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MISSION
The Meadows Museum is committed to the advancement of knowledge and understanding of art through the collection and interpretation of works of the greatest aesthetic and historical importance, as exemplified by the founding collection of Spanish art. The Museum is a resource of Southern Methodist University that serves a broad and international audience as well as the university community through meaningful exhibitions, publications, research, workshops and other educational programs, and encourages public participation through a broad-based membership.

HISTORY
The Meadows Museum, a division of SMU’s Meadows School of the Arts, houses one of the largest and most comprehensive collections of Spanish art outside of Spain, with works dating from the tenth to the twenty-first century. It includes masterpieces by some of the world’s greatest painters: El Greco, Velázquez, Ribera, Murillo, Goya, Miró and Picasso. Highlights of the collection include Renaissance altarpieces, monumental Baroque canvases, exquisite rococo oil sketches, polychrome wood sculptures, Impressionist landscapes, modernist abstractions, a comprehensive collection of the graphic works of Goya, and a select group of sculptures by major twentieth-century masters—Rodin, Maillol, Giacometti, Moore, Smith and Oldenburg.

Occupying a neo-Palladian structure with impressive naturally lit painting galleries and extensive exhibition space, underwritten by a generous grant from The Meadows Foundation, the Meadows Museum is located off North Central Expressway at 5900 Bishop Boulevard, three blocks west of Mockingbird Station.

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FROM THE DIRECTOR

Dear Members and Supporters of the Meadows Museum,

It has been so gratifying to look back at all the artistic beauty and unforgettable events we experienced during our special Golden Anniversary year. We are so thankful to Stacey McCord for chairing the celebration committee, as well as to all our Advisory Council members, donors, members, and supporters for everything they have done to sustain and strengthen the Meadows. The museum has never had so many visitors coming from all over the world! There were lines of people waiting to see the Alba exhibition before it closed, and our docent corps did an extraordinary job leading the unparalleled number of tours that were given throughout the year. We are so thankful to all these, and other volunteers, who gave their time and financial support to the Meadows. We also welcome all the new members who have joined the museum and look forward to seeing you in the galleries this year and beyond.

As you may recall, in the fall of 2014, as we were preparing to unveil our 50th, we announced the acquisition of the handsome late Goya, Portrait of Mariano Goya, the Artist’s Grandson (1827). Now, as a bookend to this splendid year of celebration, we are thrilled to announce our latest addition to the collection, Dalí’s L’homme poisson (1930) (pages 10-15). Not only is this early surrealist work the first painting by Dalí to enter our collection, it is also the first painting by this celebrated artist to be accessioned into the permanent collection of a Texas museum. Other new acquisitions include works by Jerry Bywaters (pages 22-25), which will further broaden SMU’s outstanding collection of his work and archival material. We also celebrate a donation of four works by the esteemed longtime Professor of Art and Altshuler Distinguished Teaching Professor Mary Vernon (page 26).

Exhibitions on both the Salvador Dali painting and Texas art (pages 2-9) will be featured in the galleries this spring and lectures and events surrounding them (pages 32-37) will be insightful and fun to experience.

As we look to the next decades to come, I welcome you to participate in everything the Meadows Museum has to offer and experience arts and the culture of Spain at its very finest.

I look forward to seeing you in your museum.

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

Crowds line up at the entrance of the Meadows Museum during the closing weekend of the Alba exhibition.

Paris emerged in the nineteenth century as an art center of the Western world; a place of pilgrimage for artists both established and fledgling. As an alternative to France's national academy, independent centers of artistic training sprouted up in the French capital in the latter decades of the nineteenth century; these stand-alone art schools provided a way to promote and foster the anti-establishment ideals and methods of the avant-garde.

In the French capital in the opening years of the twentieth century, Marie Cronin (1867-1951), an artistic hopeful raised in East Texas, would cross paths with Catalan painter and renowned portraitist Claudio Castelucho (1870-1927). Nearly five years of study with Castelucho in Paris made a lasting impact on Cronin's art. Upon her return to Texas, Cronin's training abroad would enable her to secure important portrait commissions of Texas statesmen and political dignitaries. In subsequent years, Cronin had to balance her flourishing artistic career with the practicalities of running a family business when in the mid-1920s, Cronin fell into the position of presiding over a Texas railroad.

While Marie Cronin studied with Castelucho, he painted a portrait of her that was exhibited widely in European salons as well as in the United States. A recent gift to the Meadows Museum, Castelucho's portrait of Cronin exemplifies a rare intersection—that of an early Texan artist studying with a Spanish expatriate, both of whom converged in Paris to glean from that city's modern innovators. As such, this portrait is the impetus and point of departure for *Between Paris and Texas: Marie Cronin, Portraitist of the Belle Époque*, on view at the Meadows from February 14 to June 5, 2016. This focused exhibition will feature the work of both master and student: alongside Castelucho's portrait, on public display for the first time in over a century, Cronin's paintings demonstrate her teacher's influence, particularly those works created during the first decade of the twentieth century.

When Thomas Cronin, Marie's father, became superintendent of the International and Great Northern Railway, Marie moved as a young girl with her family in the early 1870s from Missouri to Palestine, Texas. After finishing high school, Marie studied art in Chicago and later, briefly at the Art Students League of New York with John Henry Twachtman (1853-1902). Following her studies in New York, Marie Cronin boarded a ship for Europe, where she visited Rome before settling in Paris. There, she sought out Claudio Castelucho, whose work she had seen at the Salons de la Société Nationale des Beaux-Arts, at which he exhibited annually. Cronin took up studies...
in the Parisian district of Montparnasse at the Académie de la Grande Chaumière. The Academy had been founded in 1904 by Martha Stettler and Alice Dannenberg; Castelucho and Lucien Simon (1861-1945), worked in the Academy as professors, along with Antoine Bourdelle, whose own sculpture studio was located nearby.

Cronin followed Castelucho’s example and submitted several of her works to the Salons de la Société Nationale des Beaux-Arts. Spanish Woman (Femme espagnole) and Study of a Lady in Gray (Étude de femme en gris) were exhibited in 1907. At the following year’s Salon, Cronin exhibited Portrait of Miss Fisher, identified subsequently in Marie Cronin’s handwritten inventory, and thus more popularly known, as the Lady in Green. According to Cronin’s notes, Helena Fisher was another student of Castelucho and had worn this same dress for other portrait sittings.

Marie Cronin balanced her studies at Castelucho’s independent academy with copying canvases by eighteenth-century painters at the Musée du Louvre. Additionally, Marie traveled to other European cities to learn from the old masters. The Prado Museum’s Libro de Copistas (register of copyists) reveals that in June 1908, Cronin traveled to Madrid, where she copied several works at the Spanish institution. In addition to painting after works by Venetian masters such as Tintoretto and Titian, Marie also created a version of a seventeenth-century portrait of the Infanta Margarita, at that time attributed to Diego Velázquez (now attributed to Velázquez’s son-in-law, Juan Bautista Martínez del Mazo).

