

at the MEADOWS

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

FALL 2016



IN THIS ISSUE

Modern Spanish Art

Celebrating Sainthood in Baroque Seville

New Acquisition:

Bayeu's María Teresa del Castillo

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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, Dalí, 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.

CONTENTS

2 CURRENT EXHIBITIONS

Modern Spanish Art from the Asociación
Colección Arte Contemporáneo

9 The Festival Book for San Fernando: Celebrating Sainthood in Baroque Seville

12 UPCOMING EXHIBITIONS

Between Heaven and Hell:
The Drawings of Jusepe de Ribera

15 NEW ACQUISITIONS

Francisco Bayeu y Subías: *María Teresa del Castillo*, c. 1767-70

19 Antonio de Brugada Vila: *Vista of the Pyrenees from Pau at Dawn*, c. 1850-60

21 MUSEUM NEWS

32 PUBLIC PROGRAMS

Contributions by: Nicole Atzbach (curator), Eugenio Carmona (professor of art history, University of Málaga), Shelley DeMaria (curatorial assistant), Alexandra Filippelli (collections assistant), Robin Benson Linek (event and food service manager), Edward Payne (senior curator of Spanish art, Auckland Castle), and M. Carmen Smith (director of education).

FROM THE DIRECTOR

Dear members and supporters of the Meadows Museum,

Please join us this fall at the Meadows for an exciting array of exhibitions and programming. These last months have been full of noteworthy news and events. In May, the Chair of the Museum's Advisory Council, Mrs. Linda P. Custard, was inducted as a member of the Order of Isabella the Catholic by order of King Phillip VI of Spain. A memorable ceremony took place at the Meadows in which the Spanish Consul bestowed the medal in the King's name, acknowledging Mrs. Custard's outstanding accomplishments to benefit Spain. Officials and trustees from the University, Museum benefactors, community leaders, and philanthropists did not miss the opportunity to attend this special event to be part of what was an unforgettable celebration.

This summer, a group of Museum supporters joined a cultural trip organized by the Museum to institutions and private residences throughout the United Kingdom. The visit highlighted Spanish treasures, including those from the National Gallery in London to the new center for Spanish art in the UK that is currently being developed at Auckland Castle under the leadership of Jonathan Ruffer. Our membership office is already planning our next wonderful trip, this time to California, so please stay tuned for more information. Membership continues to be the best way to know everything that is going on in the Museum and is a terrific way to support the institution. So to everyone who is already a member, thanks for your help, and for those who are not, please consider becoming a member today!

We are thrilled to bring the exhibition *Modern Spanish Art from the Asociación Colección Arte Contemporáneo* to the Meadows this fall, especially since this will be the first time that a survey of Spanish art from the 1910s to 1957 has ever been featured in the United States. Through the holdings of the Asociación Colección de Arte Contemporáneo (ACAC), one of the greatest collections of its kind, visitors will be able to see works by well-known artists such as Picasso, Dalí, or Miró, along with the creations of 50 other lesser-known artists who were also vitally influential to the development of modern art. We are infinitely thankful to the ACAC for lending almost 100 works from their collection—most of them presented for the first time in America—and allowing the creations of these artists to be better known outside of Spain. I hope you will be able to attend the many lectures and the symposium that will accompany the exhibition, as our events and lecture series continue to provide an enriching cultural experience to everyone who visits the Meadows. I also hope you have time to wander through the permanent collection and enjoy the new additions that have further enhanced our holdings, as well as to join us for upcoming programming to meet the new staff and fellows who have recently joined the museum.

I look forward to seeing you in your museum.



Mark A. Roglán, PhD

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



Meadows Museum members pictured with Jonathan Ruffer, chair of the Auckland Castle Trust (center), at Auckland Castle, June 3, 2016.

ON THE COVER: Francisco Bayeu y Subías (Spanish, 1734-1795), *María Teresa del Castillo* (detail), c. 1767-70. Oil on canvas. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Barbara and Mike McKenzie in honor of the SMU-in-Spain program, MM.2015.06. Photo by Michael Bodycomb. OPPOSITE: The Honorable Enric Panés, Consul General of Spain; Linda Pitts Custard; and The Honorable Janet P. Kafka, Honorary Consul of Spain, on the occasion of Mrs. Custard receiving the Encomienda de la Orden de Isabel la Católica at a special ceremony at the Meadows Museum on May 18, 2016.

CURRENT EXHIBITIONS

OCTOBER 9, 2016-JANUARY 29, 2017

MODERN SPANISH ART FROM THE ASOCIACIÓN COLECCIÓN ARTE CONTEMPORÁNEO

In Madrid, the Museo Nacional del Prado and the Hotel Ritz are separated by only a few steps, making it almost irresistible to imagine Texas philanthropist and oil financier Algur H. Meadows stepping out to take the short walk between the two buildings during free time on the many business trips he took to the city.

The 1950s was still a difficult time in Spain, although things were somewhat better than the previous decade, which had witnessed the takeover by Francisco Franco following the Spanish Civil War (1936-39). Meadows was particularly interested in the art of the Spanish masters of the Golden Age, which he often visited in the Museo del Prado. His interest expanded first to include Francisco José de Goya y Lucientes (1746-1828) and Goya's contemporaries, with the work of Pablo Picasso (1881-1973) as a "logical" next step. With this moment as its inspiration, we cannot fail to notice that the chronology of this exhibition, *Modern Spanish Art from the Asociación*

Colección Arte Contemporáneo, parallels that of the professional biography of Meadows. The works in the exhibition date from 1915, the year in which the future entrepreneur received his first diploma, to the early 1960s, when the Meadows Museum was founded. The United States has never seen an exhibition devoted to the theme, chronology, and characteristics of *Modern Spanish Art from the Asociación Colección Arte Contemporáneo*; the Meadows Museum had to be the site of this event.

How should we trace the historical path taken by Spanish modern art? Every lover of art is familiar with the work of Picasso, Joan Miró (1893-1983), and Salvador Dalí (1904-1989). But Spanish modern art was much more distinctive, diverse, and culturally valuable—although this "much more" is probably not as well-known as it should be. It is this richness that is considered within this exhibition, reflecting what has been the mission of the Asociación Colección Arte Contemporáneo (ACAC) for twenty-five years. Thanks to the ACAC, Spanish modern art can now take its place before us and in the global history of modern art, offering revealing and unexpected possibilities.

To best understand Spanish modern art, we must keep in mind the fact that the artists encountered a variety of settings, particularly within the triangle formed by Barcelona, Paris, and Madrid. Moreover, the Spanish experiences of modern art developed at different chronological paces. Each locus of activity had a different dynamic. Working in the nonstop, international atmosphere of Paris was not the same as working in the interior of Spain, as the social conditions for the development of the arts were very different in the two places. The meaning of being a "modern artist" was different in each location, and Spanish artists had to carry out their work in a continuous balancing act of alternating roles and positions.



