

at the MEADOWS

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

FALL 2015



IN THIS ANNIVERSARY ISSUE

A Masterwork by Velázquez from Vienna

*Treasures from the House of Alba:
500 Years of Art and Collecting*



Meadows Museum

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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: Francisco José de Goya y Lucientes (Spanish, 1746-1828), *The Duchess of Alba in White* (detail), 1795. Oil on canvas. Colección Duques de Alba. ABOVE: March 2015, museum members visit the Alba's Liria Palace in Madrid. FRONT ROW left to right: Edward Payne, Gwen Irwin, Barbara McKenzie, Linda Custard, Janet Kafka, Linda Evans, Beverly Morrison, Cheryl Vogel, Eliza Solander and Linda McFarland. BACK ROW left to right: Mark Roglán, Gary Scott, Sam Holland, John McFarland, Michael McKenzie and Richard Irwin.

FROM THE DIRECTOR

Dear Members and Friends,

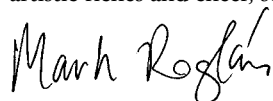
I hope you have been enjoying this celebratory 50th anniversary year, which was made even brighter when The Meadows Foundation announced yet another historic gift in March. A total of \$25 million dollars was given to the Meadows Museum to support our exhibitions and acquisitions, as well as other areas of the institution. These funds, which will be distributed over the next decade, are key for the museum to continue to advance its mission of being the center for Spanish art in America as well as serving as a resource for the SMU community and visitors of our region who appreciate art and culture. We are so thankful to the president and CEO of The Meadows Foundation, Linda P. Evans, as well as the board and family members, for their ongoing support and commitment.

I trust most of you had a good time during the opening of the Abelló collection exhibition in April and took advantage of the joy and fanfare that took place during the weekend events. The beautiful tent that was erected adjacent to the building, as well as the music and entertainment, will likely be long remembered. The ribbon-cutting ceremony that celebrated the 50th anniversary of the opening of the Meadows Museum was also memorable, and included former President George W. Bush and First Lady Laura Bush, as well as former President of Spain José María Aznar, representatives of the Abelló family, SMU President R. Gerald Turner, other officials from the University, and community leaders from Dallas and Spain. The entire celebration (see pages 26-31) was remarkably designed and orchestrated by the Chair of our Golden Anniversary, Stacey McCord, and supported by many donors, volunteers, and contributors that have been helping fund this special year of celebration.

We welcome another major exhibition this September, *Treasures from the House of Alba* (pages 4-11), which will also be accompanied by an array of opening events. I can't think of a better finale for such a special anniversary. It is an enormous honor to present the greatest historical collection in Spain for the first time in the United States, and we hope everyone comes to experience the extraordinary works that usually reside in private palaces. Paintings by Fra Angelico, Goya, and Renoir; documents from the hand of Christopher Columbus; furniture that belonged to the Empress of France during the Third Empire; and elaborate monumental tapestries are just some of the 140 objects that our visitors can see in this once-in-a-lifetime opportunity. I anticipate that many of you will visit more than once, since there is so much to see and admire! To help us learn more about the art and patronage of this most noble family, the Education staff has planned many lectures, an international symposium, concerts, and a special celebration of Spanish culture, *Discover Spain!*, in October (page 34).

This fall we will also have a guest of honor from Vienna: Velazquez's masterpiece, *Infanta Margarita in a Blue Dress*, which will be featured in the gallery where many of the highlights from our permanent collection will be on view this fall (pages 2-3). In this gallery one can find some of the new additions to the collection, including a beautiful late-Renaissance processional silver cross that was purchased thanks to the generosity of Advisory Council member Jo Ann Pettus (pages 18-20). Also new to the collection are two still lifes from the Baroque era created by Pedro de Campobón and donated by Spanish collector Juan Luis Zubillaga and his wife (pages 21-23). We are so thankful for all these generous contributions that continue to help enrich and enlarge our collection.

I look forward to seeing you during the months ahead and welcoming you to the museum. It truly is a special time full of artistic riches and cheer, so please make sure to visit often and explore.



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

THROUGH NOVEMBER 1, 2015

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

As part of the 2015 ambassadorial loan series to honor the Meadows Museum's 50th Anniversary, Diego Rodríguez de Silva y Velázquez's masterpiece, *Infanta Margarita in a Blue Dress* (1659), from the collection of the Kunsthistorisches Museum in Vienna, is currently on view at the Meadows.

Painted just one year prior to Velázquez's death, *Infanta Margarita in a Blue Dress* is one of the painter's last portraits. The Infanta Margarita married

her uncle – and cousin – Emperor Leopold I, in Vienna, thus connecting the Spanish and Austrian Habsburg families. Two other portraits of the Infanta, *Portrait of Margarita in a Pink Dress* (1654) and the *Portrait of Margarita in a White Dress* (1656), are also part of the collection of the Kunsthistorisches Museum, making the Viennese institution one of the most important holdings of Velázquez's art in the world.

At the Meadows Museum, *Infanta Margarita in a Blue Dress* joins portraits of her parents in the permanent collection of the Meadows Museum also by Velázquez, *Portrait of King Philip IV* (c. 1623-24) and *Portrait of Queen Mariana* (1656). All three royal likenesses are currently on display in the central room of the Virginia Meadows Galleries, together with Velázquez's *Female Figure (Sibyl with Tabula Rasa)* (1648), also from the Meadows collection.

Before traveling to the Meadows Museum in July, *Infanta Margarita in a Blue Dress* was included in a monographic exhibition of Velázquez held at the Grand Palais in Paris.

As with Francisco José de Goya y Lucientes' *Portrait of Ferdinand Guillemardet* (1798-99) from the Musée du Louvre, on view at the Meadows in spring of this year, *Infanta Margarita in a Blue Dress* enhances the Meadows's own collection of art by two of Spain's most renowned artists. ■

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



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



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.

CURRENT EXHIBITIONS

SEPTEMBER 11, 2015-JANUARY 3, 2016

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

For more than five hundred years, the Alba family has formed part of the most important aristocratic lineages in Europe, not only because of its military, political, and social significance, but also due to the relevance of its cultural patronage and its art collecting. *Treasures from the House of Alba: 500 Years of Art and Collecting* displays some of the finest examples from this collecting tradition, from the fifteenth and sixteenth centuries up to the end of the twentieth century, in a display of continuity unparalleled by other large European collections.



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *The Duchess of Alba in White*, 1795. Oil on canvas. Colección Duques de Alba.

Currently, the Alba family keeps its collections of paintings, sculptures, antiquities, furniture, tapestries, drawings, prints, documents, books, maps, and all types of decorative art in three splendid palaces that historically belong to the lineage. The first of them is the Liria in Madrid, a building from the eighteenth century designed by Ventura Rodríguez, the interiors of which, destroyed in the Spanish Civil War, were beautifully reconstructed by Sir Edwin Lutyens in the middle of the twentieth century; the second palace is the Dueñas in Seville, a magnificent Renaissance/Mudéjar construction from the sixteenth century, the most important in this style preserved in Spain; the third is the splendid Monterrey in Salamanca, a masterpiece of the Spanish Renaissance, designed by Rodrigo Gil de Hontañón in the middle of the sixteenth century.

These three buildings, of which the first two possess beautifully and perfectly maintained gardens, house the aforementioned collections, made up of thousands of pieces signed by, among many others, the following artists: Fra Angelico, Titian, Goya, Ribera, Murillo, Rubens, Reynolds, Mengs, Ingres, Renoir, Sorolla, Madrazo, Zuloaga and Sargent.

The exhibition displays a broad selection of works by these artists that, as such, have left Spain for the first time and groups them, also for the first time, in a manner that explains the historical development of the family and the collection from the end of the fifteenth century to the present day. It is the first exercise in the understanding of the history of this family, shown through a vast display of 140 objects.

The exhibition is presented thematically, with sections marking significant periods of collecting within the history of the family. “Knights, Soldiers, Courtiers: The Great Duke of Alba in the Service of the Monarchy” looks at the origin of the dynasty, and in particular don Fernando Álvarez de Toledo, the 3rd



Fra Angelico (Italian, 1390-1455), *The Virgin of the Pomegranate*, c. 1426. Tempera on panel. Colección Duques de Alba.

CURRENT EXHIBITIONS



Willem de Pannemaker (Flemish, active 1535-1578), *Mercury in Love with Herse*, Brussels, 1570. Gold, silver, silk and wool thread, 174.8 x 286.6 in. Colección Duques de Alba.

Duke of Alba. This central figure of sixteenth-century Europe was a prominent nobleman, general and diplomat, best known as the Great Duke of Alba. An adviser to both King Charles I of Spain and King Philip II of Spain, Alba was known for his loyalty to the Monarchy. The family's early fifteenth-century Bible, an illustrated manuscript comprised of 513 folios, will be featured in this section.