Cronin returned to Palestine in late 1908 for a brief period before returning to Paris. Cronin’s European education surely helped her edge out several competing artists to win the commission from Lieutenant Governor Davidson to create a portrait of Captain Alfonso Steele (1817-1911), last survivor of the pivotal Battle of San Jacinto in April 1836.

The portrait of Steele hangs today in the Texas Senate Chamber adjacent to Cronin’s portrait of John H. Reagan (1818-1905), Texas democratic party leader. Although Reagan was elected to the Senate in January 1887, he soon resigned his seat to become first chairman of the Texas Railroad Commission from 1891 until 1903. In total, Cronin painted six portraits that reside at the Texas State Capitol; three of these are on generous loan from the State Preservation Board for this exhibition.
Cronin made her way back to her beloved Paris around 1911, but finally had to return to Texas in the fall of 1914, when German troops began to encroach on the French capital. Once back in Texas, the artist moved with her family from Palestine to the central Texas town of Bartlett. Thomas Cronin purchased the Bartlett Western Railway in 1915, hoping to revive the struggling railway by extending it to become a major line that would connect with the Southern Pacific, Santa Fe, and International and Great Northern Railway. Marie would continue painting in the studio she had set up on the second floor of the Bartlett Western’s depot. According to anecdotal reports from Bartlett locals, Cronin’s striking Parisian couture and considerable makeup distinguished her as quite an eccentric lady in the small central Texas town.

Although Marie continued to paint and teach painting classes in the early 1920s, the exigencies of the family’s railroad business would reduce the amount of time Marie could dedicate to her art. In 1926, both Thomas Cronin and Marie’s sister Ida passed away. Marie and her brother-in-law, William Branagan, were thus left to run the family’s railway; Marie served as president and William as the general manager. By 1935, Marie submitted a request to the Interstate Commerce Commission to resign the line due to financial difficulties stemming from the Great Depression.

Cronin managed to continue her artistic practice during this time as an established portraitist. Perhaps seeking new inspiration, Cronin had planned to return to Paris for a six-month sojourn after the closing of the Bartlett Western, but no evidence exists that this trip was realized. As a member of the Texas Fine Arts Association and the Southern States Art League, Cronin participated in several state and regional exhibitions until 1938. Although failing eyesight eventually curtailed Marie Cronin’s ability to paint, she remained dedicated to art and its promotion until her death in 1951 in Temple, Texas, after which she was interred in the Cronin crypt at Holy Cross Cemetery in Houston.
Process and Innovation: Carlotta Corpron and Janet Turner focuses on two pioneering women artists who worked in Texas during the last century. Highly experimental, Carlotta Corpron (1901-1988) and Janet Turner (1914-1988) became masters of unorthodox methods in their corresponding media of photography and printmaking. As educators, both Corpron and Turner effected change in the concept of art education at their respective institutions, thus challenging their students to push beyond their own established boundaries.

Corpron received an M.A. in 1926 in art education and fabric design from the Teachers’ College of Columbia University with the intention of becoming a teacher or fabric designer. By 1935, she had moved to Denton to teach advertising design and art history at Texas State College for Women (now Texas Woman’s University). As she was requested to teach a course on photography, Corpron enrolled at the Art Center of Los Angeles in the summer of 1936 to polish her technique. However, the assignments at the Art Center of taking pictures of structures and landmarks were disappointing in their conventionality. “I could do the regular documentary type of photograph,” Corpron stated, “but somebody else with the same camera and same light could have come up with the same thing.”

Her dissatisfaction with routine subject matter led to Corpron’s realization that photographs did not have to be images of anything in particular; instead, light itself, and its dialogue with forms it encounters, could be the object of her photographic investigation. Guided by Corpron’s deliberate manipulations, seashells, eggs, scraps of paper and otherwise mundane props became transformative studies of patterns of light and dark.

By 1950, Corpron’s onsetting health problems forced her to abandon photographic experimentation and concentrate on her teaching, which she continued at TWU until retiring in 1968. After a few solo exhibitions of her work were held in the early 1950s—the first of these organized by The Art Institute of Chicago—Corpron’s prints and negatives would languish in storage, unseen and unknown to a larger audience for two decades. A few years before Corpron ceased her photographic experimentation, she had tried, unsuccessfully, to promote her work by paying a visit to the prominent art dealer Alfred Stieglitz, owner of An American Place Gallery in New York. Impressed by what he saw, Stieglitz asked Corpron to send more images for his review. Unfortunately, Stieglitz died in July 1946. His widow, Georgia O’Keeffe, informed Corpron that her prints had arrived too late. “I opened your letter with the other...
mail after he was gone. He had said to me that he thought of showing your photographs, but I think he did not have the energy. He would want you to go on; it is the only way.”

Corpron finally went on—in 1975; by then in her mid-seventies, Corpron’s inclusion in The San Francisco Museum of Art’s exhibition *Women of Photography*, alongside Imogen Cunningham and Berenice Abbott, helped her to finally attain greater recognition for her midcentury innovation. In 1980, Martha Sandweiss, former curator of photography at what was then known as the Amon Carter Museum of Western Art, organized a monographic exhibition on Corpron as the “Designer of Light.” In spite of her late-won fame, described in 1983 by Michael Ennis in *Texas Monthly* as “the finest avant-garde photographer Texas has ever seen,” Corpron had been a lasting and immeasurable influence on students since her experimentation with light began forty years earlier.

Working throughout her career primarily as a printmaker, Janet Turner likewise took her cue from the natural world. Just as Corpron subjugated nature to the primacy of light in varying degrees of abstraction, Turner displayed an absolute deference for nature—its power, its vulnerability, its often fragile relationship with humankind—manifested in her intricate prints distinctive for their rhythmic and technical complexity.

After receiving a B.A. in Far Eastern history from Stanford University Turner enrolled at the Art Institute in her native Kansas City. There she studied painting for five years with Regionalist painter Thomas Hart Benton (1889-1975). After receiving her diploma in 1941, Turner continued to study...
painting at Claremont College in California, where she earned an M.F.A. in 1947.

Turner relocated that same year to Nacogdoches, Texas, to begin her newly appointed role of assistant professor of art at Stephen F. Austin State College (now Stephen F. Austin State University). Although she continued to paint once in Texas, Turner began to focus her attention on printmaking. This shift in Turner’s practice was largely due to a Guggenheim Fellowship she received in 1952 to study the flora and fauna along the Texas Gulf Coast. The Guggenheim Fellowship is generally considered to be the turning point in Turner’s career; it provided her the opportunity to carefully study her subjects in their natural habitats, and it also initiated her foray into combining printmaking techniques, which would become a lifelong hallmark of the artist.

In addition to combining techniques and exploring new processes, Turner sometimes created multiple matrices for a single design. Five distinctive linoleum blocks and several printing stages for *Bird of the Swamp* (1953), housed at Bywaters Special Collections at SMU, display Turner’s aptitude for creating seamless variations on a theme. For this particular design, Turner could use any combination of the five matrices indistinguishably for a single proof.

