Surls’s preparations for that show that he gave this woodcut to Dean Brandt. ■

DRAWING FROM THE MASTERS: INSPIRING ARTISTS OF ALL ABILITIES

On select Sunday afternoons, a growing number of visitors of all abilities and experience levels can be found sketching in the galleries on both paper and tablet computers. They are engaged in quiet observation or in lively discussion with local artist and educator, Ian O'Brien. Visitors attend the drawing session on their own, with friends, family, and perhaps guide dogs, as they participate in informal inclusive art instruction. Leslie Barrett, a Museum member and longtime participant in the Drawing from the Masters program describes her experience:



“As a young person, my mother had exhibited a real talent with pencil and oils but family and career kept her out of practice for decades. After attending the class solo for a few months, I invited Mom to join me and we’ve had a standing date ever since.”

The successful Drawing from the Masters drop-in sketching program was developed through collaboration between O'Brien and Carmen Smith, Director of Education at the Meadows Museum as an opportunity for facilitated sketching in the galleries for visitors passionate about art and the process of creating art through direct study of the masters. Since its inception in 2010, the program continues to engage a growing loyal following of adults and students ages 15 and older.

Consistent with the Meadows Museum's commitment to serve all audiences regardless of ability, O'Brien continues to adapt his instructional methods to better serve his audience. He now teaches in the gallery with a tablet computer to show previous drawings, zoom in and out of sketches, highlight details and change colors to further enhance the drawing lesson. Participants with low vision may use mobile devices or iPads to zoom in on works of art and see details more clearly as they draw. During the program, SMU Delta Gamma students are available to offer assistance for visitors with low vision.

If you would like to learn more about the Drawing from the Masters program, please call 214.768.2740 or write meadowsmuseumtours@smu.edu.



Photos by Tamytha Cameron.

SPRING 2015



THE MEADOWS MUSEUM CELEBRATING 50 YEARS

MAY 2, 2-4 P.M.

Join us for a conversation moderated by **Lee Cullum**, host of KERA's CEO, about the history of the Meadows Museum featuring important figures instrumental to the formation and growth of the institution over its fifty-year history. The program will not only speak to the history of the museum, but also gauge the relationship of the Meadows to SMU and the larger Dallas art scene. Participating panelists include: William B. Jordan, Founding Director from 1967-1981; Irene Martín, Director ad interim from 1981 to 1984; Pamela Patton, Adjunct Curator from 1994-2000; John Lunsford, Director 1996-2001; Mark Roglán, former Senior Curator and currently the Linda P. and William A. Custard Director since 2006; George Lee, major Dallas philanthropist and arts supporter; and Robert Meadows, son of the Museum's founder, Algur H. Meadows. Reception to follow.



Public Programs



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Bulls of Bordeaux*. *Spanish Fun*. Plate No. 3, 1825. Lithograph. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection. MM.82.03.03. Photo by Michael Bodycomb.

INTERNATIONAL SYMPOSIUM: CURATING GOYA

FEBRUARY 7, 10 A.M.-3:30 P.M.

In the words of one recent author, Francisco Goya (1746-1828) is enjoying a “pop-culture moment.” Two large-scale exhibitions devoted to him opened this fall at the Meadows Museum and the Museum of Fine Arts, Boston, and three more will open in Europe next year. With an oeuvre encompassing some 1,800 works, from commissioned portraits to dreamlike fantasies, Goya never ceases to intrigue and surprise viewers. At the same time, his vast and varied output presents particular challenges for its interpretation and display. In a public symposium, curators of recent and upcoming shows on Goya will discuss how different approaches to exhibiting Goya’s work invite new paths for understanding his art. There will be a lunch break. Reception to follow. FREE; no registration required. Space is limited and seating is based on a first-come, first served basis. For more information, call 214.768.4677. *This symposium is co-organized by the Meadows Museum and the Edith O'Donnell Institute of Art History.*

Bob and Jean Smith Auditorium

SYMPOSIUM SCHEDULE

10-10:10 A.M.

Opening Remarks

Mark A. Roglán, The Linda P. and William A. Custard Director of the Meadows Museum and Centennial Chair in the Meadows School of the Arts, SMU

Richard R. Brettell, Ph.D., Founding Director, The Edith O'Donnell Institute of Art History and the Margaret McDermott Distinguished Chair, UT Dallas

10:10-10:20 A.M.