Jorge Oteiza (Spanish, 1908-2003), *Metaphysical Box through the Conjunction of Two Trihedrons*, 1958-59. Iron. Asociación Colección Arte Contemporáneo. © 2016 Artists Rights Society (ARS), New York/VEGAP, Madrid.



Óscar Domínguez (Spanish, 1906-1957), *Untitled*, 1947. Oil on canvas. Asociación Colección Arte Contemporáneo. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

In addition, it must be kept in mind that Spanish modern art had to traverse the changing scope and nature of historical milestones: the Spain of King Alfonso XIII, the revolutionary events of 1917, the dictatorship of Miguel Primo de Rivera, the Second Spanish Republic, the Spanish Civil War, and the regime of General Francisco Franco, initially philo-Fascist and subsequently ultraconservative. Obviously the history of Spanish modern art is the history of a continuous effort to overcome very adverse conditions, notwithstanding the peculiar joint venture in which certain Informalist artists engaged with the Franco regime.

To be a modern artist in Spain meant taking a stand with respect to a backward and stagnant society and system. Coming from a specific and shared cultural

heritage, and having gained access to modern art from similar political, social, and economic parameters, Spanish artists aroused responses and attitudes that were similar, yet distinctive, and which have to be discussed.

There are Spanish artists who at a given time can be attributed to an *-ism*. There are even Spanish artists who established an *-ism*, or at least laid the foundation of one, as in the cases of Cubism and Surrealism. Despite the founding of such movements, the general tendency was to maintain creative individuality, as Picasso himself exemplified. The great originality of Spanish modern art lies in having determined and defined the history of international modern art without bending to strict aesthetic rules and standards established in advance through a manifesto. The Spanish

CURRENT EXHIBITIONS

artists tended to be “nomads;” that is, they tended toward continual changing of their artistic language, rapid development, or adoption of several stylistic solutions simultaneously. In Spanish experiences of modernity there were no all-encompassing projects capable of defining utopian future societies, as was the aim of certain European vanguards. Given the enormous weight of tradition in the social life and customs of Spanish culture, the act of defending modern art was enough to convey transformative values. It is because of these circumstances that Spanish modern art could not easily assimilate canonical narratives that mark the history of international modern art. Spanish modern art always created its own laws, and although it intervened decisively in the

presumptions, values, and stories of international modern art, it needs to be positioned within its own narrative parameters in order to be best understood and valued.

These latter statements need to be clarified, in a time and manner that are not available to us here. But we can cite an example. Julio González (1876-1942) is considered the father of modern sculpture in metal and one of the international founders of a new three-dimensional art. But to which *-ism* does he belong? Strictly speaking, to none of them. Some people assign him to Surrealism, but González was never a Surrealist. Others position him within abstract art, but in fact González was never dedicated to absolute abstraction. In order to be able to understand the work of González, therefore, it is necessary to break with certain conventions in the canonical narratives about modern art; the same is true of a large part of Spanish modern art.

Taking all this into account, the exhibition *Modern Spanish Art from the Asociación Colección Arte Contemporáneo*, supplemented by works from the Meadows Museum, shows how Spanish experiences of modern art maintained processes of continuity even in the face of social change, historical change, and the rigid, schematic conventionalism of art historical narratives. The exhibition follows processes set in motion by the laws of permanence and change: something important always survives, while something important necessarily changes. From this starting point, the exhibition traces five paths through five aesthetic sensibilities that are especially significant for Spanish modern art.

The first of these paths provides an overview of the achievements that established the primacy of form in the desire to achieve a constructive art, regardless of whether this constructive art was abstract or figurative. Relating this type of project to Spanish art is uncommon; rather, Spanish art is typically



Benjamín Palencia (Spanish, 1894-1980), *Dancers*, 1932. Mixed media on canvas. Asociación Colección Arte Contemporáneo. © 2016 Artists Rights Society (ARS), New York / VEGAP, Madrid.



Salvador Dalí (Spanish, 1904-1989), *Study for Soft Construction with Boiled Beans (Premonition of Civil War)*, 1934. Ink on paper. Asociación Colección Arte Contemporáneo. © Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society (ARS), New York, 2016.

CURRENT EXHIBITIONS

associated with the representation of the passionate, the expressive, and the dramatic. Yet the Spanish works created under the premise of analytic form or constructed form were especially significant, ranging from Cubism to what the artists themselves called “objective art.” This trajectory starts with the works of Juan Gris (1887-1927), María Blanchard (1881-1932), and Rafael Barradas (1890-1929), and ends with those of Jorge Oteiza (1908-2003), Pablo Palazuelo (1915-2007), and the group of artists who made up Equipo 57 (act. 1957-1962). We must also remember that Joaquín Torres-García (1874-1949) presented his Grupo de Arte Constructivo (Constructive Art Group) in Madrid in 1932, and González and Ángel Ferrant (1890-1961) made independent key contributions.



Hernando Viñes (Spanish, 1904-1993), *Untitled*, 1928. Oil on canvas. Asociación Colección Arte Contemporáneo. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

The second path looks at a position diametrically opposed to the previous one: projects that plastically sought to create a “new lyricism” by means of free expression. This is an art that converts figures into signs, that leaves life to chance on the surface of the canvases, and that unfolds in space in an unexpected manner. When he began thinking about works of this type, Miró said that he was making poetry, not painting. The plastic syntheses of Francisco Bores (1898-1972), Pancho Cossío (1894-1970), and Josep de Togores (1893-1970) were termed “poetical” and “lyrical figuration,” and the “drawing in space” of González was called “poetic.” In the postwar period, the recovery of Surrealist automatism and its new interpretation led, on the one hand, to the consideration of what was called “lyrical abstraction” and, on the other hand, to the development of free “graphisms” that were the starting point of Spanish Informalism, as seen in the works of Fermín Aguayo (1926-1977), Enric Planasdurà (1921-1984), Martín Chirino (b. 1925), Modest Cuixart (1925-2007), and Luis Feito (b. 1929). It should be pointed out here that Hernando Viñes (1904-1993) anticipated, in works full of lyricism and free expression, the resources of American action painting in his figurative work of 1927. And at a very early stage Esteban Vicente (1903-2001), who trained with Bores, assumed a uniting link between the United States and Spain.

The third path starts with the recovery of modern realisms. The Spanish artists of modernity were precursors of modern realism. This was especially true of Togores, in whose work the new languages of realism served to collect and explain the new “physiognomies” of “new” individuals in a society in transformation: new men with new civic features, and above all new women with new roles and new social presences, as conveyed by Ferrant in his work *The Schoolgirl* (1925), and as seen in the *Noucentista* work of Joaquim Sunyer (1874-1956). The new realism achieved special status in the work of female painters such as Ángeles Santos (1911-2013) and Maruja Mallo (1902-1995).



Josep de Togores (Spanish, 1893-1970), *Portrait of Alejo de Togores*, 1920. Oil on canvas. Asociación Colección Arte Contemporáneo. © 2016 Artists Rights Society (ARS), New York / VEGAP, Madrid.