"Magnificence and Power: The Baroque Collection of the Alba Family in the Golden Century" focuses on the House of Alba's connection to the families of Monterrey, Veragua and, above all, Carpio, great collectors of European Baroque paintings, a large part of whose collections were passed on to the Duchy of Alba, among them the extremely important series of Christopher Columbus documents—manuscripts in the explorer's hand showing his very first map of the

New World and listing the sailors accompanying his voyage—and a fine Flemish tapestry by Willem de Pannemaker.

The Stuart family, descending in a direct line from James II of England/James VII of Scotland, through the Duke of Berwick, became related to the Bourbon family and the Alba lineage in an ever increasing manner starting in the early eighteenth century. A large part of the portraits from this century owe their origin to this union; "Stuart-Berwick-Alba: The Union of Two European Lineages in the Eighteenth Century" will present highlights from this period.

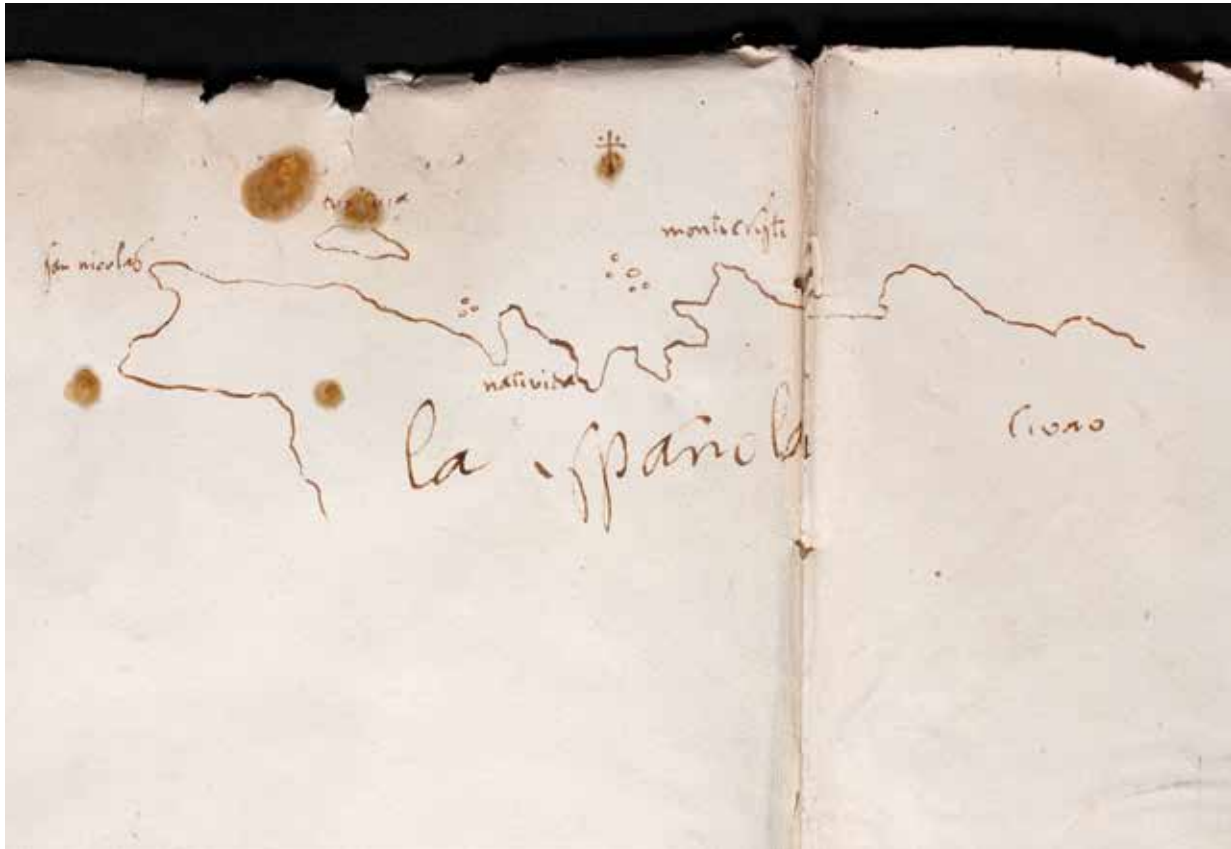
"Francisco de Goya and the Duchess of Alba" concentrates on the famous Duchess doña Teresa Cayetana, number thirteen in the lineage, whose

CURRENT EXHIBITIONS



ABOVE: Jean-Auguste-Dominique Ingres (French, 1780-1867), *Philip V Awards the Order of the Golden Fleece to Marshal Berwick*, 1818. Oil on canvas. Colección Duques de Alba. BELOW: Jean-Auguste-Dominique Ingres (French, 1780-1867), *Preparatory drawing for Philip V Awards the Order of the Golden Fleece to Marshal Berwick*, 1817. Pen and brown ink, and brown wash, heightened with white gouache, with black and red chalk and graphite on paper. Colección Duques de Alba.

CURRENT EXHIBITIONS



ABOVE: Christopher Columbus's logbook of the voyage of discovery of the New World. Map of La Española. Paper, covered in parchment, double folio, 1492(?). Colección Duques de Alba. BELOW: Table, Napoleon III Empire style, mahogany and ormolu, c. 1850. Colección Duques de Alba.

portrait was painted many times by Francisco de Goya y Lucientes (1746-1828). She died without descendants, and the Álvarez de Toledo surname was lost. The Berwick family then inherited the title, and the family went on to carry the Fitz-James Stuart surname, which they retain. The relationship between Doña Teresa and Goya and its fantastic artistic results, as well as the change in the family with regard to estates and properties, makes this the central time period of the exhibition.

In the early nineteenth century, with the family having lost a large part of its historic collections, Duke Carlos Miguel was the one who decided to reconstruct the collection as a private studio and, at the same time, as a painting and sculpture gallery. A learned nobleman, he embarked on a Grand Tour of Europe and accumulated an immense collection of canvases, sculptures, drawings, and antiquities, forming the basis of what is currently kept in the Berwick-Alba collections. Highlights from “The European Collection of Carlos Miguel Fitz-James Stuart, Duke of Berwick and Alba” include a moving painting by Jusepe de Ribera (1591-1652), *Crowning with Thorns* (c. 1620), and a self-portrait by Anton Raphael Mengs (1728-1779).

Another very important part of the collection comes from the legacy of Eugénie de Montijo, Empress of France and wife to Napoleon III, sister-in-law and aunt to two Dukes of Alba. Upon her death in Madrid in 1920, her collections of paintings, furniture, and works of art were passed on to the latter of the two dukes, Don Jacobo Fitz-James Stuart y Falcó, the 17th Duke of Alba and father of the late duchess. A noblewoman of Granadan origin and Empress of France, her collections featured in “Granada-Paris-Madrid: The Empress Eugénie de Montijo and the House of Alba” reflect her taste for a romantic image of Spain, in addition to the Neo-Baroque of the Second Empire. Examples include a delicate fan bearing her likeness and a stunning gilt table.



Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Portrait of José Álvarez de Toledo, Duke of Alba and Marquess of Villafranca*, c. 1795. Oil on canvas. Anonymous loan, 76.1972, The Art Institute of Chicago.

In the final section of the exhibition, “Great Portraits and the Contemporary Collection: Jacobo Fitz-James, 17th Duke of Alba, his Daughter Cayetana, 18th Duchess of Alba and the Arts,” the family’s collecting activity is a very important episode. The acquisitions of the 17th Duke of Alba, Jacobo, and his late daughter, Cayetana, include works by Old Masters such as Rubens and Anthonis Mor; modern works by Spanish artists such as Zuloaga, Benlliure and Sert; and works by foreign artists such as Reynolds, Renoir, Fantin-Latour, and Boudin. The reconstruction of the Liria Palace in the middle of the twentieth century and the current splendor of the collections are thanks to their efforts.

CURRENT EXHIBITIONS



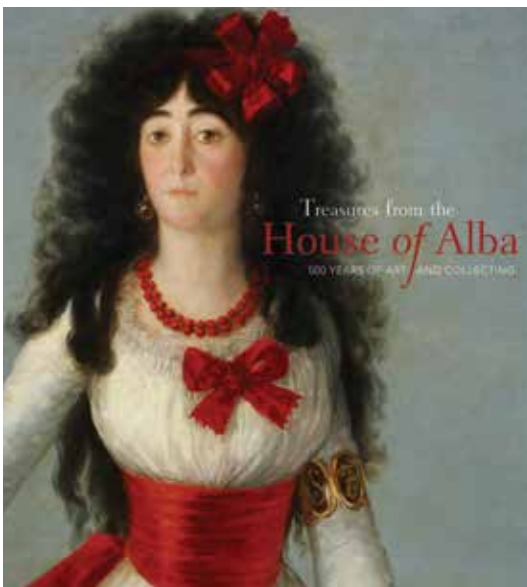
Jusepe de Ribera (Spanish, 1591-1652), *Crowning with Thorns*, c. 1620. Oil on canvas. Colección Duques de Alba.