Topic Introduction

Alexandra Letvin, Meadows/Kress/Prado Curatorial Fellow, Meadows Museum

10:20 A.M.-12:30 P.M.

Presentations

Frederick Ilchman, Chair, Art of Europe, and Mrs. Russell W. Baker Curator of Paintings, Museum of Fine Arts, Boston

Xavier Bray, Arturo and Holly Melosi Chief Curator, Dulwich Picture Gallery, London

Juliet Wilson-Bareau, Independent Scholar, London

Janis Tomlinson, Director, University Museums, University of Delaware

12:30-2 P.M.

Lunch Break

2-3:30 P.M.

Roundtable Discussion led by **Alexandra Letvin**

3:30-5 P.M.

Wine & cheese Reception for Symposium Attendees
Champagne toast to celebrate the arrival of *Ferdinand Guillemardet* (1798-99) from the Louvre.

GOYA: A LIFETIME OF GRAPHIC INVENTION
EXHIBITION CONTINUES THROUGH MARCH 1

—
“Curator Alexandra Letvin, a Kress fellow, has installed the show with consummate skill, using just a few discreet wall texts to orient visitors as to the historical background of Goya’s life and otherwise allowing an intelligent sequencing of images to convey the narrative of his career.” — Wall Street Journal



Goya's *Los Disparates* (1815-16) on display in the Jake and Nancy Hamon Galleries. Photo by Dimitris Skliris.

Public Programs

EVENING LECTURES

6 P.M.

Free; priority seating for members until 5:40 p.m.

Bob and Jean Smith Auditorium

FEBRUARY 26, 6 P.M.

Portraits in Conversation: Francisco de Goya and Vicente López y Portaña

Olivier Meslay, Associate Director of Curatorial Affairs and the Barbara Thomas Lemmon Curator of European Art, Dallas Museum of Art

Nicole Atzbach, Curator, Meadows Museum

This two-part lecture will celebrate the arrival of the Musée du Louvre's full-length *Portrait of Ferdinand Guillemardet* by Francisco de Goya paired with the Meadows' *Portrait of Richard Worsam Meade* by Vicente López y Portaña. Olivier Meslay, former Louvre



chief curator, will address the visiting Goya portrait while Nicole Atzbach will address Lopez's painting, acquired by the Meadows Museum in 2011. The program will address the development of the informal portrait and the influence of French art in Spain in the late eighteenth and early nineteenth centuries.

MARCH 26, 6 P.M.

Human/nature. The Ridiculous & Sublime: Recent Works by John Alexander

John Alexander, Artist

Join artist John Alexander for a talk about his artistic production over the past decade. An SMU alumnus who studied under Roger Winter, John's early work was rooted in experiences from his native environment around Beaumont, Texas. While a graduate student at SMU in the early 1970s, John worked as a preparator at the Meadows Museum where he spent a good deal of time hanging and rehanging the works of Francisco Goya. The satirical prints of Goya have remained for Alexander a source of inspiration throughout his career and can be seen most clearly in his images of people who assume animal characteristics and in the tension that hides just beneath the surface of his landscape paintings.

APRIL 23, 6 P.M.

Modern Masters from the Abelló Collection

Guillermo Solana, Artistic Director, Museo Thyssen-Bornemisza, Madrid

Held in conjunction with *The Abelló Collection: A Modern Taste for European Masters*, Dr. Solana will speak on the holdings of the Abellós, who are among Spain's most distinguished and important private collectors of art. As a distinguished scholar of 19th-century and modern art, Dr. Solana will focus on works by Georges Braque, Pablo Picasso, Juan Gris, Amedeo Modigliani, and many more from this period.

MAY 7, 6 P.M.

Renaissance Masters in the Juan Abelló Collection

Zahira Véliz, Senior Paintings Conservator, Museum of Fine Arts, Houston

This lecture will investigate the Spanish Masters of the fifteenth and sixteenth centuries in the Abelló Collection. Including works by Juan de Borgoña, Fernando Yáñez de la Almedina, Luis de Morales, and

Public Programs

El Greco, the Abelló holdings both complement and expand upon the holdings of the Meadows Museum. The program will consider the conditions of making, original viewing context and iconography, and the connoisseurship of this group of paintings.

JUNE 4, 6 P.M.