CURRENT EXHIBITIONS

The fourth trajectory adopts a title very well known in histories of modern art: Surrealism. In this case, we talk about plural “Surrealisms” and about “expanded Surrealisms” that are transformative. We are dealing not with Surrealism as observance of a set of rules and tenets but with Surrealism understood as a new “theory of knowledge.” This is what Dalí meant when he invented the paranoiac-critical method. It is what Óscar Domínguez (1906-1957) created when he brought the Surrealist group to the Canary Islands and invented decalcomania. The entire dialectic of the Surrealist object was transformed into a poem-object in the work of Leandre Cristòfol (1908-1998). At the same time, the work of Joan Ponç (1927-1984) and Antoni Tàpies (1923-2012) in the Catalan plastic arts of postwar Surrealism expanded in the direction of the magical and the mysterious until it became the source of Informalist poetics.

Lastly, the fifth path compares two transcendental touchstones: nature and culture. Spanish art turned nature into an emblem for use in considering the pertinence of identity in the scenarios of modernity. The most crucial Spanish modern artists looked with new eyes at their native land and landscapes and discovered that these provided them with forms and solutions for modern art. Nature was understood from the principle of *natura naturans* (“nature as creative force”). “Nature” was for them, moreover, the telluric and the geological, a product of nature itself. The early human being and folk art were considered united by nature, and therefore their actions and expressions were understood and accepted from the aesthetic opening implied by modern art. For example, the plain of Castilla-La Mancha provided Benjamín Palencia (1894-1980) and Alberto Sánchez (1895-1962) with the forms of “pure art.” The volcanic landscape of the Canary Islands provided Domínguez with the best identification of the surreal. The Catalan Mediterranean was a new source for the dialectic of the multiple image in the work of Dalí and his followers Joan Massanet (1899-1969)

and Àngel Planells (1901-1989). The features of the Andalusian countryside established the textures for the paintings of Antonio Rodríguez Luna (1910-1985). The Basque megalithic landscape inspired Nicolás de Lekuona (1913-1937), and the prehistoric pictographs and the popular art of the Canary Islands formed the basis for the Informalism of Manuel Millares (1926-1972) and Chirino. Nature and culture dialogued under the gaze of modern art and led the rediscovery of identity.

The paths that we have traced are independent entities, but at certain times they intertwine. This intertwining is a way of knowing that we are dealing with a shared cultural effort that underpins Spanish modern art. Each work assembled by the Asociación Colección Arte Contemporáneo has been selected for its individual qualities, but what makes this exhibition unusual is the strength projected by the orchestrated presence of the exhibition as a whole. Thanks to the collaboration between the Meadows Museum and the Asociación Colección Arte Contemporáneo, the special diversity and rich complexity of Spanish modern art can now be revealed and restored to life in the present and projected into the future. ■ E.C.

This exhibition has been organized by the Meadows Museum and the Asociación Colección Arte Contemporáneo in collaboration with Acción Cultural Española. BBVA/Compass is the main Supporting Corporate Sponsor, with the collaboration of Técnicas Reunidas, S.A.; Fundación Aon España; Fundación ACS; and Gas Natural Fenosa. A generous gift from The Meadows Foundation has made this exhibition possible.

OCTOBER 9, 2016-JANUARY 29, 2017

THE FESTIVAL BOOK FOR SAN FERNANDO: CELEBRATING SAINTHOOD IN BAROQUE SEVILLE

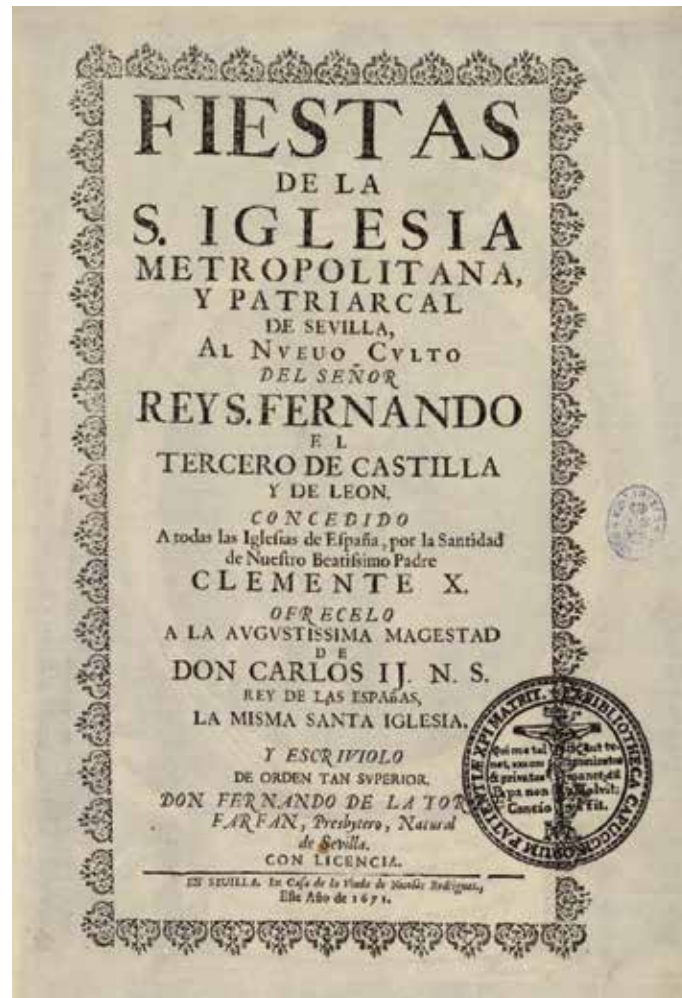
Over the course of five days in May of 1671, the city of Seville threw what is widely considered to be the most extravagant religious festival ever held in Baroque Spain, transforming the cathedral and city streets with ephemeral architecture. These events celebrated the extension of the cult of King Ferdinand III of Castile, or San Fernando (1201-1252), one of the city's most iconic figures and a hero of the medieval Reconquista thanks to his capture of large expanses of Andalusian territories then in Muslim hands.

The task of designing monumental ephemera for the *fiestas* brought together all of the major artistic figures active in the Andalusian capital, including painters such as Juan de Valdés Leal (1622-1690), Bartolomé Esteban Murillo (1617-1682), Francisco Herrera the younger (1627-1685), and Matías de Arteaga y Alfaro (1633-1703); sculptors such as Pedro Roldán (1624-1699); and altarpiece designers such as Bernardo Simón de Pineda (1638-c. 1702). Rivaling the importance and expense of the actual festivities is the lavishly illustrated festival book produced to record it, which served as a calculated proclamation of the city's own importance. The cathedral commissioned priest and poet Fernando de la Torre Farfán to author the book, entitled *Fiestas de la Santa Iglesia Metropolitana y Patriarcal de Sevilla al nuevo culto del Señor Rey San Fernando el tercero de Castilla y de León* (Seville: Viuda de Nicolás Rodríguez, 1671).