Treasures from the House of Alba: 500 Years of Art and Collecting will be curated by Dr. Fernando Checa Cremades, former director of the Museo Nacional del Prado and Distinguished Professor of Art History at the Universidad Complutense de Madrid. 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. ■

This exhibition is co-organized by the Meadows Museum and the Casa de Alba Foundation. A generous gift from The Meadows Foundation has made this project possible. It is part of the Museum's Golden Anniversary, which is sponsored by The Meadows Foundation, The Moody Foundation, the Dallas Tourism Public Improvement District and the Dallas Convention & Visitors Bureau. Media sponsorship has been provided by The Dallas Morning News. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.



Franz Xaver Winterhalter (German, 1805-1873), *Portrait of Empress Eugenia Gallorum Imperatrix*, 1862. Oil on canvas. Colección Duques de Alba.



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

Editor: Fernando Checa

360 pages/Hardcover

\$65

The English-language publication contains color illustrations of the works of art in the exhibition, in addition to palace photography and personal photographs of the Alba family from the last century. Contributors include Jacobo Siruela, José Manuel Calderón Ortega, Carlos Sambricio, Vicente Lleó Cañal, Miguel Ángel Zalama, Rosa Navarro Durán, Miguel Ángel Zalama and María José Martínez Ruiz, Leticia Azcue Brea, and María Dolores Jiménez-Blanco with the collaboration of Blanca Uría Prado.

UPCOMING EXHIBITIONS

FEBRUARY 14-JUNE 5, 2016

BETWEEN PARIS AND TEXAS: MARIE CRONIN, PORTRAITIST OF THE BELLE ÉPOQUE



Marie Cronin (American, 1867-1951), *Alfonso Steele*, 1909. Oil on canvas. CHA 1994.063. Courtesy State Preservation Board, Austin, Texas. Photo by Perry Huston.

The recent gift to the Meadows Museum of a portrait by Spanish artist Claudio Castelucho (1870-1927) (see pages 16-17) has sparked further interest into the painting's sitter, Marie Cronin (1867-1951). A Texas-raised artist, Cronin studied with Castelucho in Paris during the first decade of the twentieth century. Following her return from Europe, Cronin would continue her artistic career back in Texas while also carrying out the exigencies of a family in the business of expanding railroad operations across the state.

Born in Missouri, Marie Cronin relocated as a young girl with her family to Palestine, Texas, when her father, Thomas Cronin, was promoted to superintendent of the International-Great Northern Railway after successfully overseeing the construction of the rail line between Rockdale and Austin. Upon graduating high school, Marie spent time studying art in both Chicago and New York before moving shortly after 1900 to the great art capital, Paris.

At the Académie de la Grande Chaumière in the bohemian district of Montparnasse, Cronin spent nearly five years studying with Castelucho and Lucien Simon, the academy's co-directors. She further honed her skills by copying seventeenth- and eighteenth-century masters both at the Musée du Louvre in Paris and at the Prado Museum in Madrid. During this time abroad, Cronin made at least one trip back to Texas to paint the likeness of Alfonso Steele (1817-1911), the last survivor of the Battle of San Jacinto. A commission Cronin received from the Texas state legislature, Steele's life-size portrait was installed in 1909 in the Senate Chamber of the Capitol, where it has remained. Hanging nearby, next to the dais, is Cronin's portrait of Senator John H. Reagan (1818-1905), painted around 1905.

Cronin would return around 1909 to Paris, where she had her own studio, but made her final departure back to the States from the French capital in the fall of 1914, after World War I had already begun. Once back in Texas, the artist moved with her family to Bartlett, as her father had purchased the Bartlett Western Railway in 1916. Marie Cronin then established her studio on the second floor of the railway's depot. A decade later, Marie's father and sister, Ida, both passed away, leaving the management of the railroad to Marie and her brother-in-law, William Branagan.

An example of women's changing roles in the progressive era, Cronin became the first woman president of a United States railroad, which she would operate until the Bartlett-Western was closed in 1935. Cronin managed to continue her artistic practice during this time as an established portraitist while also participating in several state and regional exhibitions until 1938. Failing eyesight eventually curtailed Marie Cronin's ability to paint. However, she remained dedicated to art and its promotion until her death in 1951 in Temple, Texas.

Between Paris and Texas: Marie Cronin, Portraitist of the Belle Époque is the first monographic exhibition of Cronin's art and will feature a focused selection of Marie Cronin's paintings, including works shown in the salons of Paris as well as official portraits of

Texas statesmen that hang at the Texas State Capitol. Evident in Cronin's art created both abroad and stateside is the lasting imprint of training and experiences accumulated while living in her beloved city of Paris. ■

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



Marie Cronin (American, 1867-1951), *Joanna Troutman*, 1914. Oil on canvas. CHA 1989.087. Courtesy State Preservation Board, Austin, Texas. Photo by Perry Huston.

UPCOMING EXHIBITIONS

FEBRUARY 14-JUNE 5, 2016

PROCESS AND INNOVATION: CARLOTTA CORPRON AND JANET TURNER

This exhibition will present the work of two pioneering artists working and teaching in Texas in the 1940s and 1950s.

Carlotta Corpron (1901-1988) and Janet Turner (1914-1988) worked in different media, but biographical commonalities can be found along their separate trajectories. Mentors catalyzed their artistic development, but both would come into their own

over students and colleagues alike.

After receiving a master's degree in art education and fabric design from the Teachers' College of Columbia University in 1926, Corpron taught at Women's College of Alabama (now Huntingdon College) and the University of Cincinnati School of Applied Art. Corpron subsequently moved to Denton in 1935 to teach advertising design and art history at Texas State College for Women (now Texas Woman's University) until her retirement in 1968.

In the mid-1930s, Corpron began her photographic experimentation by investigating light and its relationship to natural forms: in one series called "light drawings" created from 1940 to 1943, Corpron would use her camera to record patterns cast by moving lights. Under the direction of László Moholy-Nagy (1895-1946), then director of the Institute of Design in Chicago, Corpron led a "light workshop" in 1942 at Texas Woman's University. Two years later, György Kepes (1906-2001), a former colleague of Moholy-Nagy at the Bauhaus, also arrived in Denton. Kepes would play a pivotal role in helping Corpron find her own photographic language, which he coined as "light poetry." Corpron worked closely for a year with Kepes, who encouraged Corpron to continue her exploration of the medium. For health reasons and to concentrate on her teaching at TWU, Corpron continued her photographic experimentation only through the 1940s, but would make a lasting impact on students such as Barbara Maples (1912-1999) and Beverly Wilgus (b. 1938).



Carlotta Corpron (American, 1901-1988), *Surly Faces*. Gelatin silver print, c. 1948. Otis and Velma Davis Collection, Jerry Bywaters Special Collections, Hamon Arts Library, SMU.

maturity of style while working as professors of art education at separate Texan universities. In diverse techniques, both Corpron and Turner took their cue from the natural world. Corpron investigated and modulated light and its effects in her photography to the point of abstraction, while Turner manipulated light and shade to create prints distinctive for their rhythmic complexity. Pushing boundaries in separate modes, both artists cast a wide net of influence

Janet Turner studied painting for five years with Thomas Hart Benton (1889-1975) at Kansas City Art Institute, pursuing a minor in illustration and lithography under John DeMartelly (1903-1979). She emulated Benton's methodical approach to art, making detailed models and preliminary sketches for every work. Turner's early paintings, predominantly in tempera, reveal Benton's regionalist influence, while



Janet Turner (American, 1914-1988), *Black Vultures*. Linocut/serigraph, 1950. Janet Turner Collection, Jerry Bywaters Special Collections, Hamon Arts Library, SMU.

the subject matter she chose—botanical and animal studies—would indicate the direction of her mature work, which would take shape at Stephen F. Austin State College in Nacogdoches, where she was an assistant professor of art education from 1947 until 1956.

Though still painting after moving to Nacogdoches, Turner turned once more to printmaking in 1948, having made her first linocuts as an undergraduate at Stanford University in the early 1930s. Turner experimented with linoleum blocks to produce her depictions of east Texas wildlife, and in addition to relief printing, Turner explored other techniques of printmaking, including lithography, serigraphy (silk-screen), and etching. She became well known for her combination of linoleum and serigraphy techniques; in 1952 she received a Guggenheim fellowship that allowed her to experiment with this combination while studying the flora and fauna of the Texas Gulf Coast.