Dalí in Miniature: c. 1930

William Jeffett, Chief Curator, Exhibitions,
Salvador Dalí Museum, St Petersburg, Florida

This talk will discuss the small-format paintings Dalí executed in the early 1930s. Dalí first arrived in Paris in 1929 and began a series of bold paintings which both transformed the surrealist movement to which he immediately adhered and shocked the Paris art audience. A significant group of these were small-format works exquisitely painted, but at the same time full of surprising and often disturbing images, informed by the artist's extensive reading of psychoanalysis. They also revealed his dialogue with old master paintings, notably the work of Vermeer. Dalí would remain a member of the Surrealist movement until 1939, when he had a final rupture with its leader, the poet André Breton. During the period 1929-1939, Dalí painted what are considered his finest works.



JULY 25, 3 P.M.

Diego Velázquez's Infanta Margarita in a Blue Dress

Ángel Aterido Fernández, Professor of Art
History, Fundación Ortega-Marañón, Centro de
Estudios Internacional de Toledo

To celebrate the loan of the full-length portrait of *Infanta Margarita in a Blue Dress*, from the Kunsthistorisches Museum, Vienna, this lecture will address the painting in relation to works created at the end of Velázquez's life. A scholar in Spanish golden age painting, Aterido will discuss the painting in the context of royal portraiture at the court of Madrid. Champagne toast to follow.

AFTERNOON GALLERY TALKS

12:15 P.M.

Free with regular Museum admission.

FEBRUARY 13

Joaquín Mir's Allegory

Nicole Stevens, Art History Program,
University of Dallas

MARCH 13

*Skin as Subject and Surface: Bartholomew Flayed
Alive by Carreño and Ribera*

Edward Payne, Meadows/Mellon/Prado Fellow

APRIL 10

*Human/nature. The Ridiculous & Sublime:
Recent Works by John Alexander*

Shelley DeMaria, Curatorial Assistant,
Meadows Museum



Public Programs

MAY 8

Francis Bacon's Modern Allegories

Charles Wylie, Independent Scholar

MAY 15

Traditional Painting and the Contemporary Eye

Sedrick Huckaby, Assistant Professor of Painting,
University of Texas at Arlington



LECTURE SERIES: THE SEARCH FOR HUMANITY

FEBRUARY 13-APRIL 24, 10:30 A.M.

(No lecture on March 6 & April 17)

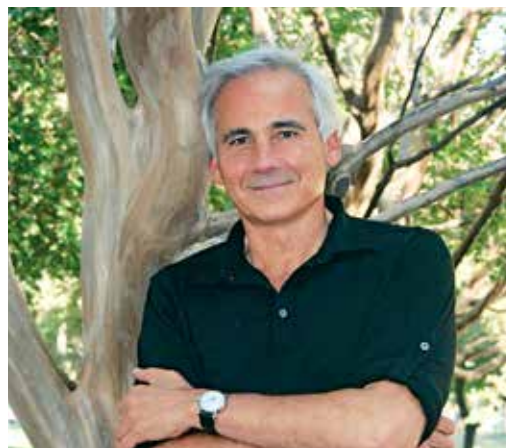
Luis Martín, Professor Emeritus of History, SMU

This series of lectures will explore mankind's restless intellectual search for the nature and meaning of our common humanity. The program will begin by focusing on Classical Greek philosophers including Socrates, Plato, and Aristotle and then jump ahead a few centuries to a discussion of Iberoromans such as Seneca, Marcus Aurelius, and early followers of an obscure Rabbi from Galilee. A discussion of the Middle Ages will include an examination of two intellectual giants, Isidor of Seville and Maimonides, a Man for All Seasons who spoke and wrote in Arabic, but whose thoughts and feelings had a more Hebrew sensibility. A short visit to the Academy of Florence,

cradle of the Renaissance, will introduce Pico de la Mirandola, who crafted a new, revolutionary concept of Human Nature. Professor Martín will also consider Don Quijote, a man of impossible dreams, who riding his horse Rocinante opened the Golden Century of Spain. Finally, the discussion will transport participants to Lukenbach Texas where Willie Nelson, Waylon Jennings and the boys ask why "this successful life we're living's got us feuding like the Hatfields and McCoys." Are violence, feuding and wars intrinsic to human nature? Regardless of personal responses to this question, Professor Martín's lectures will end with an optimistic view of the limitless potential of our fragile human nature. \$50 for the 9-part series; Free for Museum members, SMU staff, faculty and students. Advance registration is required. To register, please call 214.768.7787.