In 1959, she assumed her new position as assistant professor in art education at Chico State College (now California State University) in California. Turner retired from Chico State in 1983 and continued to create until cancer took her life in 1988. Fundamental in elevating the art of printmaking for future practitioners, Turner left a rich forty-year legacy of her own printed work and made printmaking’s creative potential seem almost limitless.
Pushing boundaries in separate modes, both Corpron and Turner cast a wide net of influence over students and artistic contemporaries. Curated by Nicole Atzbach, *Process and Innovation: Carlotta Corpron and Janet Turner* explores the work of both artists from their early experiments in their respective media from midcentury. 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. Images by Beverly Wilgus, a former student of Corpron, will also be on view. \* N.A.

*This exhibition has been organized by the Meadows Museum, and is funded by a generous gift from The Meadows Foundation.*
CURRENT EXHIBITIONS/RECENT ACQUISITIONS

JANUARY 30-JUNE 19, 2016

SALVADOR DALÍ: AN EARLY SURREALIST MASTERPIECE

L’homme poisson, 1930

In 1930, Salvador Dalí (1904-1989) was quickly ascending the ranks of the Parisian artistic circles, and was at the beginning of what would prove to be a key decade of his career. Having recently found his surrealist voice, the artist was mastering the hyperrealist style for which he would become particularly well known in the following years. It was in this context that Dalí painted L’homme poisson, a work that shows both his tremendous imagination as well as his technical adroitness. Filled with numerous iconographical elements that the artist would continue to pursue in many of his finest works—the clock, a woman’s shoe, the cypress tree, a desolate landscape—L’homme poisson is an early masterpiece within Dalí’s oeuvre of surrealism.

One of the best-known surrealist artists today, Dalí was not actively involved in the movement’s initial stages, which date to the early 1920s. In October of 1924, poet and critic André Breton (1896-1966) published his Manifeste du surréalisme, launching a movement with subversive intentions of revolution and artistic freedom from societally accepted norms and conventions. Inspired by Sigmund Freud (1856-1939) and his publication The Interpretation of Dreams (1900), Breton’s manifesto asserted that the creative power of the imagination could only be fully unleashed if the unconscious mind was accessed without inhibition. For Breton, who quickly emerged as the leader of the movement, this meant without heed to aesthetic or moral concerns.

Initially proposed as a literary movement in which writers experimented with a mode of automatic writing, or automatism, surrealism was widened to include the visual arts as well. Early members of this group included Hans Arp (1886-1966), Max Ernst (1891-1976), René Magritte (1898-1967), André Masson (1896-1987), Joan Miró (1893-1983), and Yves Tanguy (1900-1955). There was no single aesthetic that defined a surrealist work; both abstracted and hyperrealist compositions were created under the aegis of surrealism. By combining together objects and symbols that were seemingly unrelated, the surrealists created disorienting images that proposed enigmatic associations. Their compositions, which were oftentimes erotically charged, attempted to orient unconscious thoughts within the realm of rationality. Dreams, chance, and illusion were given precedence.

From 1922 to 1926, Dalí was a young student at the Real Academia de Bellas Artes de San Fernando in Madrid, and still experimenting with styles that ranged from Impressionism to Cubism to Neoclassicism. Living at the Residencia de Estudiantes, Dalí met future filmmaker Luis Buñuel (1900-1983) and future poet Federico García Lorca (1898-1936); the three men formed a close friendship. Dalí was in turn exposed to Madrid’s avant-garde circles and the emerging ideas related to psychoanalysis, Freud, and
eventually, surrealism. By 1927, Dalí’s work revealed a surrealist tendency; by 1929, the artist had fully embraced the movement.

A particularly prodigious year, 1929 marked Dalí’s acceptance by the surrealist group as well. The year began with a project in collaboration with Buñuel: the result was *Un chien andalou*, their first surrealist film. Premiered in Paris on June 6, 1929, the film earned both men recognition from the surrealist group, and garnered a commission for a second film—what would become *L’Age d’Or* (1930)—from prominent art patrons Charles and Marie-Laure de Noailles. While in Paris to write the script for *Un chien andalou*, Dalí signed his first contract, with the dealer Camille Goemans. The agreement was for an initial period of six months, and allowed Dalí to exhibit that coming fall: in November 1929, Dalí had his first one-man Parisian exhibition at Galerie Goemans. The exhibited paintings—all but two painted that year—were characterized by a precision of detail, miniaturist refinement, and dense spaces of iconographic proliferation. Surrealist leader Breton wrote the text for the exhibition catalogue, further affirmation of Dalí’s acceptance by the group.

Dalí’s methods were still in their early stages at the time of his first Paris exhibition, yet signs of what he would soon coin the paranoiac-critical method were evident in some of the paintings on view. Dalí’s technique required him to simulate a state of paranoia, which purportedly allowed the artist to perceive of multiple images composed within the same object. Dalí would then transpose to canvas the images and hallucinations that had come to him. The process resulted in the double-images for which Dalí became particularly adept. His early works show the process at its beginning; as he progressed, the double, and sometimes triple, images became more complex. Of his method, Dalí famously stated, “the only difference between myself and a madman, is that I am not mad.”

The most life-altering event for Dalí in 1929, however, was his introduction to Gala, the woman who would become his wife and muse. Born Helena Deluvina Diakonoff (1894-1982), Gala was married to the surrealist poet Paul Éluard (1895-1952) when Dalí met her, first in Paris in the spring of 1929, and later that summer when a group including the artist Magritte and his wife Georgette, Dalí’s dealer Goemans, and Buñuel, visited Dalí at his home in Cadaqués on the northeastern coast of Spain. Éluard and Gala, along with their daughter Cécile, joined the group as well. Gala immediately recognized Dalí’s creative genius. In turn, Dalí claimed to recognize Gala as the embodiment of a woman he had previously dreamed. In his autobiography, *The Secret Life of Salvador Dalí*, he wrote of Gala, “She was destined to be my Gradiva, the one who moves...”
forward, my victory, my wife.” (Gradiva refers to the title of a novel by the German writer Wilhelm Jensen (1837-1911); Gradiva was the book’s heroine who brought psychological healing to the story’s protagonist.) When the others left to return to Paris, Gala remained. By the time of her departure in late September, Gala and Dalí were an inseparable couple; they would marry five years later, in January of 1934.

Gala provided a wellspring of inspiration for the artist, and L’homme poisson, which was painted the year following their introduction, is inscribed to her: “pour l’olivette.” The moniker refers to “the oval shape of her face and the color of her skin” and was one of the nicknames Dalí used to reference his new love. It was not uncommon for Dalí to sign his paintings with Gala’s name—it was a practice he would maintain throughout his career—but the usage of this particular epithet is decidedly rare, and is mostly found on canvases that date to the early stages of the couple’s relationship.