After leaving Texas in 1956, Turner received her Doctorate of Education from Teachers' College,

Columbia University in 1959, after which she taught at Chico State University in California until retiring in 1983. Working as both artist and educator until her death in 1988, Turner was fundamental in elevating the art of printmaking.

Process and Innovation: Carlotta Corpron and Janet Turner explores the work of both artists made around midcentury. During that period of consummate experimentation, each artist found her own artistic language while also expanding the boundaries of their respective media. This exhibition draws entirely from holdings within the Dallas area including Bywaters Special Collections of SMU, which holds an impressive collection of art by both Turner and Corpron. Other loans come from private lenders, including Jack and Beverly Wilgus, who have generously promised their vast photographic collection to SMU's DeGolyer Library. ■

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

CLAUDIO CASTELUCHO Y DIANA (1870-1927)

Portrait of Marie Cronin, c. 1906

This rare portrait by Claudio Castelucho, a recent gift to the Meadows Museum, is one of only two known works by the Spanish artist in American public collections.

A native of Barcelona, Castelucho enrolled in 1885 at the Escola de Llotja (Barcelona Arts and Crafts School).



Claudio Castelucho y Diana (Spanish, 1870-1927), *Portrait of Marie Cronin*, c. 1906. Oil on canvas, 60 x 36 in. Meadows Museum, SMU, Dallas. Gift of the estate of Julia L. Hajdik, MM.2015.02. Photo by Michael Bodycomb.

With his father, who was a stage designer, Castelucho co-published two treatises on perspective and scenography in 1891 and 1896 respectively. By 1892, Castelucho moved with his family to Paris; by 1895 he had decided to settle in the French capital permanently.

The Catalan émigré debuted his art in Paris at the 1897 Salon of the Société des Artistes Français and the following year at the Salon of the Société Nationale des Beaux-Arts. Castelucho submitted landscapes and Parisian street scenes to those exhibitions. However, having witnessed the popularity in the salons of romanticized, Spanish-themed works authored by artists like Ignacio Zuloaga, Castelucho began to capitalize on his heritage as well, creating works with traditional Spanish motifs such as flamenco dancers, guitarists, bulls, and depictions of Seville, the Andalusian capital.

Around the time that Castelucho began showing at the salons, he studied under the tutelage of James Abbott McNeill Whistler (1834-1903) at the American artist's short-lived Académie Carmen. Castelucho himself would state that Whistler's influence was not visibly evident in his work. However, his time spent in Whistler's atelier helped Castelucho understand the connection between seventeenth-century Spanish master Diego Velázquez and modern innovators such as Édouard Manet and Whistler, both of whom were greatly indebted to Velázquez, perhaps most notably in the genre of portraiture.

Castelucho also became known as a skilled portraitist in his own right, which would become an important component of his oeuvre. Though the restrained palette of Castelucho's early portraits has been likened to that of Whistler, Castelucho would over time be compared more often to another great American painter, John Singer Sargent (1856-1925). In fact, American art critic Gardner Teall referred to Castelucho in 1919 as the "Sargent of Spain," noting how the artist was able to evoke through genre scenes and portraiture the expressiveness of the Spanish temperament.

Around 1899-1901, Castelucho began teaching at night at the Académie Colarossi. Located in Montparnasse, the art school had been established in the nineteenth century as an alternative to the conservative Écoles des Beaux-Arts. Among the other teachers

at Colarossi was Hermenegildo Anglada-Camarasa, and those in attendance at the school included several Catalan artists such as Isidre Nonell and Ricard Canals. Just a few years later, Castelucho became a professor at the Académie de la Grande Chaumière and in 1909, became the co-director of the institution.

Like the Académie Colarossi, the Académie de la Grande Chaumière was an answer to the academic strictures of the École des Beaux-Arts. The art school's open approach attracted an international group of students with the wherewithal to study art in the French capital. Among Castelucho's students were Alice Pike Barney (1857-1931), whose work is held at the Smithsonian American Art Museum (and whose family donated a portrait by Castelucho to that institution in 1957), and Marie Cronin (1867-1951), the sitter of the portrait recently acquired by the Meadows Museum. Cronin, who grew up in Texas, studied with Castelucho in Paris for several years during the first decade of the twentieth century.

Castelucho's portrait of Marie Cronin was likely executed in 1906 as it was exhibited that year at the Salon de la Société Nationale des Beaux-Arts. The following year, in October 1907, the portrait was shown at the Salon of the Galerie Eduard Schulte in Berlin. It was subsequently exhibited at the Carnegie Institute's twelfth annual international exhibition held from April to June 1908, and was mentioned in a *New York Times* article about the highlights of the Carnegie show.

According to Cronin's own notes, her portrait was also exhibited in Vienna and London before she gave it to her family, with whom it stayed until its generous donation to the Meadows Museum in 2014. Before it could be placed on view in the Museum's galleries, however, both the painting and its frame underwent conservation to address damages incurred over the past one hundred years. Lucía Martínez Valverde, conservator of nineteenth-century paintings at the Prado, traveled to Dallas in December 2014 to clean

and restore the portrait. In the process, Martínez discovered that the canvas had been extended on both sides in order for the painting to fit the frame, which was probably made in the eighteenth century. This retrofitting of the canvas presumably was undertaken by Castelucho, as the painter's signature is found on the left extension of the canvas.



Museo Nacional del Prado Conservator Lucía Martínez Valverde restoring Claudio Castelucho's *Portrait of Marie Cronin*. Photo by Holly Hutzell.

The portrait's frame may have been selected by the painter from the inventory of the Sala d'Art Castelucho Diana, an art supply store and gallery opened in the heart of Montparnasse by Emilio Castelucho y Diana (1879-1939), Claudio's brother. Both Henri Matisse and Pablo Picasso were regular patrons, and the latter artist famously ordered the mural-sized canvas for his wartime masterpiece *Guernica* (1937) from the Castelucho store.

This new addition to the Meadows strengthens the Museum's collection of early twentieth-century art by Spanish artists working abroad to further their artistic development. Castelucho's likeness of Marie Cronin is also an exceptional record of an early Texas artist whose first-hand exposure to Spain's old and modern masters informed her own work. ■

JUAN DE MORALES (d. 1597)

Processional Cross, last third of the sixteenth century, before 1597

The Meadows Museum is delighted to announce the recent acquisition of a beautiful silver processional cross. The first of its kind to enter the Museum's collection, the cross is a superb example of the work of the little-known silversmith Juan de Morales (d. 1597). While the image of the Virgin on the reverse is Mannerist in style, the formal characteristics of the cross and its decorative vocabulary, combined with the prevalent cartouches, are typical of the High Renaissance. The cross may be dated to the last third of the sixteenth century, before Morales's death in 1597.

A straight-armed Latin cross, this stunning object is ornamented around its perimeter with a cresting of small

Maltese crosses and fruit clusters. The elements at the end of each arm create a diamond-shaped outline with spaces filled by four individually cast medallions. In the wider adjoining areas the artist has included winged cherubim heads and oval mirrors that frame the floral motifs. Additionally, the surfaces of the arms are patterned with animal skin motifs, cartouches, and scrolling bands. All of these decorative elements are set against a background textured with compact hatching.

At the intersection of the arms, on each side of the cross, are two circular plaques representing two principal icons cast in high relief. On the front is an image of the dead Christ crowned with thorns, his mas



Juan de Morales (Spanish, d. 1597), *Processional Cross*, (detail of hallmark) last third of the sixteenth century, before 1597. Silver, part-gilt, cast, repoussé work, engraved and textured with punchwork, 39.4 x 26 in. Maker's mark (repeated 3 times): ol/MORA/LES. Gift of Jo Ann Geurin Pettus, MM.2015.03. Photo by Michael Bodycomb.

terfully defined body crucified with three nails, the loincloth knotted on his proper left side. Behind him is a gilt plaque with a depiction of the three crosses on Mount Golgotha, set in a naturalistic landscape with two imposing trees that frame the scene. The medallions at the far ends of the arms depict three Doctors of the Church: Jerome, accompanied by the lion at his feet, while holding an architectural model of the Church in his role as Doctor; Ambrose, portrayed as a bishop; and Augustin, with his pastoral crozier. There is also an image of David with his harp.

A striking depiction of the Virgin, seated on a throne of clouds with the Christ Child on her lap, appears on the reverse within the central gilded plaque. In the medallions at the ends of the cross are Saint Gregory the Great, Doctor of the Latin Church, with a papal tiara and model of the Church, as well as three other figures who may be Prophets.