Bob and Jean Smith Auditorium





LECTURE SERIES: SPANISH CULTURE & THE LURE OF BLACK

THURSDAYS: MARCH 5, 12 & 19, APRIL 2 & 9, 6 P.M.

Rene Prieto, Margaret McDermott Professor in Arts and Humanities and Guggenheim Fellow Arts and Humanities Chair, UT Dallas


The phrase “The Black Legend” was coined in 1912 by a Spanish journalist in protest of the characterization of Spain by other Europeans as a backward country defined by ignorance, superstition, and religious fanaticism, whose history could never recover from the black mark of its violent conquest of the Americas. Regardless of how and when black and Spanish culture came to be paired off, there is no doubt that both symbolically and as an aesthetic marker, this color has been associated with Spain and the Spanish ethos since the Middle Ages. In the 19th century, the trail-blazing baggage that Manet brought back from Spain was the color black, and Bizet appropriated both the notion of ‘black sorrow,’ and of the ‘tragic sense of life’ when composing *Carmen* (1873-74). In this seminar we will examine how black punctuates and comes to define aspects of Spanish art, music, and cultural celebrations that include the bullfight, the *zarzuela* (“Black the Clown”), and Holy Week. We will begin by closely examining paintings by Velázquez, Murillo, Ribera, Goya, Picasso, Juan Gris, and Tàpies, and then comparing them with the work of foreign painters who spent a great part of their lives in Spain (such as El Greco and Rubens). We will also consider the role of black in mysticism (Saint Theresa of Avila and St. John of the Cross), philosophy (Miguel de Unamuno), poetry (Federico Garcia Lorca), witchcraft [Goya’s *Witches’ Sabbath* (1798)], and gypsy culture. Our aim will be to show how black has evolved as an aesthetic marker that has come to characterize, in the minds of many, what is distinctly Spanish. \$50 for the 5-part seminar; Free for Museum members, SMU staff, faculty and students. Advance registration is required. For more information and to register, please call 214.768.7787.

Bob and Jean Smith Auditorium

ABOVE LEFT: Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Still Life with Woodcocks*, (1808-12). Oil on Canvas. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection. MM.71.01. Photo by Michael Bodycomb. RIGHT: Photo courtesy of Rene Prieto.

Public Programs



 The Meadows Museum welcomes all visitors. The following public programs are accessible to visitors who are blind or have low vision. Interpreters are available with advance notice for those with hearing loss. For more information about our inclusive programs, please contact director of education, Carmen Smith, at mcarmens@smu.edu or 214.768.4677

DRAWING FROM THE MASTERS

SUNDAYS EVERY OTHER WEEK:

JANUARY 11 & 25, FEBRUARY 8 & 22,
MARCH 8 & 22, APRIL 12 & 26, MAY 10 & 24
1:30-3 P.M.

Enjoy afternoons of informal drawing instruction as 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 abilities and experience levels. Drawing materials will be available, but participants are encouraged to bring their own sketchpads and pencils. Free with admission; no advance registration required. Attendance is limited to 20 and based on a first-come, first-served basis. For more information or to request adaptive materials for participants with low vision, contact Carmen Smith at mcarmens@smu.edu or 214.768.4677.

MUSIC AT THE MEADOWS

FEBRUARY 7

6:30 P.M.

Villa y Corte II

Orchestra of New Spain

Members of the Orchestra of New Spain return to the Meadows with a preview of the 2015 Valentine weekend production *Villa y Corte*, a dramatic juxtaposition of 18th c. Madrid's popular musical theater life – Villa – and the more staid early symphonic life the aristocracy enjoyed at the Palace in Aranjuez – Corte. This was the time, of course, of Goya and if ever there were a musical version of Goya it was the popular *tonadilla*, central to Madrid's popular theaters. There is a third element in the musical life of Goya's Madrid, and that is chamber music. The February 7 concert will take us on a tour of what was happening in the little known chamber music circles in the



latter part of the 18th century that would have been on middle ground, in the homes of wealthy, at any part of the Court's life, and perhaps occasionally in church. Soloists of the Orchestra of New Spain will be featured in this little known life of Goya's Madrid. Free, but reservations are required. For more information and for reservations, call 214.750.1492 or visit orchestraofnewspain.org.