In the upper left corner of the painting, a woman’s red shoe appears; the image of the shoe is mirrored in the protrusion that emerges from the chest of the figure in the foreground. The shoe—a fetishistic object according to Freud—was likely meant to symbolize Gala. It did not become a part of Dalí’s painted repertoire until after he had met her, and L’homme poisson may be the first instance of its appearance within the artist’s work. Female shoes also appear in works by Dalí from the following year: both in paintings of similar subject matter, as well as in a surrealist sculpture, Surrealist Object Functioning Symbolically, in which the original shoe used may have belonged to Gala herself.

These traces of Gala, when combined with the figure in the foreground, offer a poignant glimpse at Dalí’s inner psyche. The figure, an androgynous bust with sinewy limbs, appears lifelike yet its truncated form, carefully placed atop a pedestal, suggests otherwise. From the chest protrudes the form of the shoe while the forms of several fish—a Freudian symbol for the male—comprise the figure’s profile. While these symbols point to the figure as male, the inclusion of the c elf-like veil that cascades down the neck has feminine implications. Perhaps Dalí was communicating the newfound intimacy he felt after meeting Gala and merging his life with hers—with the symbol of her shoe positioned pointedly as his heart. These are the

type of double-images that define Dalí’s paranoiac-critical method. The fish take their shape around the face of a clock, whose hands are frozen in time, much like the figure itself. With his head rested in the palm of his right hand and his eyes closed, the figure appears introspectively contemplative.

The setting, a desolate landscape with dramatic plays of perspective, heightens the overall effect. Placed high on the canvas, the distant horizon allows for a space that defies rationality. Although only a glimpse of blue sky is visible, the sun bathes the landscape in a warm glow, casting dramatic and inexplicable shadows across the scene. Dalí’s meticulous technique was influenced by early Dutch painting, particularly the work of Johannes Vermeer (1632-1675), and the importance he gave to the construction of space. The plunging perspective reflects Dalí’s interest in Italian Renaissance paintings, but also acknowledges his debt to the works of Giorgio de Chirico (1888-1978).

Not long after its completion, *L’homme poisson* was included in the first exhibition of surrealist works held in the United States, at the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, in 1931. Organized by the innovative and prescient director of the Wadsworth, Arthur Everett “Chick” Austin, Jr., the *Newer Super-Realism* exhibition was comprised of forty-nine paintings by eight artists: Giorgio de Chirico, Max Ernst, André Masson, Joan Miró, Pablo Picasso, Pierre Roy, Leopold Survage, and Dalí. Austin included ten works by Dalí: several of the other paintings bore similarities to *L’homme poisson*, in both composition and subject matter. Also included was the painting that would become Dalí’s most iconic, *La persistance de la mémoire* (*The Persistence of Memory*) (1931), now in the Museum of Modern Art in New York.

During the exhibition at the Wadsworth, *L’homme poisson* was reproduced in the Hartford newspaper. Shortly after its exhibition in Hartford, the painting’s title was transformed and remained as such until the present; the Meadows Museum acquired the painting.
from Sotheby’s New York, where it was offered as *La femme poisson*. Since its arrival at the Meadows, the painting has undergone thorough study, including research that led to the discovery and reinstatement of its original title. A new frame was obtained for the painting from the House of Heydenryk in New York, the framing company often frequented by Dalí from the 1940s until the 1960s. The painting was also sent to the Kimbell Art Museum in Fort Worth, where Director of Conservation Claire Barry performed extensive examinations that have uncovered new details about the evolution of the painting’s composition.

*L’homme poisson* is the first painting by the artist to enter the collection of a Texas museum. The painting will be showcased from January 30 to June 19, 2016, in an exhibition curated by Shelley DeMaria titled *Salvador Dalí: An Early Surrealist Masterpiece*, which will illuminate the various facets of the work and the context in which it was created. ☑️ S.D.

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

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

Bury them and keep quiet (Enterrar y callar), c. 1810
Working proof of Plate 18 from The Disasters of War

Among the many treasures housed at the Meadows Museum are complete first edition sets of the four major print series by Francisco Goya (1746-1828). Collectively, they represent the abundance, diversity, and quality of his graphic production, which encompasses some three hundred prints and nine hundred drawings. The highlight of the Meadows’ collection of works on paper, Goya’s print cycles were recently displayed—alongside the Museum’s equally important paintings by the artist—in the impressive exhibition Goya: A Lifetime of Graphic Invention (September 21, 2014–March 8, 2015). The Meadows is pleased to announce the acquisition of a working proof of Plate 18 from The Disasters of War, an addition that not only strengthens the Museum’s reputation as one of the largest repositories of works by Goya in the United States, but also sheds light on his innovative techniques and creative process.

Following his initial experiments with printmaking in the late 1770s, Goya did not pick up his etching needle again for almost twenty years. In the mid-1790s, he executed his first major series of original prints, Los Caprichos, published in 1799. A cycle of eighty etchings representing “capricious” or whimsical subjects, Los Caprichos served as an elaborate critique of the follies of Spanish society. More than a decade would pass before Goya embarked on his

Francisco José de Goya y Lucientes (Spanish, 1746-1828), The Disasters of War: Bury them and keep quiet. Working proof of Plate 18, c. 1810. 7.6 x 9.9 in. Etching, drypoint, burin, lavis, and burnishing in black ink. Meadows Museum, SMU, Dallas. Museum purchase with funds generously provided by Catherine B. Taylor; the Janet and Terry Kafka Philanthropic Fund of the Dallas Jewish Community Foundation; Richard and Gwen Irwin; and funds generously provided by Friends and Supporters of the Meadows Museum, MM.2015.04. Photo by John Milazzo.
next series of prints, *The Disasters of War*. Comprising eighty aquatint etchings, these works were executed during the 1810s, and published posthumously in 1863. The prints were made in response to the Napoleonic invasion of Spain (1808-13), the famine of Madrid (1811-12), and the repressive government of Ferdinand VII.

At the age of seventy, Goya completed a series of thirty-three aquatint etchings of bullfighting scenes, later entitled *La Tauromaquia*. His largest and most technically accomplished prints to date, they were published in a loosely chronological sequence that offers a broad narrative of the history of bullfighting in Spain, while suggesting divergent attitudes toward the practice. Around the time Goya was working on *The Disasters of War* and *La Tauromaquia*, he began an unfinished series of twenty-two prints known as *Los Desastres*. These works were published posthumously in 1864 as *Los Proverbios*. The prints’ enigmatic subjects range from the dream-like to the nightmarish and defy rational explanation. Goya abandoned the plates in Madrid either when he moved to his country house, the Quinta del Sordo, or when he absconded to France.