Torre Farfán's text describes the *fiestas* in exquisite detail, while twenty-one etchings, including nine large fold-out sheets, handsomely illustrate its 343 pages. Without doubt, this book stands as the most ambitious printing project ever undertaken in Spain in its day, when printmaking was still a fledgling industry and most Spanish-printed books included little more in the way of illustration than a simple frontispiece. In Spain, the illustrated festival book for San Fernando was completely unprecedented and remained unmatched even decades after its production, only

rivalled by the robust illustrated book traditions of Italy, Flanders, and Germany.

The Meadows Museum boasts ten of these etchings in its collection, including six of the original nine fold-out sheets, along with four smaller sheets of emblems. Valdés Leal was the star of the celebrations, not only designing and executing a number of the triumphal monuments, but also etching two of the book's larger sheets immortalizing these efforts. The artist enlisted the help of his own children, calling on



Frontispiece, Fernando de la Torre Farfán, *Fiestas de la Santa Iglesia Metropolitana y Patriarcal de Sevilla al nuevo culto Señor Rey San Fernando el tercero de Castilla y de León* (Seville: Viuda de Nicolás Rodríguez, 1671). Biblioteca Nacional de España, Madrid, sig. 2/65329.

CURRENT EXHIBITIONS



Matías de Arteaga y Alfaro (Spanish, 1633-1703), *The Giralda of Seville*. 1672. Etching. Meadows Museum, SMU, Dallas. Museum Purchase, MM.70.04. Photo by Michael Bodycomb.

his daughter Luisa Morales (act. 1671) and his son Lucas de Valdés (1661-1725), aged eleven at the time, to complete etched sheets of emblems. The artist most associated with the book is Arteaga, who completed the majority of the larger sheets and, in addition to his work as a painter, enjoyed a well-deserved reputation as the best printmaker in Seville. Arteaga's brother, Francisco (act. 1671), also had a hand in etching sheets of emblems for the festival book.

A difficult historical climate largely explains the enormous expense and effort invested in the *fiestas* and festival book for San Fernando. By the time it received word of the cult's extension in 1671, Seville was a city in need of celebration. Once the exclusive port of entry for silver-laden ships arriving from the New World, Seville had witnessed steep economic decline over the course of the century. Even worse, a plague in 1649 decimated the city's population, killing nearly one in two Sevillians. Continued political turmoil, famine, inflation, and the silting of the Guadalquivir River all made for a period of unprecedented hardship in the once-prosperous metropolis. It is within this climate that the city and its clergy looked to Ferdinand, symbol of righteous Christian kingship and a triumphant moment in local history, as part of a final effort to combat decline and return Seville to its glorious past.

Cementing the city's place in history was the book itself. The cathedral funded and distributed 2,000 copies to the most important universities, cathedrals, and dignitaries throughout Spain and abroad, proclaiming the continued power and might of a city that had fallen upon hard times. Although the city would never regain the hoped-for glory, the *fiestas*, the Torre Farfán festival book, and its etchings went a long way toward bringing prestige to Seville. The city took tremendous pride in its status as the saint's final resting place, and in many ways the extravagance of the *fiestas* and festival book were intended as a display of power, asserting Seville's dominance over rival Spanish cities such as Toledo or Córdoba.



Juan de Valdés Leal (Spanish, 1622-1690), *The Triumph of Saint Ferdinand* (detail), 1671. Etching. Meadows Museum, SMU, Dallas. Museum Purchase, MM.70.02. Photo by Michael Bodycomb.

This fall, Meadows visitors will be able to examine ten of the twenty-one prints, displayed together with a copy of the original festival book generously lent by the Hill Museum & Manuscript Library (HMML) at Saint John's University in Collegeville, Minnesota. Highlights include the four large-scale sheets by Arteaga, whose command of the etching needle is especially appreciable in his iconic print of the *Giralda*. Two large sheets by Valdés Leal also feature in the exhibition, both recording monumental decorations designed by the artist and including his embedded self-portrait. Four sheets of highly erudite emblems etched by the youthful Lucas de Valdés, whose work is as exceptional as it is precocious, also appear in the exhibition. To examine the prints in detail and to view an intact copy of the festival book together present a unique opportunity to the Meadows Museum visitor. ■ R.Q.T.

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

UPCOMING EXHIBITIONS

MARCH 12-JUNE 11, 2017

BETWEEN HEAVEN AND HELL: THE DRAWINGS OF JUSEPE DE RIBERA

The Meadows Museum is collaborating with the Museo Nacional del Prado to organize an exhibition on the drawings of Jusepe de Ribera (1591-1652). Born in Valencia, Ribera spent most of his career in Naples, where he very significantly influenced the course of artistic production in the seventeenth century. Although he is always described as a Caravaggesque artist, unlike Michelangelo Merisi da Caravaggio (1571-1610)—who seems not to have made drawings—Ribera produced a remarkable corpus of graphic art, and he was evidently very interested in the use of drawing for the purpose of artistic formation.

This exhibition highlights the variety of Ribera's drawings, the technical skill in his use of pen and ink and chalk, and the extraordinary originality of his subject matter, which includes anatomical figure studies, lively street scenes, capricious subjects, and scenes of martyrdom and torture. Ribera's drawings were studied by the German connoisseur Walter



Jusepe de Ribera (Spanish, 1591-1652), *Head of a Satyr Facing Left*, c. 1625-30. Red chalk on brownish paper. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1954. 54.200. © The Metropolitan Museum of Art/Art Resource, NY.



Jusepe de Ribera (Spanish, 1591-1652), *Samson and Delilah*, mid-1620s. Black and red chalk with traces of pen and brown ink. Museo de Bellas Artes, Córdoba. Inv. CE 0880D.



Jusepe de Ribera (Spanish, 1591-1652), *A Masked Man with Small Figures Clambering Up his Body*, late 1620s. Pen and brown ink on laid paper. Museo Nacional del Prado, Madrid. Inv. D08743.

UPCOMING EXHIBITIONS



LEFT: Jusepe de Ribera (Spanish, 1591-1652), *Penitence of St. Peter*, 1617-18. Pen and brown ink, brown and red-brown wash. Fondation Custodia, Collection Frits Lugt, Paris. Inv. no. 1977-T.54. RIGHT: Jusepe de Ribera (Spanish, 1591-1652), *The Penitence of St. Peter*, 1617-18. Oil on canvas. Osuna (Seville), Museo de Arte Sacro, Antigua Colegiata.

Vitzthum in the 1960s and by the American art historian Jonathan Brown in the 1970s and early 80s. This exhibition coincides with the Prado's publication of the first complete catalogue raisonné of the artist's drawings written by Dr. Gabriele Finaldi, former deputy director of the Museo del Prado and recently appointed director of the National Gallery in London, together with Dr. Edward Payne, former Meadows/Mellon/Prado curatorial fellow and now the senior curator of Spanish art at Auckland Castle in County Durham, as well as Doña Elena Cenalmor from the Museo del Prado.