Jake and Nancy Hamon Galleries



FOUNDERS' DAY: PASSPORT TO SPAIN

APRIL 18, 10 A.M.- 3 P.M.

Travel to Spain without ever leaving Dallas and celebrate the 50th anniversary of the Meadows Museum. This special passport program will highlight some of the major cities in Spain and the artists most closely associated with them. Hands on activities and multisensory approaches will engage visitors of all ages through movement, sound, touch, taste and smell. Enjoy musicians performing throughout the museum and presentations by John Bramblitt, an artist who will demonstrate how he creates colorful paintings using only his sense of touch.

ACCESS PROGRAMS

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

Connections

PROGRAM ONE: FEBRUARY 4, 11 & 18

PROGRAM TWO: APRIL 15, 22 & 29

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

This informal three-day program is designed for individuals with early stage dementia, their care partners and family members. Participants will explore the galleries through interactive activities, 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. The program takes place on three consecutive Wednesdays. Free; space is limited and advance registration is required. For more information and to register, call 214.768.4677.

Re-Connections

JANUARY 16, MARCH 20 & MAY 15

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

Individuals with early stage dementia, their care partners and family members are invited to attend this relaxed social gathering. Attendees visit with friends over coffee and light refreshments, explore the collections and exhibitions, and enjoy an informal gallery activity. Free; registration is encouraged but not required.

PUBLIC TOURS & GALLERY HOSTS

SUNDAYS, 2 P.M.

Tour of the permanent collection. Free.

THURSDAYS, 6:30 P.M.

Public tour of the special exhibition. Free.

During Thursday evenings when admission is free, Gallery Hosts are available to address your questions about the permanent collection and exhibitions. Delta Gamma students are also in the galleries to serve as sighted guides for visitors who are blind or have low vision and to invite all visitors to explore works of art through multisensory activities.



Member Programs



50TH ANNIVERSARY SPRING CALENDAR

Members, mark these key dates on your calendar!

FEBRUARY 7

Champagne Toast

Celebrating the arrival of *Ferdinand Guillemandet* (1798-99) from the Louvre.

MARCH 20

Members Reception

Celebrating the opening of *Human/nature. The Ridiculous and Sublime: Recent Works* by John Alexander

APRIL 17

Commemorative Ribbon-Cutting Ceremony

SMU and city leaders gather to commemorate the founding of the Meadows Museum

APRIL 17

Anniversary Party

Celebrating the opening of *The Abelló Collection: A Modern Taste for European Masters*

APRIL 18

Founders' Day: Passport to Spain

Free admission and a variety of activities, performances and programs for visitors of all ages!

MAY 2

Panel Discussion: The Meadows Museum

Celebrating Fifty Years

Lee Cullum moderates a conversation among the Museum's former directors, its current leader, and Robert Meadows, son of the founder.

JULY 25

Champagne Toast

Celebrating the arrival of *Infanta*

Margarita in a Blue Dress (1659)
from the Kunsthistorisches Museum, Vienna.

JOHN ALEXANDER MEMBERSHIP SOCIETY

In honor of the 50th anniversary a unique 12-month membership has been established, named after artist and SMU graduate John Alexander. Called by the *Los Angeles Times* "a satirical portraitist in the tradition of Goya," Alexander attributes this quality of his work to the inspiration he found in the works by Goya in the Meadows Museum's collection. His paintings will be the subject of an exhibition from March 22-June 28, 2015. The John Alexander Membership Society, or JAMS, will offer members additional benefits throughout the year. Avid arts patrons Anne and Steve Stodghill are chairing the newly created JAMS membership level. "Steve and I believe that the Meadows Museum is an amazing jewel in the heart of Dallas. We want to share the treasures of the Museum with our friends and colleagues. For this reason, we helped create Meadows JAMS." For more information contact Membership Manager David Leggett at 214.768.2765 or dleggett@smu.edu.

*This golden anniversary year is being made possible
by the generous support of these organizations :*

The Meadows Foundation
Dallas Tourism Public Improvement District
The Moody Foundation
Communities Foundation of Texas
Dallas Morning News

The leadership of these individuals:

Linda P. Custard - Chair, Meadows Museum Advisory Council
Stacey McCord - Chair, Meadows Museum 50th Anniversary

And the contributions of many generous donors.