After settling in Bordeaux where he would remain for his final years, Goya tried his hand at the newly invented medium of lithography. His efforts culminated in four dynamic scenes of bullfighting that came to be known as *The Bulls of Bordeaux*. Although these prints enjoyed little commercial success in France, they would later be regarded as masterpieces of the medium. In addition to these four large-scale lithographs, only *Los Caprichos* and *La Tauromaquia* were published during Goya’s lifetime. *The Disasters of War* and *Los Desastres* were printed by the Royal Academy of San Fernando in Madrid almost forty years after the artist’s death.

Plate 18 from *The Disasters of War* belongs to the initial sequence of prints that depict the atrocities of the Napoleonic occupation of Spain. It falls between an image of soldiers on horseback engaged in conversation as a battle ensues nearby (Plate 17), and a scene portraying various reactions from women being attacked by soldiers (Plate 19). The disturbing imagery of Plate 18 elicits a sensory response from the onlookers. The disposal of corpses was a major problem during the early years of the Peninsular War, and contemporary accounts describe piles of bodies putrefying in the heat. Two figures stand on a mound of naked, contorted corpses; the couple appears physically “joined,” as in Goya’s later drawing from the Bordeaux Album (G) *Sure and natural union*. Overwhelmed by the stench, the pair holds their noses and the man stares at the spectator in horror. A similar response of physical repulsion is the subject of an earlier image from this series: captioned *This is what they were born for*, Plate 12 depicts a pile of rotting corpses over which a stumbling man vomits.

Comparison of the final print with the preliminary drawing in red chalk and the working proof reveals the different stages of Goya’s artistic process. In the etched design, a pair of feet at the far left indicates that the pile of bodies extends beyond the mass in the foreground. This detail and the abandoned shoes at the lower right are absent in the drawing. Moreover,
the standing man appears to be crying out in the
drawing, whereas his hand covers his mouth in the
print. Goya’s original conception may well have in-
spired the caption, which refers to the need for silence
when burying the dead. Interestingly, the formula of
the title, *Enterrar y callar (Bury them and keep quiet)*,
is echoed in one of Goya’s drawings from the Black
Border Album (E), *Trabajar y callar (Work and keep quiet)*, which features two wicked old crones.

Almost 500 working proofs for *The Disasters of War*
survive—more than for any other print series by
Goya—suggesting that the artist may have executed
them in batches to show friends. The majority of
these proofs are housed in seven public collections,
and two additional proofs of Plate 18 are in the
Museum of Fine Arts, Boston. The Meadows’ work-
ing proof includes an etched signature at the lower
left, before the number and title were added. It is a
cleanly wiped, fine impression, with numerous pas-
sages of the greatest clarity and delicacy. Especially
remarkable is the application of lavis (wash) in the
sky and on the bodies. When the first edition of *The
Disasters of War* was published in 1863, influenced
by the aesthetics of contemporary photography, the
plates were printed with a film of ink. This resulted
in a heavy plate tone, obscuring subtle detail and dis-
rupting the careful balance Goya achieved between
light and dark by using lavis and other complex in-
taglio methods. Only in the working proofs can the
artist’s intentions and brilliant innovations as a print-
maker be fully appreciated.  ●  E.P.
This recent gift to the Meadows Museum—the first work by Esteban Vicente (1903-2001) to enter the Meadows's collection—dates to a period when the Spanish painter had thoroughly ensconced himself in New York’s reigning Abstract Expressionist movement.

Born in Turégano, near Segovia, in 1903, Esteban Vicente was first exposed to the great European painters as a child. Vicente grumbled at first when his father would take him every Sunday to what his four-year-old eyes considered a “very dark, gloomy place,” the Museo del Prado in Madrid. But at the age of sixteen, after only three months of military school, Vicente dropped out, deciding not to follow in his father’s footsteps. Instead, he informed his parents, he wanted to become an artist. He studied sculpture at the Real Academia de Bellas Artes de San Fernando in Madrid from 1921 to 1924. After a brief stint as a sculptor, Vicente traded in his chisels for brushes, attracted to the immediate results of color.

Vicente left Madrid in 1929 for Paris, the epicenter of the avant-garde, where he could see the great works by Paul Cézanne, Georges Braque, Henri Matisse, Juan Gris, and of course Pablo Picasso, up to that point only available to him in reproduction. There, Vicente worked up the courage to visit Picasso at his studio in the rue la Boétie. Much to his surprise, Picasso knew of Vicente, having seen a reproduction of one of his paintings from the year before. Vicente would divide his time for the next seven years between Paris, where he showed his work alongside other developing artists at the Salon des Surindépendants, and Barcelona, where he earned a living selling his art in galleries, until 1936, the beginning of the Spanish Civil War.

Although he had been preparing to move to New York with his American wife, Vicente wanted to stay to fight Franco’s Nacionales. Due to a weapons shortage, however, Vicente was told he could better serve the Republican cause in America. Once in the United States, Vicente served for two years as Vice Consul for the Republic of Spain in Philadelphia until the war’s end in 1939. A year later, Vicente became an American citizen, and his dual loyalties to Spain and the United States were reflected in his work as a Spanish-language announcer for Voice of America during World War II.

abstraction taking place all around him. Vicente began to form friendships with artists like Mark Rothko, Franz Kline, Barnett Newman, Jackson Pollock, as well as Willem de Kooning, with whom he shared a studio for a time. In the art of his contemporaries, Vicente found the immediacy of color he had long sought, while also discovering the very physical, gestural nature of Abstract Expressionist painting. Vicente also came under the influence of the older generation of artists, gleaning from the planarity of Piet Mondrian, or the Cubist underpinnings of Hans Hofmann.

While integrating these lessons into his own aesthetic, Vicente refused to show his art from 1941 until 1950. Vicente finally re-emerged when his painting *In Pink and Gray* (1950) was selected by art historian Meyer Schapiro and art critic Clement Greenberg for inclusion in the *Talent 1950* exhibition at the Sam Kootz gallery. While the majority of the exhibited artists were under thirty, forty-seven year old Vicente was already a seasoned artist. *Talent 1950* decisively cemented Vicente’s position as an integral member of the New York School of Abstract Expressionists; Vicente exhibited his work regularly after this benchmark exhibition until his death in 2001.

*Untitled* (1958) stems from Vicente’s Hofmannesque period of the latter 1950s, characterized by his use of stacked color blocks. However, Vicente distinguished himself from Hofmann’s inert blocks by overlapping – and thus creating a relationship between – the rectangular shapes. Additionally, unlike Hofmann’s heavily textured squares, Vicente’s color is distributed quite evenly over this canvas, resulting in an ambiguous spatial relationship between his shapes and their background.