The stem of the cross is hexagonal, its angles emphasized by cast caryatids and nail heads above them. Small knobs above the cornice indicate the axis of the supports. Each side of the stem comprises distinct niches housing six separately cast half-figures of the Apostles. Small angel heads are appended to the centre of the cornice and on the base. The serpent-shaped handles at the top and bottom of this principal section join it to the adjacent parts. A reed moulding decorated with engraved, abstract motifs divides the truncated, conical form of the barrel.

Significantly, the cross is inscribed three times with the same hallmark, most clearly visible on the element into which the long arm is inserted. The other two marks appear on the base of the stem and are now more difficult to decipher. The mark is a nominative type with the text divided into three sections: oI/MORA/LES (a small o over the I signifying an abbreviation of the artist's first name, Juan, followed by his surname, Morales), which undoubtedly forms part of the maker's personal mark.



Juan de Morales (Spanish, d. 1597), *Processional Cross* (front) last third of the sixteenth century, before 1597. Silver, part-gilt, cast, repoussé work, engraved and textured with punchwork, 39.4 x 26 in. Maker's mark (repeated 3 times): oI/MORA/LES. Gift of Jo Ann Geurin Pettus, MM.2015.03. Photo by Michael Bodycomb.

RECENT ACQUISITIONS



This is the name used by the silversmith Juan de Morales, who lived and worked in the town of Sigüenza (Guadalajara), where he served the cathedral Chapter and also undertook commissions for parish churches in the province of Segovia. His mark can be found on the chalices in Ribota and Saldaña de Ayllón, on the holy oil vessels in Estebanvela, and on the processional cross in Corral de Ayllón. The structure, decoration, and iconography of the latter are comparable to the present work, which not only reveals that the design, repeated by the maker, is by the same hand, but also suggests that it may have been determined by the patron of the object.

When commissioning silver liturgical items, it is not surprising that churches in the Riaza area of the province of Segovia, where these examples are located, called upon silversmiths in Sigüenza rather than those working in Guadalajara, given that the geographical proximity of the two centres invited such an exchange. Furthermore, while the lower section of the cross bears Morales's marks, the upper section may also have been executed by Morales or by another sixteenth-century silversmith such as Pedro de Alarcón. In fact, there is a similar processional cross in the church of San Bartolomé in Atienza, where the lower part or *macolla* is also attributed to Juan de Morales, while the upper part or *árbol* is attributed to Pedro de Alarcón. The resemblance between these two crosses is so striking that it raises the question of whether the Meadows cross may indeed have been a collaborative production. ■

Juan de Morales (Spanish, d. 1597), *Processional Cross (reverse)* last third of the sixteenth century, before 1597. Silver, part-gilt, cast, repoussé work, engraved and textured with punchwork, 39.4 x 26 in. Maker's mark (repeated 3 times): ol/MORA/LES. Gift of Jo Ann Geurin Pettus, MM.2015.03. Photo by Michael Bodycomb.

PEDRO DE CAMPROBÍN PASSANO (1605-1674)

*Matal Jar with Flowers and Landscape Background, 1664**Metal Jar with Flowers and Landscape Background, 1664*

The Meadows has recently acquired two paintings of floral bouquets by Pedro de Camprobín Passano (1605-1674), the leading still-life painter of Seville in the middle of the seventeenth century. The son of a silversmith, Camprobín was apprenticed to Luis Tristán (1586-1624) in Toledo between 1619 and 1624. He was examined and certified as *maestro pintor* in Seville in June 1630, after which he received numerous commissions from private individuals and religious establishments. In 1660, together with Bartolomé Esteban Murillo (1617-1682), Francisco Herrera the Younger (1622-1685), and Juan de Valdés Leal (1622-1690), Camprobín was among the founders of the Sevillian Academia de Bellas Artes, whose members met regu-

larly in the evenings to draw from live nude models.

Dated to 1664, the pendant pictures given to the Meadows by Mr. and Mrs. Juan Luis Zubillaga exemplify the category of picture for which Camprobín is best known: elegant, airy flower pieces with landscape or architectural vistas. These paintings add to the Meadows's robust collection of Spanish still-life painting. In particular, they complement the Museum's 1653 painting by Camprobín, *Still Life with Game Fowl*, in which a large copper bowl and several game birds are carefully arranged on a simple stepped ledge. All three paintings reveal Camprobín's delicate technique, velvety modeling, and easy elegance. ■



Pedro de Camprobín Passano (Spanish, 1605-1674), *Still Life with Game Fowl*, 1653. Oil on canvas. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.72.03. Photo by Michael Bodycomb.

RECENT ACQUISITIONS



Pedro de Camprobín Passano (Spanish, 1605-1674), *Metal Jar with Flowers and Landscape Background I*, 1664. Oil on canvas, 30.7 x 22.2 in. Meadows Museum, SMU, Dallas. Gift of Mr. & Mrs. Juan Luis Zubillaga, MM.2015.01.01. Photo by Michael Bodycomb.



Pedro de Camprobín Passano (Spanish, 1605-1674), *Metal Jar with Flowers and Landscape Background II*, 1664. Oil on canvas, 30.7 x 22.2 in. Meadows Museum, SMU, Dallas. Gift of Mr. & Mrs. Juan Luis Zubillaga, MM.2015.01.02. Photo by Michael Bodycomb.

RECENT ACQUISITIONS

RAFAEL CORONEL (b. 1932)

Title unknown (Day of the Dead), c. 1965

Title unknown (Priest), c. 1966

Title unknown (Priest in hat), 1968



Rafael Coronel (Mexican, b. 1932), *Title unknown (Day of the Dead)*, c. 1965. Oil on board, 28 x 24 in. Meadows Museum, SMU, Dallas. Gift of Jerrie and Frederick Smith, MM.2014.13. Photo by Michael Bodycomb.

Among the recent acquisitions to the Meadows Museum's permanent collection are three works by Mexican artist Rafael Coronel (b. 1932), generously given by Jerrie and Frederick Smith. Born in Zacatecas, México, Coronel moved to México City in 1952 and studied painting with Carlos Orozco Romero (1896-1984) at Escuela de Pintura y Escultura La Esmeralda. He achieved success early, with his first solo exhibition at the Ann Ross Gallery in White Plains, New York in 1955, and his first individual exhibition in his native country the following year, at Galería de

Arts Mexicano. He was shortly thereafter honored with an individual exhibition at México's Museo Nacional de Arte Moderno in 1959.

Known for his participation in the development of figurative painting in Mexico during the 1960s, often referred to as *neofiguration*, Coronel was associated with Nueva Presencia (New Presence), a group of artists active in Mexico City from 1961-1963. The ideology of Nueva Presencia ran counter to the work of the well-known Mexican muralists of the time,

RECENT ACQUISITIONS



Rafael Coronel (Mexican, b. 1932), *Title unknown (Priest in hat)*, 1968. Ink and watercolor on paper, 24 x 18 in. Meadows Museum, SMU, Dallas. Gift of Jerrie and Frederick Smith, MM.2014.14. Photo by Michael Bodycomb.

most notably Diego Rivera (1886-1957), José Clemente Orozco (1883-1949), and David Alfaro Siqueiros (1896-1974). Rather than large-scale public works that addressed the masses with socio-political concerns of *indigenismo*, the younger generation of artists preferred to address a smaller audience with easel paintings and drawings that were oftentimes far more ambiguous in subject matter and meaning.

While Coronel's work cannot be said to completely eschew critical commentary or traditional themes in Mexican art, it referenced a much broader historical and cultural context than the work rendered by previous generations of artists in México. His vast array of influences included native examples—the early drawings by Orozco and the graphic work of José Guadalupe Posada (1852-1913), in particular—as well as European Old Masters such as Rembrandt (1606-1669) and Diego Velázquez (1599-1660), and early modernists like Francisco de Goya (1746-1828) and Édouard Manet (1832-1883), among others. Coronel seamlessly melded these varying sources of inspiration into one cohesive style that is uniquely and undeniably his own.



Rafael Coronel (Mexican, b. 1932), *Title unknown (Priest)*, c. 1966. Oil on canvas, 20 x 16 in. Meadows Museum, SMU, Dallas. Gift of Jerrie and Frederick Smith, MM.2014.12. Photo by Michael Bodycomb.

As seen in these three examples, throughout much of his career Coronel typically depicted his figures in profile, placing them against a monochromatic background that heightens the focus on each individual character. The compositions, which contain few other details, have a sense of stillness that is simultaneously disquieting. The viewer is left to wonder what underlying narrative might exist outside of the single moment that the artist has chosen to capture on canvas.