Member Programs



Discover art, enjoy wine, and meet people! Join us for wine, cava, and food tasting events **for Museum members only** in a relaxed social setting. Each session is in-

spired 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 20; advance registration is required. For more information and to register, contact Membership Manager David Leggett at 214.768.2765.

FEBRUARY 19, 6 P.M.

Alexandra Letvin, Meadows/Kress/Prado Curatorial Fellow, Meadows Museum
Francisco de Goya, *Portrait of Mariano Goya, the Artist's Grandson*

Between July and September of 1827, less than a year before his death, Francisco de Goya undertook a strenuous journey from Bordeaux to Madrid. During this, his last visit to the Spanish capital, the eighty-one-year-old artist painted a tender, intimate portrait of his beloved twenty-one-year-old grandson, Mariano. Join us for Cava Club on February 19 to learn more about the painter and sitter of this penetrating, affectionate likeness.

APRIL 30, 6 P.M.

Edward Payne, Meadows/Mellon/Prado Fellow, Meadows Museum
Ribera's *Sense of Smell* and *Saint Peter* in the Abelló Collection

During his early Roman period, Ribera completed a series of five paintings representing the five senses. Demonstrating the artist's innovative treatment of allegory as genre, these pictures all portray low male types as opposed to idealized female figures. In this Cava Club, we will explore Ribera's striking depiction of the *Sense of Smell*, symbolized as a beggar,

dressed in rags with an overgrown beard, his stinging eyes streaming from the onion he holds in his hands. Placing the work in context with Ribera's related images of senses and sensory experiences, we will compare this painting with his later version of *Saint Peter*, also on view, investigating the parallels between the artist's handling of secular and sacred subjects, and considering the defining characteristics of his arresting "realism".



EXPLORE THE HOUSE OF ALBA WITH THE MEADOWS MUSEUM!

Join Dr. Mark Roglán for a once-in-a-lifetime opportunity to celebrate the 530 year-old House of Alba's masterpieces and decorative arts before they arrive in Dallas for the April opening of *Treasures from the House of Alba: 500 Years of Art and Collecting*. Tour highlights include visits to the Duchess of Alba's three largest palaces: The Liria Palace in Madrid, The Palace of Las Dueñas in Seville and the Palace of Monterrey in Salamanca. The trip includes visits to villas, museums and cultural attractions connected to this most illustrious family. Meadows Museum Members at the Ribera Patron level and above are invited to join this travel program taking place March 1-11. Trip price per person is \$8,700. For more information or to reserve your spot, please contact David Leggett, Membership Manager, at 214.768.2765 or dleggett@smu.edu.



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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.

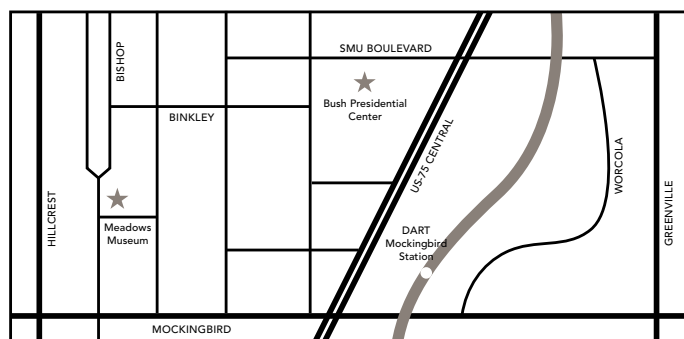
Free public parking is available
in the garage under the Museum.



Hand-Carved, Letterpress Cards by Lilco in the Meadows Museum Shop

Named Best Stationer by *D Magazine's* The Best of Big D 2014 and Winner of the 2013 Scion/Motivate contest for Entrepreneurs, Lily Smith-Kirkley's intricately handcrafted cards mimic *papel picadillo*.

Visit meadowsmuseumdallas.org



Ride the DART Museum Express!

The new DART Route 743 (Museum Express) provides FREE continuous service from Mockingbird Station to the Bush Center on SMU Boulevard, and on to the Meadows Museum on Bishop Boulevard, all courtesy of SMU.

Hours of service on the specially marked shuttle are 10 a.m.-5 p.m.

Tuesday through Saturday and 1-5 p.m. on Sunday.