Vicente’s 1958 *Untitled* canvas complements another work in the Meadows collection that dates to the mid-twentieth century – *Portrait of Mari* by Antonio Saura (1930-1988). Although both Saura and Vicente were clearly influenced by Abstract Expressionism, their two canvases – painted in the same year – demonstrate very different approaches within an abstract language. *Untitled* was exhibited in 2002 in a retrospective exhibition on Vicente at the Riva Yares Gallery, from whence it was purchased by Jenny and Richard Mullen, who has generously donated this painting to the Meadows Museum. © N.A.
RECENT ACQUISITIONS

JERRY BYWATERS
Twenty Works on Paper

The work of Texas artist and former SMU professor Jerry Bywaters (1906-1989) has long been a mainstay of the Meadows Museum’s University Art Collection. His oeuvre, which ranges from paintings to watercolors to prints, comprises a principle part of the foundation from which the UAC has grown over the past nine decades. Two separate gifts, both given this year, unequivocally demonstrate the continued relevance Bywaters has within this collection.

In 2012, Jerry Bywaters Cochran, daughter of the artist, generously gifted more than forty works of art to the Meadows Museum, the majority by her father’s hand. Mrs. Cochran has now kindly given an additional eighteen works, all by Bywaters as well. Comprised primarily of prints – both lithographs, for which Bywaters was particularly well known, and linoleum block prints – her recent gift marks a significant step in the Meadows Museum’s growing collection of works by the artist.

The gift contains seventeen prints; included within this group is the first recorded lithograph printed by Bywaters, *Gargantua* (1935), as well as the last print made by the artist, *Near Ft. Garland, Colorado* (1948). A founding member of the Lone Star Printmakers group, which was active from 1938 to 1941, printmaking was an integral part of Bywaters’ artistic practice. He understood prints to be a ready medium for promoting the Texas Regionalism for which he and his colleagues were advocates.

Over the thirteen years that he produced prints, Bywaters worked with various master printers who aided in the process. In Dallas, he commissioned the Exline-Lowdon Company, which typically printed for commercial purposes; the prints there were pulled from a metal plate rather than a lithographic stone, possibly for economic reasons. Many of these prints were figurative works, such as *Mexican & Maguey* (1938), and exemplified a style and subject matter that reflects the influence of Bywaters’ travels in Mexico and his interest in the work of Mexican muralists such as Diego Rivera (1886-1957).

Bywaters also collaborated with Lawrence Barrett (1897-1973) at the Colorado Springs Fine Arts Center, his first visit occurring in August of 1939; that first trip yielded five new prints for the artist, three of which are part of the present gift. The lithographs made in Colorado were done with a lithographic stone rather than a metal plate, and the subject matter of these prints tended more towards landscapes and rustic buildings, often inspired by the Colorado setting. Of the thirty-nine known prints made by Bywaters between the years 1935 to
RECENT ACQUISITIONS

RECENT ACQUISITIONS

1948, examples of all but six can now be found at the Meadows Museum.

In addition to the prints, *La Argentina in “Seguidillas”* is also included in Mrs. Cochran’s gift. This colorful caricature depicts Antonia Mercé Luque (1890-1936), whose stage name was La Argentina. Bywaters painted the popular Argentinian dancer performing “Seguidillas,” her second, and most famous, solo work, likely created circa 1929. “Seguidillas” was a dance without musical accompaniment, and was instead executed solely with the percussion of castanets and footwork drills. La Argentina toured the United States in 1929, and gave performances in New York, Chicago, Washington D.C., Buffalo, Cincinnati, St. Louis, and Los Angeles. It is not known if Bywaters saw one of her performances in person, but the artist is known for having produced similar caricatures of musical performers in the mid-1930s.

A second gift is graciously given by former Meadows Museum director Dr. William Jordan. When Algur Meadows hired Jordan as the first director of the Meadows Museum, Bywaters was serving as the chairman of the Division of Fine Arts at SMU. The first-time director Jordan, and the more experienced Bywaters, worked together closely, developing a friendship that would lead Bywaters to gift Jordan with works of his art. Dr. Jordan has most thoughtfully chosen to gift two of these works from his collection to the Meadows Museum. Both works make unparalleled additions to the museum’s collection of works by the artist, adding new depth to its Bywaters holdings.

*From the Alhambra, Granada, Spain* dates to 1927, the year Bywaters traveled to France and Spain after completing his undergraduate degree at SMU. The artist began his trip in Paris, later traveling south through Spain. A few works by Bywaters exist from this period, and the museum’s holdings include two oil paintings from Spain: one depicts the San Millán Church in Segovia; the other depicts the Patio de Arrayanes of the Palacio Comares at the Alhambra in Granada. Both of these paintings entered the collection in 2012 with the gift from Calloway and Jerry Bywaters Cochran. The newest addition, *From the Alhambra*, is a beautifully executed painting unique for its watercolor medium. It was not atypical for Bywaters to work in watercolor, but a watercolor from his 1927 trip is rare. The painting reveals the artist’s early skill; his handling of the medium allows for an integrated depiction of architectural details within a landscape that reveals the artist’s movement across the paper. Washed in the pink hue of light that seems typical of a Spanish sunset, both the buildings of the Alhambra and the surrounding mountains glow under Bywaters’ brush.
In *Myra Hess* (1932), the inherent fluidity of the watercolor medium is exchanged for a controlled application that is necessary for this type of illustration. The clean lines and caricatural qualities of the work show influences of the Art Deco style as well as of artists such as Mexican painter and illustrator Miguel Covarrubias (1904-1957). Myra Hess (1890-1965), a British pianist, was known for her interpretations of Beethoven, Mozart, and Schumann. After her American debut in New York City in 1922, Hess toured widely within the United States during the following decades. As with his depiction of *La Argentina* in “Seguidillas,” which is discussed in the preceding pages, it is not known if Bywaters saw Hess perform in person, but his propensity for caricatures is certain. Hess would later become known for organizing a series of daily concerts at the National Gallery in London during World War II. As a way to increase wartime morale, Hess conceived of a lunchtime performance with a reduced entrance fee; the first such performance was held on October 10, 1939 and due to its resounding success, the program continued uninterrupted until April 1946. For her service during the war, Hess was awarded with the Dame Commander of the Order of the British Empire in 1941. ▶ S.D.
MARY VERNON

Arno, Bisenzio, Giardino and Villa Careggi, 1999

Long-time professor of art Mary Vernon (b. 1942) first began teaching at SMU in 1967. Today Vernon is an Altshuler Distinguished Teaching Professor, and a well-known presence in the halls of Owen Fine Arts Center. She has taught multiple generations of SMU students, and is an influential figure both on campus and in the Dallas community at large.

For Vernon, form and color are of primary concern within her artistic practice. This is evident in her series of four collages, which take the Tuscany region of Italy as inspiration. In these works, a play of shapes and pattern is smoothly integrated into each composition, establishing order where it might otherwise be overlooked. Images, and suggestions of images, reveal themselves; the effect is heightened through the employment of the collage technique. With the assignment of a title for each work, Vernon reveals her sources of inspiration: Arno and Bisenzio each reference rivers found in the Tuscan region, Villa Careggi alludes to the patrician villa Medici at Careggi, and Giardino, meaning “garden” in Italian, conjures the lushness of such sites.