The exhibition includes about fifty drawings (out of a total of some 160 sheets attributable to the artist),

ten paintings, and a small selection of prints. It will be curated by Dr. Finaldi at the Prado venue and Dr. Payne at the Meadows venue, and it represents a continuation of the longstanding and productive collaboration between the two museums. *Between Heaven and Hell: The Drawings of Jusepe de Ribera* is the first major monographic exhibition organized on the artist in the United States in the last twenty-five years, and the most comprehensive presentation ever dedicated to the artist's drawings.

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

FRANCISCO BAYEU Y SUBÍAS

María Teresa del Castillo, c. 1767-70

Brother-in-law to Francisco de Goya, Francisco Bayeu (1734-1795) was summoned to Madrid in 1763 from his native Zaragoza by Anton Raphael Mengs, *primer pintor* (chief court painter) to King Charles III, to assist him with creating frescoes for the ceilings of the recently constructed Palacio Real. For that commission, Bayeu completed three frescoes: *The Surrender of Granada* (1763-64); *Providence Presiding over the Virtues and Faculties of Man* (1764-65); and *The Apotheosis of Hercules* (1768). Mengs considered Bayeu—known at Court as “el Aragonés”—his best disciple and the greatest Spanish painter of the period. The Bohemian painter’s favorable opinion of his mentee resulted in Bayeu’s appointment as chamber painter for Charles III in April 1767. Both within the Court and without, among the artistic circles of Madrid, Bayeu’s artistic skills were readily recognized; Bayeu began teaching painting at the Real Academia de Bellas Artes de San Fernando in 1765, and would later be appointed president of the Academy in 1788.

In this portrait, Bayeu absorbed and modified Mengs’s portraiture style to create a finish more painterly and less polished than Mengs’s more academic, Neoclassical rigor. Compositionally, this portrait also bears striking similarities to a depiction by Bayeu from the same period of Doña Mariana de Urriés y Pignatelli (c. 1765-67): in both paintings a curtain with a gold tassel acts as a framing device of the respective sitters.

As portraits of children were rather infrequent in eighteenth-century Spain, *María Teresa del Castillo* is a rare subject. In that period, commissioning children’s portraits was much more common in France; other examples of children’s portraiture in Spain from the late 1750s or early 1760s that come to mind are Mengs’s portraits of the Bourbon Infantes Don Xavier and Don Gabriel, both at the Museo del Prado in Madrid. *María Teresa del Castillo* precedes by more than a decade Goya’s portrait of

another Bourbon Infanta, *María Teresa de Borbón y Vallabriga, later Condesa de Chinchón* (1783, National Gallery of Art, Washington, DC).

Sartorial cues relay the deference to French taste in this portrait; María Teresa del Castillo wears a *robe à la française*, characterized by a funnel-shaped or conical bodice that acquiesces into voluminous rectangular skirts conceived in rich materials, in this case, a deep blue silk. The back of the sitter’s dress features the floor-length pleats of the sack gown, the late seventeenth-century dress from which the *robe à la française* is derived. Typical of *robes à la française*, the sleeves of María Teresa’s dress that span



Francisco de Goya (Spanish, 1746-1828), *María Teresa de Borbón y Vallabriga, later Condesa de Chinchón*, 1783. Oil on canvas. Ailsa Mellon Bruce Collection, 1970.17.123. Courtesy of National Gallery of Art, Washington, D.C.

RECENT ACQUISITIONS



The digital infrared reflectogram mosaic of Francisco Bayeu's *María Teresa del Castillo* reveals that the sitter's skirt was initially much wider. Courtesy of the Kimbell Art Museum Conservation Department.



Francisco Bayeu y Subías (Spanish, 1734-1795), *María Teresa del Castillo*, c. 1767-70. Oil on canvas, 45 5/8 x 34 5/8 in. (116 x 88 cm). Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Barbara and Mike McKenzie in honor of the SMU-in-Spain program, MM.2015.06. Photo by Michael Bodycomb.

from shoulder to elbow terminate in *engageantes*, false sleeves in layers of lace and ruffles that could be easily removed for cleaning. María Teresa's dress also features a square-cut neckline; when worn by adult women, the décolleté of such gowns would provide ample space for strands of pearls or a velvet bow. In this case, Bayeu has jettisoned such adult adornments in favor of more age-appropriate trappings for his young subject, including a glazed *rosquilla* (a donut-like pastry) in her left hand and a wee pug tucked securely under her right arm. Bayeu may have tailored the gown's silhouette to better suit the tender age of his sitter: infrared reflectography of this image recently conducted at the Kimbell Art Museum reveals that Bayeu had initially designed the sitter's skirt to be much wider. Bayeu subsequently narrowed the skirt's outline, perhaps to mitigate the exaggerated bodice-to-skirt ratio for which these dresses were famous.

Popular between 1715 and 1775, *robes à la française* were worn by women of nobility and the *haute bourgeoisie*, who could afford sumptuous materials and the elaborate tailoring required of such dresses. María Teresa del Castillo likewise must have come from aristocratic stock who had the wherewithal and influence to commission this portrait from Bayeu, chamber painter to Charles III.

The sitter's identity is revealed from an inscription that long went unnoticed on the canvas's stretcher, which dates to the second half of the eighteenth century. In mid- or late-eighteenth-century script, on the lower part of the stretcher, the inscription reads: "Exma. Sra D^a M^a Teresa del Castillo (Excelentísima Señora Doña María Teresa del Castillo)." The honorific prefix *Excelentísima* included in the inscription on the stretcher implies that the sitter derived from aristocracy. In his research on this portrait, Dr. Arturo Ansón Navarro, professor of art history at the University of Zaragoza, found only two aristocratic families with the surname Castillo in eighteenth-

century Spain and concluded that our sitter was the daughter of the Marquis of Valera de Abajo y de Fuente Hermosa. The Marquis of Valera's position as *canciller mayor del Real Sello* (Grand Chancellor of the Royal Seal) would have allowed him access to Bayeu as chamber painter to the king, and thus would have provided him an opportunity to commission this work from Bayeu.

Until Ansón Navarro's recent study, this likeness had previously been attributed to Mengs. Part of the Villagonzalo collection since at least the nineteenth century, this canvas was included in two exhibitions in the twentieth century, both in Madrid: in 1925 at the Sociedad Española de Amigos del Arte and in 1929 at the Museo del Prado. The portrait was not displayed publicly again until it was brought to an auction house in Madrid two years ago, thus precluding a more comprehensive study of the painting until now.

María Teresa del Castillo expands the profile of the artist at the Meadows Museum. The other painting by Francisco Bayeu in the Museum's collection is *The Vision of St. Francis in La Porciúncula* (c. 1781), a preparatory sketch for the main altarpiece of the church San Francisco el Grande in Madrid. In spite of its entirely Rococo palette, the precise outlines of *The Vision of St. Francis in La Porciúncula* portend the Neoclassical style that would dominate in the latter decades of the eighteenth century. Bayeu's portrait of María Teresa del Castillo thus reflects the style at the international court of Charles III during his first years on the Spanish throne.

María Teresa del Castillo was acquired through the generous gift of Barbara and Mike McKenzie in honor of the SMU-in-Spain program. ■ N.A.