50TH ANNIVERSARY GALA DINNER

presenting

THE ABELLÓ COLLECTION: A MODERN TASTE FOR EUROPEAN MASTERS

APRIL 16, 2015

Center image: Dazzling florals greet guests at the entrance to the tent. **Surrounding images, clockwise from top left:** Meadows Museum Director Mark Roglán and his wife Kathleen with Brad Cheves, SMU's Vice President for Development and External Affairs; celebratory fireworks end the evening; Javier Rupérez Rubio, former Ambassador of Spain to the U.S., and José Antonio Urbina viewing the exhibition; colorful lighting provides a festive backdrop to the party; Mayor of Highland Park Joel Williams and his wife Susan with Meadows Foundation CEO Linda Perryman Evans and Scott Yankee; Kevin Dahlberg and Francie Moody-Dahlberg; guests within the exhibition; the head table is seated.





50TH ANNIVERSARY GALA DINNER

presenting

THE ABELLÓ COLLECTION: A MODERN TASTE FOR EUROPEAN MASTERS

APRIL 16, 2015

Center image: Nancy Chapman and Linda Custard, Chair of the Meadows Museum Advisory Council. **Surrounding images, clockwise from top left:** Guests enjoying dinner under the tent; Christopher Ferguson, Curatorial Director, Auckland Castle; The Steve Bayless Orchestra; Linda Evans looks on as Ramón Gil-Casares, Ambassador of Spain to the U.S., gives remarks; Jose and Diane Gutierrez with Janet Kafka, Honorary Consul of Spain, and her husband Terry Kafka; 50th Anniversary sponsors enjoy a pre-dinner tour of the exhibition; View of the head table; More than 60 members of the Meadows family gather for a historic group photo.





50TH ANNIVERSARY COMMEMORATION CEREMONY & LUNCHEON

APRIL 17, 2015

Clockwise from top left: John Lunsford, former Director of the Meadows Museum; Ceremonial ribbon-cutting to open the 50th anniversary exhibition; Dean Samuel Holland chats with former Ambassador of Spain Javier Rup  rez Rubio; SMU's Board of Trustees Chair Michael Boone gives remarks; Crowds fill Bishop Boulevard for the ceremony; SMU President Gerald Turner gives remarks; Herald trumpets provide a flourish to the ceremony; Robert Brownlee, Meadows Museum Founding Director William Jordan, and Emma Kronman.





50TH ANNIVERSARY COMMEMORATION CEREMONY & LUNCHEON

APRIL 17, 2015

Clockwise from top left:
Former Prime Minister of Spain José María Aznar, Laura Bush, George Bush, Gail Turner; Guests enjoy lunch on the plaza; John & Gloria Hammack, SMU Board of Trustees Member Caren Prothro; The party tent transformed for a post-ceremony luncheon; Abelló Collection Curator Almudena Ros leads a pre-ceremony tour of the exhibition for sponsors; SMU Board of Trustees Member Ruth Altshuler and Nancy Dedman; SMU's Vice President for Development and External Affairs Brad Cheves, Meadows Museum Advisory Council Chair Linda Custard, and SMU Board of Trustees Chair Michael Boone on the dais; Linda Gibbons, 50th Anniversary Chair Stacey McCord and Christi Urschel.





**50TH
ANNIVERSARY
PARTY
BODAS DE ORO**
presenting
**THE ABELLÓ
COLLECTION:
A MODERN TASTE
FOR EUROPEAN
MASTERS**

APRIL 17, 2015

Center image: The Marc Toussaint Combo. **Clockwise from top left:** Jason Wallgren and Kari Cesta; Meadows Foundation CEO Linda Perryman Evans, Meadows Museum Director Mark Roglán, 50th Anniversary Chair Stacey McCord, and Meadows Museum Advisory Council Chair Linda Custard; Members enjoy the photo booth; Wine and cava; Lourdes Cordero, Ilse Anderson, and Karina Wooley; 50th Anniversary Party Co-chairs Heather Balestri, Michelle Lockhart and Laura Hurt with Stacey McCord; Rebecca Cedar and Mike Agis; Kendra Lancaster, Matthew Hack, Betty Lancaster, and Tobin Fulton.





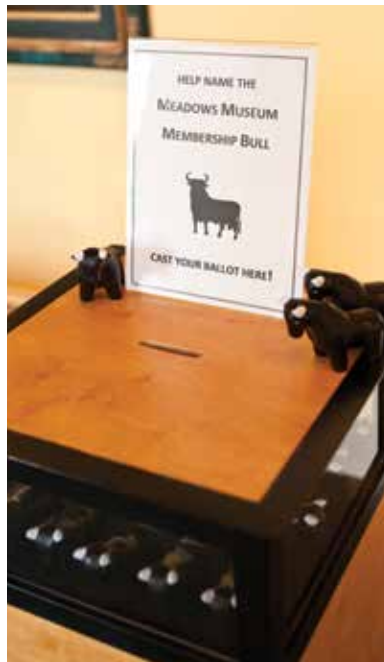
**50TH
ANNIVERSARY
PARTY
BODAS DE ORO**

presenting

**THE ABELLÓ
COLLECTION:
A MODERN TASTE
FOR EUROPEAN
MASTERS**

APRIL 17, 2015

Center image: Members voted on the name for their bull mascot. **Clockwise from top left:** The tent is transformed for the 50th Anniversary Party; Pablo Portella, Juan Portella, Maria Portella, and Andreas Portella; Members enjoy the exhibition; Wendy Valera and Gabrielle Parra; Diane and Harold Byrd; Eric Hall and Christina Haddad; Kevin Vogel; Jose Antonio de Urbina, Enrique Calderón, Almudena Ros de Barbero, Filippo Barbero and Francisco Bocanegra.



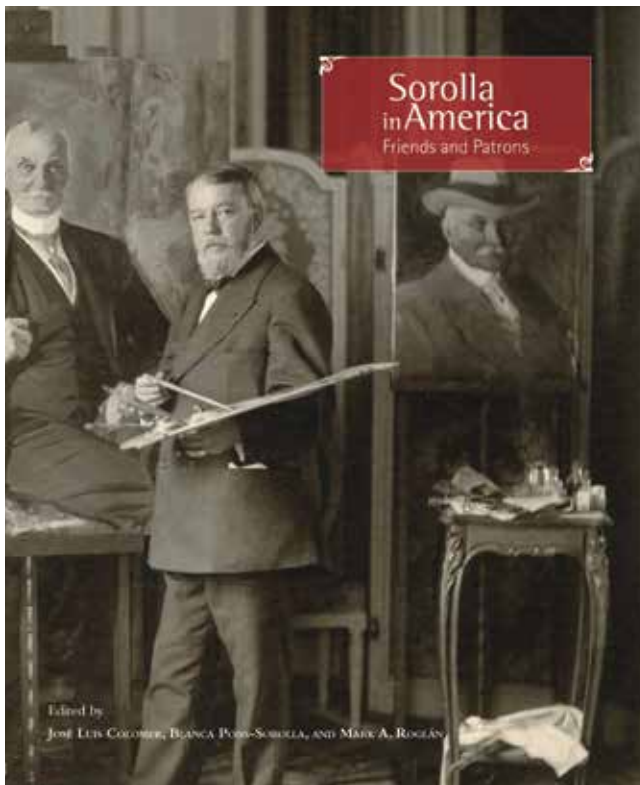
SOROLLA IN AMERICA: FRIENDS AND PATRONS

As the leading U.S. institution focused on the study and presentation of the art of Spain, the Meadows Museum is a frequent collaborator with other arts organizations on scholarly projects that further this work, among them Centro de Estudios Europa Hispánica (CEEH) and the Center for Spain in America (CSA). Together, the three organizations published the exhibition catalogues for *The Lost Manuscripts from the Sistine Chapel: An Epic Journey from Rome to Toledo* (along with the Biblioteca Nacional de España and the Catedral Primada de Toledo, 2010) and *The Spanish Gesture: Drawings from Murillo to Goya in the Hamburger Kunsthalle* (along with the Museo

Nacional del Prado, 2014). Now, on the heels of its landmark exhibition *Sorolla and America*, the Meadows Museum has joined CEEH, CSA, and Fundación Museo Sorolla to publish an authoritative study of Sorolla's American patronage, *Sorolla in America: Friends and Patrons*.

Joaquín Sorolla y Bastida (1863-1923) enjoyed great fame during his two visits to the United States, when American museums presented his solo exhibitions in 1909 and 1911, and the acquisition of his works was a source of pride for public and private collections. This volume examines the network of personal relationships that sustained the collective fascination with Sorolla, including his first customers in the U.S.; directors of the newly created museums of Saint Louis, Buffalo and Chicago; important collectors and patrons like Archer M. Huntington and Thomas Fortune Ryan; American artists such as John Singer Sargent and William Merritt Chase; Louis Comfort Tiffany; and last but not least Raimundo de Madrazo, Sorolla's predecessor as portraitist of American high society at the end of the nineteenth century. Finally, it chronicles the trade in, as well as changes in taste for, Sorolla's work since his lifetime, telling the story of Sorolla's fortunes in the art market and measuring his international success.