As the artist herself states, “part of my work has been that of seeking ideas, intents, desires, wit, and experience of a place—the genius loci. I have tried to show how the vegetative landscape regards itself. If form, for a poet, could be both structure and essence, it could be so for a painter.” These are the first works by Vernon to enter into the museum’s University Art Collection. S.D.

SPONSOR TOURS

TREASURES FROM THE HOUSE OF ALBA: 500 YEARS OF ART AND COLLECTING
SEPTEMBER 8 & 9, 2015

Clockwise from top left:
50th Anniversary Chair Stacey McCord presents the Duke of Alba with a pair of custom-made Lucchese cowboy boots; the Duke of Alba with Meadows Museum Director Mark Roglán; Gwen and Richard Irwin hosted a lunch for the Duke; the Duke presenting his collection to 50th Anniversary sponsors; exhibition curator Fernando Checa presenting the collection to the sponsors; Luba Mittelman and Richard Barrett; Anne Stodghill; Marilyn Augur, Dolores Barzune, Lisa Arpey. Center: Caren Prothro.
50TH ANNIVERSARY GALA DINNER

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

SEPTEMBER 9, 2015

Clockwise from top left:
Ross and Margot Perot; Chair of SMU Board of Trustees Michael Boone, Marla Boone, SMU President R. Gerald Turner, Gayle Turner, the Duke of Alba, Beth Holland, Dean of Meadows School of the Arts Samuel Holland, Kathleen Roglán, Meadows Museum Director Mark Roglán; Margaret McDermott and SMU Board of Trustees Member Jeanne Phillips; Barbara and Mike McKenzie; Meadows Foundation CEO Linda Perryman Evans, William Custard, Meadows Museum Advisory Council Chair Linda Custard; the Duke of Arjona, Francie Moody-Dahlberg; Richard and Shelley Stanzel; Penny Loyd, Carla and Thomas Gale.

Center top: View of the tent. Center bottom: Angela Cheves, SMU Vice President Brad Cheves, SMU Board of Trustees Member Ruth Altshuler, Margaret Spellings.
MUSEUM NEWS

50TH ANNIVERSARY GALA DINNER
—

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

SEPTEMBER 9, 2015

Clockwise from top left: Dallas Mayor Michael Rawlings; the Duke of Alba, SMU President R. Gerald Turner; Senator Kay Bailey Hutchison; Brent Christopher, SMU Board of Trustees Member Ruth Altshuler; Kimberly Whitman, Pamela Wendland; Dean of the Meadows School of the Arts Samuel Holland gives a toast; Meadows Museum Director Mark Roglán, the Duke of Alba, the Duke of Arjona, Emilio Ramirez Matos, and Cristina Gascó enjoy fireworks after dinner; Senator Kay Bailey Hutchison; Consul General of Spain Enric Panés Calpe, Honorary Consul of Spain Janet Kafka, Cultural Attaché of the Spanish Embassy Maria Molina Alvarez de Toledo.

Center: SMU Board of Trustees Member Jeanne Cox, Chris O’Neill, SMU Board of Trustees Member Connie O’Neill.
50TH ANNIVERSARY PARTY
presenting
TREASURES FROM THE HOUSE OF ALBA: 500 YEARS OF ART AND COLLECTING
SEPTEMBER 10, 2015

Clockwise from top right:
Meadows Foundation CEO Linda Perryman Evans, Rusty Glenn, Meadows Museum Advisory Council Chair Linda Custard, Dean of the Meadows School of the Arts Samuel Holland; guests view the Alba exhibition; Francisco J. Sánchez Bocanegra, Kathleen Roglán, Meadows Museum Director Mark Roglán; Meadows Museum Advisory Council Chair Linda Custard, Jane Miles, Tanya Davis; Catherine Awtrey, Mike Cieri.
Center: Barbara and William Benac.
50TH ANNIVERSARY PARTY
presenting
TREASURES FROM THE HOUSE OF ALBA: 500 YEARS OF ART AND COLLECTING
SEPTEMBER 10, 2015

Clockwise from top left:
Francis Luttmer, Joaquín Torrente García de la Mata, Francisco J. Sánchez Bocanegra, Dr. Jose Gomez; Barbara Burke, Catherine Chiao; Beth Anderson, Charlie and Erica Sartain; Traditional Spanish dress on display; Patty and Michael Carlson; Sharon and Luis Martín; Natalie Davies, Kristin Evanto; A fortune teller provides entertainment to Josh and Rachel Newburn.

Center: Nicholas McCord and 50th Anniversary Chair Stacey McCord.
Public Programs

EVENING LECTURES

SPRING 2016

6 P.M.
Free; priority seating for members until 5:40 p.m.
Bob and Jean Smith Auditorium

FEBRUARY 18

Carlotta Corpron: Stretching Reality
John Rohrbach, Senior Curator of Photographs, Amon Carter Museum of American Art

Carlotta Corpron (1901-1988) took up the quintessential tool for describing the world—the camera—and used it instead to construct new worlds. This lecture will explore how she internalized the artistic ideals of her day and caught the admiration of leading artists by innovatively reimagining photographic conceptions of space and time.

MARCH 3

The Artist as Educator
Ted Kincaid, Artist and Chair of the Department of Fine Arts, Plano West Senior High School

Artist Ted Kincaid will speak on his work as a photographer in relation to the works of Carlotta Corpron featured in Process and Innovation: Carlotta Corpron and Janet Turner. He will also consider the role of the artist as art educator as it relates to Corpron, an art instructor at Texas Woman’s University.

APRIL 7

Turning Points: Carlotta Corpron and Me
Beverly Wilgus, Independent photographic historian and collector

Wilgus will examine her life as a photographer, teacher, and collector, and discuss her time at Texas Woman’s University where she studied under photography instructor Carlotta Corpron. Through her firsthand account and personal perspective as Corpron’s former student, Wilgus will explore how this experience opened up unexpected paths in her life and reveal the courage that Corpron inspired through her teaching. Wilgus’s work will also be featured in the exhibition, Process and Innovation: Carlotta Corpron and Janet Turner.

MAY 12

Wrapped in the Silence of Birds: The Artistry and Prints of Janet Turner
David Farmer, Independent historian, former director of DeGolyer Library, SMU

This lecture will examine the life and art of Janet Turner (1914-1988), an exemplary and innovative printmaker who was also celebrated for teaching new generations of printmakers. Her works are held in major museums and were included in exhibits throughout the U.S., while also being shown in more than 85 cities and 40 countries abroad.

MAY 26

The Conservator’s Eye: Examining Structure, Process and Artistic Intention in Salvador Dalí’s L’homme poisson, 1930
Claire Barry, Conservator, Kimbell Art Museum

Barry, one of the preeminent conservators in the country, recently performed conservation work on this early masterpiece of Surrealist art and will discuss her findings and observations.
ART IN FOCUS SHORT TALKS
FIRST WEDNESDAYS
12:15 P.M.