ANTONIO DE BRUGADA VILA

Vista of the Pyrenees from Pau at Dawn, c. 1850-60



Antonio de Brugada Vila (Spanish, 1804-1863), *Vista of the Pyrenees from Pau at Dawn, c. 1850-60*. Oil on canvas, 12 1/4 x 17 3/4 in. (31 x 45 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds generously provided by Dr. Ken and Debra Hamlett, MM.2016.01. Photo by Robert LaPrelle.

While enrolled at the Real Academia de Bellas Artes de San Fernando in Madrid from 1818 to 1821, Spanish painter Antonio de Brugada Vila (1804-1863) joined the National Militia in Spain during the Liberal Triennium (1820-23). After a successful revolt in 1820 against the absolutist regime of Ferdinand VII, a liberal government assumed power in Spain during that three-year period. Upon the restoration of the king in November 1823, however, the Triennium came to an abrupt end, along with the National Militia. Subsequently imprisoned and politically persecuted by the absolutists for his activities during the Triennium, Brugada sought exile in France in 1823.

Brugada continued painting during his exile in Bordeaux, where in 1824 he would meet Francisco de Goya (1746-1828), who in self-imposed exile

also had relocated to the port city in southwestern France. The two Spanish expatriates would form a close bond, and much of what is known about Goya's life and artistic activity in Bordeaux as recorded by Laurent Matheron, Goya's early biographer, was passed down from Brugada. The young painter was at his elderly compatriot's bedside when Goya passed away on April 16, 1828. Following Goya's death, at the request of Goya's son Javier, Brugada returned briefly to Madrid to create an inventory of Goya's Black Paintings at the Quinta del Sordo.

Although famous for his friendship with Goya, Brugada was also an accomplished painter, celebrated for his dramatic seascapes, such as the *Marina, Naufragio de un galeón* (1841) in the collection of the Museo Nacional del Prado. Brugada also created realistic renderings of his environs in both France

RECENT ACQUISITIONS

and Spain. In *Vista of the Pyrenees from Pau at Dawn*, Brugada captured a view of the city of Pau, the capital of the province of Béarn in the southwestern region of France.

At the center of the canvas, within the peach and golden horizon, a distinctively shaped mountain peak, the Pic du Midi d'Ossau, identifies the snow-capped range as the French Pyrenees. Brugada must have painted this view from the Boulevard des Pyrénées, a promenade created at the suggestion of Napoleon I to afford a panoramic vista of the mountains and Ossau Valley. Situated at one end of the Boulevard des Pyrénées, towering 650 feet above the Gave de Pau (the city's river), is the Château de Pau. The birthplace of King Henry IV of France in 1553, the Château de Pau was designated a historical monument in 1840. Though not visible in *Vista of the Pyrenees from Pau at Dawn*, the landmark is nevertheless key to this image, as it was likely from the high vantage point of the Château's grounds or an adjacent location that Brugada painted this landscape.

As in almost all of Brugada's known landscapes, the painter incorporated several figures into the composition. A lone figure in a blue jacket beside the parapet takes in a view of the poplar-lined river named for the city that grew above it. Close by are three figures engaged in conversation; the woman on the right wears the traditional Ossalois costume consisting of two layers of skirts, a colorful shawl, and the trademark scarlet *capulet*. The painter thus lent specificity not only to the topography of the region, but to its customs as well.

Given Pau's location—about 135 miles south of Bordeaux and some 50 miles from the Spanish border—Brugada likely stopped in Pau more than once, probably while en route to Spain for periodic visits. An alternate view of Pau by Brugada depicting the Château de Pau and the Pont du XIV Juillet in a private collection in Madrid is signed and dated

1844, the year that Queen Isabel II named Brugada an honorary chamber painter.

While the artist's signature on *Vista of the Pyrenees from Pau at Dawn* does not bear a date, Brugada must have painted this landscape in the 1850s. Visible in the canvas, on the other side of the Gave de Pau, is the bell tower of the church of St. Michael in the neighboring town of Gélós. The church's construction, which dates to the second half of the nineteenth century, corresponds with several visits Brugada made to Spain—likely via Pau—between 1850 and 1860.



Antonio de Brugada Vila, (Spanish, 1804-1863), *Marina, Naufragio de un galeón*, 1841. Oil on canvas. Museo Nacional del Prado, Madrid. P06049.

This work augments the Museum's holdings of Romantic paintings such as Genaro Pérez Villaamil's *Romantic Landscape* (1843), and complements the late work of Goya, specifically his *Portrait of Mariano Goya, the Artist's Grandson* (1827) and the *Bulls of Bordeaux* lithographs (1825), all of which were created during his years of close acquaintance with Brugada. ■ N.A.

MEET OUR NEW CURATORIAL FELLOWS

Thanks to generous gifts from the Andrew W. Mellon Foundation in 2014 and the Samuel H. Kress Foundation in 2011, the Meadows Museum created two curatorial fellowships that have not only strengthened the Museum's ongoing relationship with the Museo Nacional del Prado but also nurtured a new generation of art museum curators.

Over the past two years, our first postdoctoral Mellon fellow, Edward Payne, worked on a number of curatorial projects including the forthcoming catalogue raisonné of Jusepe de Ribera drawings, to which he was a major contributor. The publication will be the focus of the Meadows Museum's next collaboration with the Museo Nacional del Prado, *Between Heaven and Hell: The Drawings of Jusepe de Ribera* (March 12-June 11, 2017, see pages 12-14). While Dr. Payne has moved on to accept a position as senior curator of Spanish art at Auckland Castle in County Durham, we look forward to future collaborations between our respective institutions.

Having just completed her PhD at the Courtauld Institute of Art, our next Mellon fellow, Amanda W. Dotseth, returns to the Meadows Museum, where she served as assistant curator from 2006-9 and oversaw the exhibition and catalogue for *Fernando Gallego and His Workshop: The Altarpiece from Ciudad*

Rodrigo – Paintings from the Collection of the University of Arizona Museum of Art. She brings to Dallas an expertise in Spanish Romanesque architecture, and we look forward to working with her again in this new two-year appointment, which will enable her to spend eight weeks at the Museo del Prado and work on an international colloquium that brings together scholars in Spanish art history.

The Kress Foundation's continued support has provided the Museum with the opportunity to invite predoctoral fellows to join the curatorial department. In August 2016, Rebecca Quinn Teresi ended her productive fellowship year at the Meadows Museum, which included curating the exhibition *The Festival Book for San Fernando: Celebrating Sainthood in Baroque Seville* (see pages 9-11). Rebecca will continue to work toward completion of her dissertation at Johns Hopkins University. In September 2016, we welcome our next Kress fellow, Julia Vazquez, a PhD candidate at Columbia University whose research focuses on Diego Velázquez's role as curator in the court of Philip IV.

We express our gratitude to Edward Payne and Rebecca Quinn Teresi and wish them all the best in their new endeavors, and we look forward to welcoming the newest members of our curatorial team: Amanda Dotseth and Julia Vazquez. ■ M.C.S.



Amanda W. Dotseth (left) and Julia Vazquez (right).