The 408-page volume was edited by José Luis Colomer, director of CEEH and CSA; Blanca Pons-Sorolla, great-granddaughter of the artist, and independent researcher; and Mark A. Roglán, the Linda P. and William A. Custard Director of the Meadows Museum in Dallas and Centennial Chair in the Meadows School of the Arts at SMU. Among the twelve contributors to the book are three members of the Meadows Museum's curatorial staff, including Nicole Atzbach, Curator; Alexandra Letvin, Meadows/Kress/Prado Fellow; and Shelley DeMaria, Curatorial Assistant. The book is available for purchase in the Meadows Museum Shop. ■



INTRODUCING THE NEW MEADOWS/KRESS/ PRADO CURATORIAL FELLOW

Thanks to the Kress Foundation's continued support, the Meadows Museum is completing its fourth successful year of the Meadows/Kress/Prado Fellowship program, which is part of its ongoing partnership with the Museo Nacional del Prado. For the past two years, Fellow Alexandra Letvin worked on a number of important projects and curated two exhibitions: *Goya: A Lifetime of Graphic Invention*, and *The Meadows Collects: 50 Years of Spanish Art in Texas*. In conjunction with the former, she organized a scholars' day and symposium which involved ten leading Goya scholars from across the U.S. and Europe.

This fall we welcome our third Meadows/Kress/

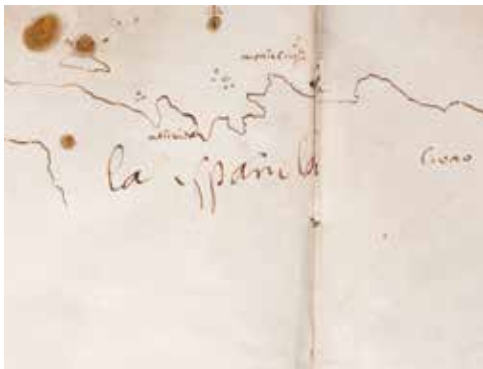
Prado Fellow, SMU alumna Rebecca Quinn Teresi. A Ph.D. candidate and art historian at the Johns Hopkins University, Rebecca specializes in sixteenth- and seventeenth-century Iberian art with additional interest in Hapsburg courtly collecting and early modern print culture. Later this fall, she is scheduled to give a gallery talk about Diego Velázquez's portrait of *Infanta Margarita in a Blue Dress*, currently on loan from the Kunsthistorisches Museum, Vienna.

Through these young scholars, the Meadows Museum continues to witness the incredible impact the Fellowship has on a generation of future museum curators.



SAVE THE DATE FOR OCTOBER 10: DISCOVER SPAIN! AT THE MEADOWS MUSEUM

Discover Spain



In celebration of its 50th anniversary, the Meadows Museum, the leading U.S. institution focused on the study and presentation of the art of Spain, will host an special program of Spanish art and culture on Saturday, October 10, 2015. Timed to coincide with Columbus Day weekend, the theme is DISCOVERY. Christopher Columbus is a celebrated figure in Spanish culture; Spain's national day, *Fiesta Nacional de España*, commemorates his arrival in the Americas in October 1492. This first annual program also presents the extraordinary opportunity for visitors to see first-hand several of Columbus's documents, including his first attempt at a map of the New World and a roster of his crew, within the special exhibition *Treasures from the House of Alba: 500 Years of Art and Collecting*,

on view at the Meadows Museum September 11, 2015 through January 3, 2016.

Discover Spain! at the Meadows Museum will be an afternoon and evening for discovery, providing visitors an opportunity to explore the museum and learn about Spain's rich culture and heritage. Activities for both young and old will provide a fun and engaging learning experience including: art activities, gallery talks, food and wine tastings, film screenings courtesy of the Dallas Film Society, music, and dance performances. A VIP Members Lounge will offer Museum members additional exclusive programs, as well as food and beverages. Look for a complete schedule of events at meadowsmuseumdallas.org.

INTERNATIONAL SYMPOSIUM

ALBA: LIVES AND AFTERLIVES OF A HISTORIC COLLECTION

DECEMBER 4, 9 A.M.-6 P.M.

To coincide with the groundbreaking exhibition *Treasures from the House of Alba: 500 Years of Art and Collecting*, a public symposium at the Meadows Museum will bring together established and emerging scholars for discussion and debate on a selection of masterpieces from the collection of the Alba family. The morning session will be devoted to three keynote lectures that will narrate a story of the life and afterlife of the Alba collection, and raise broader questions about parallel collections throughout Europe.

The first lecture will examine the dispersal of the Alba collection in the nineteenth century, the second will investigate the political appropriation of the collection during the Spanish Civil War, and the third will address conservation issues pertaining to specific objects. The afternoon session will take place in the exhibition galleries where six speakers will present “object biographies,” unfolding the stories of individual works on view in the exhibition.

A break for lunch will follow the morning session, and the symposium will close with a reception for attendees. FREE; no registration required. Space is limited and seating is on a first-come, first-served basis. For more information, call 214.768.4677. *Alba: Lives and Afterlives of a Historic Collection* is co-organized by the Meadows Museum and The Edith O'Donnell Institute of Art History.

Bob and Jean Smith Auditorium



Anthonis Mor (North Netherlandish/Spanish, 1512-1516- c. 1576), *The Great Duke of Alba*, 1549. Oil on canvas. Madrid. Colección Duques de Alba.

OPPOSITE, far left: Christopher Columbus's logbook of the voyage of discovery of the New World. Map of La Española. Paper, covered in parchment, double folio, 1492(?). Colección Duques de Alba.

Public Programs

EVENING LECTURES

6 P.M.

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

Bob and Jean Smith Auditorium

SEPTEMBER 17

Fra Angelico and the Early Renaissance in Florence

Laurence Kanter, Chief Curator and Lionel Goldfrank III Curator of European Art, Yale University Art Gallery

Fra Angelico (ca. 1395-1455) has for centuries been portrayed as a humble, devout, and spiritually inspired artist working in contemplative withdrawal from the bustling secular and commercial worlds of Renaissance Florence. It is becoming increasingly obvious, however, that he was actually a skillful manager and business man, a penetrating intellect, and a



familiar of some of the most powerful and influential political figures of his day. How can we reconcile these two images of the man, and how can we recognize him in his paintings? Above all, how does the Alba Madonna compare to other masterpieces of the period and what does it tell us about the world in which it was created?

OCTOBER 1

Velázquez and the Blue Infanta

Géza von Habsburg, Independent Scholar

Infanta Margarita Teresa (1651-1673), daughter of King Philip IV of Spain, was portrayed numerous times by Velázquez in order to keep her future bridegroom, the Emperor Leopold I, apprised of her physical development. The “Blue Infanta,” the most delightful of these portraits, shows her aged 8, her official engagement still four years away. The festivities following her long-awaited arrival in Vienna, the grandest Europe had ever seen, lasted for almost two years, a prelude to an unusually happy, albeit short-lived, marriage.

OCTOBER 8

Discovering Columbus in the White House: Presidents and the Admiral of the Ocean Sea

Alan C. Lowe, Director, George W. Bush Presidential Library and Museum

This lecture will discuss how the reputations of Christopher Columbus and select Presidents have changed over time and what those changes tell us about the effects of time, perspective and research on historical legacies. Changing perceptions of leaders for good and bad, whether they have been alternately idolized or vilified, underscores the need for open, unbiased analysis when seeking historical truths.

NOVEMBER 10

Bravura Portraits

Richard Ormond, CBE, independent art historian and Director of the *John S. Sargent Catalogue Raisonné Project, 2000*

The Dukes of Alba and their families have sat for distinguished artists since Renaissance times. More recent portraitists include such stars as Winterhalter, Sorolla, Madrazo and Sargent. This lecture will set the portraits of the Alba family within the tradition

of grand manner portraiture at the time of the Second Empire and the Belle Époque, circa 1850-1914.

DECEMBER 3, 6 P.M.

The House of Alba in Myth and History

Jeremy Adams, Altshuler Distinguished Teaching Professor, SMU

Dynasties can seem today exotic, exceptional. For most of human history, they were normative and necessary for political success and order. One supreme surviving example of such a dynasty is the House of Alba, which has gone by several names across the centuries: Illan, Alvarez de Toledo, etc. This lightly illustrated lecture attempts to trace that dynasty in well-credited early myth and later in documentable history, from the 6th century CE to the present

AFTERNOON GALLERY TALKS

12:15 P.M.

Free with regular Museum admission.