CORPORATE AND PRIVATE ENTERTAINING AT THE MEADOWS MUSEUM

The architecture and design of the Meadows Museum reflects the aesthetic of Algur H. Meadows and his commitment to the art and culture of Spain. Its distinctive setting is the ideal venue for corporate or private entertaining. An event at the Meadows Museum is an opportunity for your guests to experience the Meadows Museum's exquisite permanent collection in an intimate and unhurried way.



In various configurations, the Meadows Museum can accommodate up to 250 guests for cocktails and 110 for a seated meal. The beautiful oval-shaped Gene and Jerry Jones Great Hall is the perfect venue for luncheons, board meetings, corporate celebrations, and rehearsal dinners. The intimate Algur H. Meadows Founder's Room is conducive to small board meetings or private dinners and receptions. For panel discussions, film screenings, lectures, and musical performances, the Bob and Jean Smith Auditorium is equipped with the latest audio-visual technology and seats 113. Finally, the Constantin Foundation Seminar Room is well suited for meetings and classes, with flexible seating and lighting arrangements, and audio-visual connections.



Please contact the Museum's event and food service manager Robin Benson Linek for event availability and details at 214.768.4771 or rsbenison@smu.edu.

ENTIRE COLLECTION NOW FULLY SEARCHABLE ON THE MEADOWS MUSEUM WEBSITE

The Meadows Museum is excited to announce the launch of its new Collections page on the Museum's website. Over the past several years the Collections Department has created a database with essential artwork, data, and imagery—it has served the museum staff on a daily basis, and will now serve the general public as well. Through months of coordinated efforts between the Collections, Curatorial, and Education departments, the entire museum collection, nearly 950 objects, is now available to be viewed on the Collections page. Over 90% of the collection has recently been digitized, and for the first time these images have been made accessible to the public. Visitors can search the collection by artist's name, artwork title, medium, keyword, or just browse the collection with precurated portfolios of artworks. Along with the high-resolution images and the technical information provided, there is also in-depth information on provenance, as well as audio clips and current gallery labels.

In addition to sharing as much information as possible on its works of art, the Meadows Museum is committed to making its collection accessible to audiences with disabilities—including individuals who are blind or have low vision. Through a combination of text and descriptions that are accessible through the JAWS screen reader, as well as audio content, website visitors will be able to explore select works in the collection. As part of the Museum's ongoing mission to be inclusive, this content will eventually be expanded to include the majority of works in the collection.

Visit the Collections page at meadowsmuseum.org/collections.htm today and check back in over the coming months as new acquisitions, more inclusive audio, and works by featured Texas artists from the University Art Collection are added. ■ A.F.



Browse the collections.



Over the past 5 years the Museum's collections assistant Alexandra Filippelli has been working on streamlining the object files and digital library. Her implementation of the new database has created the first ever online collection for the Meadows Museum.

Public Programs

INTERNATIONAL SYMPOSIUM: MODERN SPANISH ART



Antoni Tàpies (Catalan, 1923-2012), *Detached Night*, 1952. Oil on canvas. Asociación Colección Arte Contemporáneo. ©2016 Comissió Tàpies / Artists Rights Society (ARS), New York / VEGAP, Madrid.

OCTOBER 7, 10 A.M.-1 P.M.

Eugenio Carmona, distinguished professor of art history, Universidad de Málaga

Rosario Peiró, head of collections, Museo Nacional Centro de Arte Reina Sofía

Jordana Mendelson, associate professor in the Department of Spanish and Portuguese Languages and Literature, New York University

Jacqueline Rattray, lecturer in modern literature, Goldsmiths University of London

This half-day symposium will provide context for *Modern Spanish Art from the Asociación Colección Arte Contemporáneo* on view at the Meadows Museum this fall. National and international speakers will elucidate key artists and movements in this unprecedented exhibition featuring over ninety works of modern Spanish art. Free; no reservations required. Seating is limited and available on a first-come, first-served basis. For more information call 214.768.4993.

Bob and Jean Smith Auditorium

EVENING LECTURES

6 P.M.

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

Bob and Jean Smith Auditorium

NOVEMBER 17

From Galas to Gutters: Marija Mallo in Madrid (1927-1932)

Anna Wieck, PhD, curatorial research associate, Department of Photographs, National Gallery of Art, Washington, DC

This lecture focuses on the early work of painter and ceramicist Marija Mallo (1902-1995). She counted the triumvirate of Salvador Dalí, Federico García Lorca, and Luis Buñuel among her friends. Though she was an active participant within Madrid's artistic culture, the vital role Mallo played there is relatively unknown due to both her status as a woman and her prolonged exile to Argentina (1936-61) as a result of the Spanish Civil War. Although most celebrated for her colorful fairground scenes (the *Verbenas* or "Festivals" series, 1926-27), Mallo's interests also veered into darker territory, leading her beyond the city's limits to Vallecas, where she found inspiration not in sublime nature, but in trash heaps (the *Cloacas y campanarios* or "Sewers and Belfries" series, c. 1929-32). This presentation will introduce key works from Mallo's oeuvre, drawing attention to the artist's interactions with the material culture of the fair as well as the detritus found in Madrid's outskirts. These exchanges ultimately betray the artist's ambivalent attitude toward high culture and modernity's homogenizing effects.

DECEMBER 1

Modeling Maternity

Maite Barragán, PhD candidate, Tyler School of Art, Temple University, and postdoctoral fellow of art history, Lawrence University

Throughout the early twentieth century, the avant-garde frequently used traditional subjects as pretexts for material and stylistic experimentations. This lecture concentrates on depictions of maternity by sculptors Ángel Ferrant (1890-1961) and Alberto Sánchez (1895-1962). As an enduring theme in Western art, their choice permits us to move beyond the well-known subject to see how these artists explored formal structure, the meanings behind their choice of materials, and how these aspects transform our understanding of the final artworks. A sustained look at their artworks allows us to understand how they signified responses to contemporaneous artistic currents, as well as the importance of the artists' creative choices.



Public Programs

JANUARY 19

Rafael Barradas and the Development of the Spanish Avant-Garde

Jed Morse, chief curator, Nasher Sculpture Center

The Uruguayan artist Rafael Barradas (1890-1929) spent time in Barcelona and Madrid in the second decade of the twentieth century and developed his own formal language influenced by Cubism and Futurism that he termed *Vibracionismo* (Vibrationism). Barradas's theories would prove influential for artists, including Miró, Dalí, Celso Lagar, and fellow Uruguayan, Joaquín Torres-García, and lay the groundwork for the Spanish literary movement, Ultraism.



LUIS MARTÍN LECTURE SERIES IN THE HUMANITIES

OCTOBER 14, 21 & 28, NOVEMBER 4, 11 & 18
10:30-11:30 A.M.