SEPTEMBER 18

Velázquez and the Infanta Margarita

Rebecca Teresi, Meadows/Kress/Prado Fellow, Meadows Museum



OCTOBER 9

Between Realism and Classicism: Masterworks by Ribera from the House of Alba

Edward Payne, Meadows/Mellon/Prado Fellow, Meadows Museum

OCTOBER 30

Highlights of Netherlandish Art from the House of Alba

Nancy Cohen Israel, Art historian and owner of Art à la Carte

NOVEMBER 13

Portraits of the Duchess of Alba

Nicole Atzbach, Curator, Meadows Museum

DECEMBER 11

Anton Raphael Mengs and the Neoclassical Portrait

Scott Winterrowd, Curator of Education, Meadows Museum

LUIS MARTÍN LECTURE SERIES IN THE HUMNITIES

FRIDAYS: OCTOBER 2, 9 & 16,

NOVEMBER 6, 13 & 20, 10:30 A.M.

Spain and the Dukes of Alba: 500 years of History and Art Collecting

Kenneth Andrien, Edmund J. and Louise W. Kahn Chair in History, SMU

This series of talks will explore the links between the




Public Programs

major events of Spanish history and the art collection of the ducal house of Alba. The Dukes of Alba were themselves key players in the history of Spain and their art collection, featured in the exhibition at the Meadows Museum, is one of the oldest and most important private European collections of paintings, sculptures, drawings, prints, tapestries, furniture and illuminated manuscripts. In his talks Professor Andrien will examine the major events of Spanish history that formed the context for each of the six stages in the development of the private collection of the Dukes of Alba, ranging from the late fifteenth to the early twentieth centuries. Coffee and pastries served in the Founders' Room before each lecture, from 10-10:15 a.m. \$50 for the 6-part series; Free for Museum members, SMU staff, faculty and students. Advance registration is required. To register, please call 214.768.7787. *This program is sponsored by the Boshell Foundation.*

Bob and Jean Smith Auditorium



 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

MUSIC AT THE MEADOWS

SEPTEMBER 15

7:30-9 P.M.

Orchestra of New Spain

Held in celebration of the exhibition *Treasures from the House of Alba*, this concert will feature recently uncovered 18th century compositions found by the Orchestra's Music Director, Grover Wilkins III, in the archive of the Liria Palace in Madrid, home of the Alba family. The tragedy of the Spanish Civil War looms large in the holdings of the palace, sacked and virtually destroyed during that terrible period. The concert will revolve around the few remaining musical manuscripts in the palace archive that were composed by José de Torres (1665-1738) and Guillermo Ferrer (1776-1791) for orchestra and soloists. Fortunately the Alba's collection of music had been catalogued before the war by the noted musicologist José Subirá, whose study of archive holdings documents the Alba family's support of composers of such as Francisco Courcelle (1705-1778) and Blaise de Laserna (1751-1816), whose works are also included in this concert. The program will take place at



Caruth Auditorium in the Owen Arts Center located down the boulevard, across from the Museum. Advance reservation suggested. \$25/\$10 students; FREE for Meadows Museum members and SMU students. For more information and to make your reservation, visit OrchestraofNewSpain.org or call 214.750.1492.

Caruth Auditorium, Owen Arts Center

SEPTEMBER 24

6:30-8 P.M.

Andalucia

Duo Cuenca

Join us for an evening celebrating the music and dance of *Andalucia* with performances by a unique trio from Spain. The Cuenca brothers of Córdoba feature Francisco on guitar and José Manuel on piano. They will be joined by dancer Raquel Parilla, who dances both flamenco and classical ballet. Together the trio will interpret the music of Federico García Lorca, Joaquín Rodrigo, Francisco Cuenca, and composers such as Primitivo Buendía and Erik Marcheli who have dedicated works to the duo. This program is co-sponsored by the Department of Guitar Studies in the School of Arts and Humanities at UT Dallas. Free; no reservation required.

Bob and Jean Smith Auditorium

NOVEMBER 5

6:30-8 P.M.

Remembranza

Enric Madriguera, Director of Guitar Studies in the School of Arts and Humanities, UT Dallas

This program will feature works from a recent CD release titled *Remembranza de Mi Guitarra* (Remembrances of My Guitar) by guitarist Enric Madriguera, produced by Albany Records. The concert pays homage to guitar greats of the past century, including Francisco Tárrega, Miguel Llobet, Andrés Segovia, Manuel Ponce, Mario Castelnuovo-Tedesco, Paquita Madriguera, and Heitor Villa-Lobos. The program will also feature contemporary works by

Robert Xavier Rodríguez. This program is co-sponsored by the Department of Guitar Studies in the School of Arts and Humanities at UT Dallas. Free; no reservation required.

Bob and Jean Smith Auditorium

DRAWING FROM THE MASTERS

SUNDAYS EVERY OTHER WEEK: SEPTEMBER 13 & 27, OCTOBER 11 & 25, NOVEMBER 8 & 22, DECEMBER 6, JANUARY 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 regular museum admission. Attendance is on a first-come, first-served basis. For more information or to request adaptive materials for participants with low vision, contact mcarmens@smu.edu or 214.768.4677.

Public Programs



INSIGHTS & OUTLOOKS

NOVEMBER 19

5:30-7 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 multisensory and interdisciplinary connections, Director of Education Carmen Smith will invite an in-depth exploration of two paintings by Ignacio Zuloaga featured in the exhibition *Treasures from the House of Alba: 500 Years of Art and Collecting*. Free; advance registration is required by November 17. For more information and to register, contact mcarmens@smu.edu. or 214.768.4677.

ACCESS PROGRAMS

Connections

PROGRAM ONE: OCTOBER 7, 14 & 21

PROGRAM TWO: DECEMBER 2, 9 & 16

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, contact mcarmens@smu.edu. or 214.768.4677.

The Gates

Re-Connections

AUGUST 28, SEPTEMBER 18, NOVEMBER 20
& JANUARY 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. For more information contact mcarmens@smu.edu. or 214.768.4677.

The Gates

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 members are also in the galleries to serve as sighted guides for blind and low vision visitors and to invite all visitors to explore works of art through family-friendly multisensory activities.

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

AUGUST 27, 6 P.M.

M. Carmen Smith, Director of Education,
Meadows Museum

Meet Margarita

In *Las Meninas* (1656), five-year-old Margarita takes center stage as she watches the King and Queen having their portrait painted by Diego Velázquez. Who was this inquisitive child who has captivated viewers for centuries with her intent gaze? Whatever happened to Margarita, whose delicate features, golden locks and big blue eyes were captured again and again by the artist during various stages in her

youth? Join us for this program celebrating the loan of Velázquez's portrait of *Infanta Margarita in a Blue Dress*.

NOVEMBER 19, 6 P.M.

Rebecca Quinn Teresi, Meadows/Kress/Prado
Fellow, Meadows Museum

Famous Faces in the Alba Collection

Come meet some of the most distinguished individuals in the portrait collection of the House of Alba, then and now one of the best-connected and most influential noble families in Europe. The portraits not only feature some of the most famed and even notorious personages from the sixteenth through eighteenth centuries, they are painted by some of the period's most illustrious international artists. Discover the stories behind these famous faces!

SAVE THE DATE!

SEPTEMBER 10

Meadows Member's Reception

Preview of the new exhibition *Treasures from the House of Alba: 500 Years of Art and Collecting*.



OCTOBER IS MEADOWS MEMBERSHIP MONTH

You, our members, know what a treasure the Meadows Museum is and how much a membership here can enrich your life. Share this with your friends and family! Throughout the month of October, every time someone referred by you purchases a new membership, you will be entered into a drawing to receive a FREE gift certificate to Café Madrid for \$100! (Applies to new memberships only; new member must list you as the referral source on their registration form.)



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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

\$12 general admission; \$8 seniors.

Free to members, children under 12,

SMU faculty, staff and students.

Free Thursdays after 5 p.m.

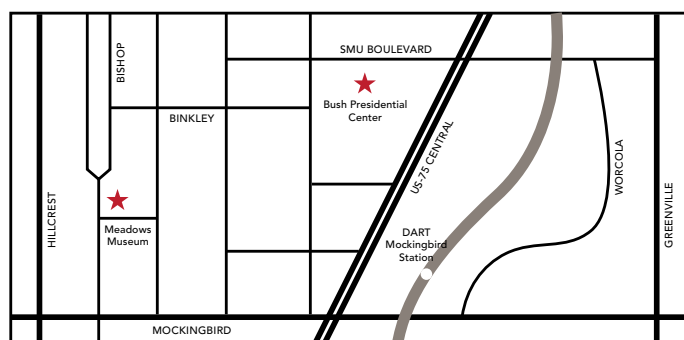
Free public parking is available
in the garage under the Museum.



A Treasure for the Most Demanding Palate

For centuries the House of Alba has been developing natural products obtained from the farmlands of Spain and handcrafted according to tradition. Now, the culinary treasures that were once enjoyed only by members of the family are available in the Museum Shop through the House of Alba line of gourmet products.

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.