The Spanish Labyrinth: Spain, its Civil War, and Modern Art, 1915-1975

Kenneth J. Andrien, Edmund J. and Louise W. Kahn chair in history, SMU

This series of talks will focus on the political conflicts that led to the Spanish Civil War and its aftermath, a period that shaped much of the history of twentieth-century Spain. The program will provide the historical

backdrop to the artistic production in the Meadows Museum's exhibition, *Modern Spanish Art from the Asociación Colección Arte Contemporáneo*. Professor Andrien will explore the links between the major events of the Civil War era and its aftermath and the production of these modern masterpieces. Coffee and pastries served in the Algur H. Meadows Founders Room before each lecture, from 10-10:25 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 214.768.2740. *This program is made possible by gifts from The Fannie and Stephen Kahn Charitable Foundation and The Eugene McDermott Foundation.*

Bob and Jean Smith Auditorium

MUSIC AT THE MEADOWS

SEPTEMBER 8

6:30 P.M.

Andalucía

Duo Cuenca

Join us for an evening celebrating the music and dance of Andalucía 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 Cuenca brothers. FREE; no reservation required, but seating is limited and on a first-come, first-served basis. *This program is co-sponsored by the Department of Guitar Studies in the School of Arts and Humanities at UT Dallas.*

Bob and Jean Smith Auditorium

Public Programs

NOVEMBER 10, 6:30 P.M.

The Camino Real to the Heart and Culture of Spain

Luis Martín, professor emeritus of history, SMU and **Enric Madriguera**, director of guitar studies in the School of Arts and Humanities, UT Dallas

Luis Martín and Enric Madriguera collaborate once again to present a program of poetic declamation with guitar accompaniment based upon the ballad tradition of Spain that has been celebrated from the Medieval period to modern times. The guitar will both accompany the poetry and have an occasional solo during the program. The program features works from the *Romancero Gitano* (*Gypsy Ballads*) of Federico García Lorca. FREE; no reservation required, but seating is limited and on a first-come, first-served basis.

Bob and Jean Smith Auditorium



AFTERNOON GALLERY TALKS

12:15 P.M.

Free with regular Museum admission.

OCTOBER 21

Modern Spanish Art from the Asociación Colección Arte Contemporáneo

Scott Winterrowd, curator of education, Meadows Museum

NOVEMBER 4

Sainthood and Festival in Baroque Seville

Rebecca Quinn Teresi, former Meadows/Kress/Prado fellow, Meadows Museum

DECEMBER 9

Spanish Surrealism from Dalí to Domínguez

Josh Rose, art faculty, El Centro College



FAMILY DAY

SATURDAY, OCTOBER 15

10 A.M.-1 P.M.

Join us to discover modern Spanish paintings and sculptures through hands-on experiences and sensory approaches, engaging visitors of all ages through sound, touch, taste, and smell. This program is free and will include special entertainment, art activities, and more!

Public Programs

DRAWING FROM THE MASTERS

SUNDAYS EVERY OTHER WEEK:

SEPTEMBER 11 & 25, OCTOBER 9 & 23,

NOVEMBER 6 & 20, JANUARY 15 & 29,

FEBRUARY 12 & 26

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 museumaccess@smu.edu or 214.768.3980.

INSIGHTS & OUTLOOKS

SATURDAY, NOVEMBER 12

10:30 A.M.-12 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 diverse perspectives and interdisciplinary connections, director of education M. Carmen Smith will lead conversation and a hands-on activity relating to modern Spanish works on view in the special exhibition. Designed for adults and students ages 15 and older. Appropriate for all abilities and experience levels. FREE; **Advance registration is required by November 10.** For more information and to register, museumaccess@smu.edu or 214.768.3980.

ACCESS PROGRAMS

For information about visiting the Meadows Museum with individuals with disabilities, contact M. Carmen Smith at mcarmens@smu.edu or 214.768.4677.



Connections

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

SEPTEMBER 7, 14 & 21

NOVEMBER 2, 9 & 16

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. **Space is limited and advance registration is required.** For more information and to register, contact museumaccess@smu.edu or 214.768.3980.

The Gates

Re-Connections

OCTOBER 14, DECEMBER 9 & JANUARY 13

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 light refreshments, explore the collections and enjoy an informal gallery activity. FREE; Registration is encouraged but not required at museumaccess@smu.edu or 214.768.3980.

The Gates

Member Programs



This fall we are introducing Member Meetups in place of what used to be known as Cava Club. These special events are for members only, and include a wine reception with edible fare. \$35 per person. Space is limited to 30

and advance registration is required. To register, please contact membership manager David Leggett at 214.768.2765.

THURSDAY, SEPTEMBER 15, 6 P.M.

Staff Favorites

Join Museum staff members in the galleries as they

share their favorite pieces from our permanent collection and give you the ultimate insider's scoop on the Meadows Museum.

THURSDAY, OCTOBER 20, 6 P.M.

Behind the Scenes with Bridget Marx

Experience an unforgettable glimpse into a side of the Meadows Museum visitors never get to see with an exclusive behind-the-scenes tour led by associate director and curator of exhibitions Bridget Marx. During her 13-year tenure at the Meadows, Bridget has served as curatorial assistant, collections manager, and curator of exhibitions. You will learn how art is installed and discover the process of a museum exhibition—from how exhibitions are chosen, to how works of art are stored and transported.



Spanish Splendors of the U.K.

Museum members journeyed to the United Kingdom this past spring, experiencing the best of Spanish art in both London and Edinburgh, as well as visiting Auckland Castle, County Durham, to view its series of Zurbarán paintings. Our trips combine curatorial expertise, historical perspective, and behind-the-scenes viewing arrangements. Members at the Ribera Patron level and up may join future trips such as this one; contact membership manager David Leggett at either dleggett@smu.edu or 214.768.2765 to upgrade your membership today.

LEFT: (L to R) Andrew, Earl of Hopetoun, with Linda Pitts Custard and Mark Roglán at Hopetoun House. RIGHT: The group pictured with the Duke and Duchess of Devonshire (seated, third and fourth from right) at Chatsworth House.

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.

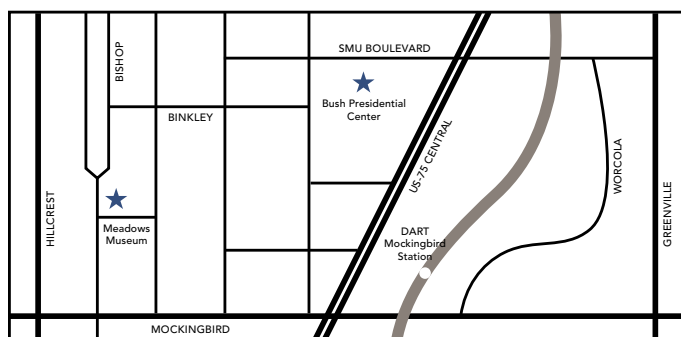
Free public parking is available
in the garage under the Museum.



Gifts for the Modern Man in the Meadows Museum Shop

He'll love the new Fox & Chave 100% silk bow ties, available in the Meadows Museum Shop. These elegant self-tie bows are presented in an attractive gift box, for the well-dressed modern gent. \$36

Visit meadowsmuseumdallas.org



Ride the DART Museum Express!

The 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.