The Meadows Museum is pleased to launch a new series of public gallery talks. From February through May 2016, on the first Wednesday of each month the Museum will offer a 15-minute gallery talk on a single work of art. The series will focus on works in the permanent collection, and the talks will be delivered by Museum staff. The goal of this series is to encourage a range of approaches to exploring the visual arts, providing a unique perspective and inviting visitors to look more closely at individual objects on display in the Museum. Free with regular museum admission; no RSVP required.

FEBRUARY 3
Francisco Goya, Bury them and keep quiet (Enterrar y callar), c. 1810. Working proof of Plate 18 from The Disasters of War
Edward Payne

MARCH 2
Diego Velázquez, Female Figure (Sibyl with Tabula Rasa), c. 1648
Rebecca Quinn Teresi

APRIL 6
Claudio Castelucho, Portrait of Marie Cronin, c. 1906
Nicole Atzbach

MAY 4
Salvador Dali, L’homme poison, 1930
Shelley DeMaria

PATA NEGRA FILM SERIES
MARCH 2
5:30-8:30 P.M.
Justino, un asesino de la tercera edad

In a collaboration with the Wild Detectives Bookstore (Oak Cliff) and Pepitas de Calabaza Press (Logroño, La Rioja), Pata Negra Film Series presents Justino, un asesino de la tercera edad (1994, 96 min., not rated), a Spanish black comedy (with English subtitles) that tells the story of a retired bullfighter turned assassin. Pata Negra is an international film series launched in 2012 by Spanish expats Javier García del Moral and Paco Vique, owners of Wild Detectives, presenting the work of Spanish filmmakers at various locations in Dallas. Joining us to introduce the film and conduct a post-screening Q&A will be Santiago Aguilar, who co-wrote and co-directed the film, and Julián Lacalle, founder of Pepitas de Calabaza. A light reception follows the film in the Gene and Jerry Jones Great Hall. Books will be available for purchase courtesy of the Wild Detectives.

Bob and Jean Smith Auditorium

AFTERNOON GALLERY TALKS
12:15 P.M.
Free with regular Museum admission.

MARCH 4
Between Paris and Texas: Marie Cronin, Portraitist of the Belle Époque
Nicole Atzbach, Curator, Meadows Museum

APRIL 22
Artist Demonstration: Revealing the Mysterious Layers in Janet Turner’s Prints
Terri Thoman, Printmaker and Co-owner of PaperArts
FREAKS, BEARDED WOMEN, AND DWARVES IN SPANISH ART

FRIDAYS: FEBRUARY 5-MARCH 11
10:30 A.M.

**Rene Prieto**, Margaret McDermott Chair in Arts and Humanities and Guggenheim Fellow, University of Texas at Dallas

Among writers as different as Herodotus, Jean de Léry, and Montaigne—and notably in the most popular travel book of the Middle Ages, the *Travels* attributed to Sir John Mandeville—wonder is a sign of a remarkably tolerant recognition of cultural difference. In iconography a sense of wonderment often includes portrayals of misshapen bodies, bizarre creatures, and freaks. In the Western tradition, figures using crutches appear in the paintings of Hieronymus Bosch and Pieter Bruegel the Elder; court dwarfs feature in a stunning series of portraits by Diego Velázquez; and Jusepe de Ribera produced a memorable image of a boy with a clubfoot, and an even more haunting one of a bearded woman nursing her baby. In the central plate of Goya’s *Caprichos*, on one side of the desk, are traced the words “The dream of reason produces monsters;” it is a caption that could be applied not just to Goya’s *Caprichos* but encompass, in fact, a significant body of Spanish art since the late Middle Ages. This lecture series will examine the fascination with the strange, the misshapen, and the bizarre that has been so prevalent in the Iberian peninsula and seek to understand its origins and relevance in terms of the particular events that have shaped the history of Spain from the time of Hieronymus Bosch to that of Salvador Dalí. Coffee and pastries served in the 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. Space is limited and advance registration is required. To register, contact Carmen Smith at mcarmens@smu.edu or 214.768.4677. This program is made possible by gifts from The Boshell Foundation, The Fannie and Stephen Kahn Charitable Foundation, and The Eugene McDermott 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.

**DRAWING FROM THE MASTERS**
**SUNDAYS EVERY OTHER WEEK:**
JANUARY 24, FEBRUARY 7 & 21,
MARCH 6 & 20, APRIL 3 & 17, MAY 1 & 15,
JUNE 12 & 26, JULY 10 & 24
1:30-3 P.M.
Enjoy afternoons of informal drawing instruction as artist Ian O’Brien leads you through the Meadows Museum’s galleries. Each session will provide an opportunity to explore a variety of techniques and improve drawing skills. Designed for adults and students ages 15 and older, and open to all abilities and experience levels. Drawing materials will be available, but participants are encouraged to bring their own sketchpads and pencils. Free with admission; no advance registration required. Attendance is limited to 20 and based on a first-come, first-served basis. For more information or to request adaptive materials for participants with low vision, contact Carmen Smith at mcarmens@smu.edu or 214.768.4677.

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

**Connections**
**PROGRAM ONE: FEBRUARY 3, 10 & 17**
**PROGRAM TWO: APRIL 6, 13 & 20**
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, 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 Carmen Smith at mcarmens@smu.edu or 214.768.4677.

**Re-Connections**
**FRIDAYS: MARCH 11, MAY 20, JUNE 24,**
**JULY 22 & AUGUST 19**
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. For more information, contact Carmen Smith at mcarmens@smu.edu or 214.768.4677.
With gratitude and appreciation for support from the following organizations and individuals during our 50th anniversary year.

GOLDEN ANNIVERSARY AND EXHIBITION SPONSORS

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ARAM
Join Meadows Museum Director Mark Roglán for a week-long trip, May 29-June 6, 2016 from London to Edinburgh with a two-night stopover in County Durham. While in London, we have planned special visits to the Victoria & Albert Museum and the extensive Spanish Collection at the British Library. Additionally, we have arranged visits to Apsley House, London’s townhouse of the Dukes of Wellington; the Prints and Drawings Room at the Courtauld Gallery; and a private visit outside normal hours to the city’s most significant eighteenth-century mansion, Spencer House. Another highlight is the special after-hours visit to the National Gallery with Gabriele Finaldi, its newly appointed director.

On our drive north we visit the stately home of Chatsworth, seat of the Duke of Devonshire and voted by the public multiple times as the United Kingdom’s favorite country house. From there we explore Auckland Castle’s holdings, which include a large series of paintings by Zurbarán, and for one evening, our hosts at Auckland Castle are planning an elegant private dinner in the Great Hall of the Castle. After visiting the city of Durham and Durham Cathedral, we continue to Edinburgh where the Palace of Holyroodhouse, Edinburgh Castle, the Royal Yacht Britannia, and a private farewell dinner at Scotland’s finest stately home, Hopetoun House, are on our agenda.

Throughout, we will be lodged royally—The Ritz in London, Jacobean Redworth Hall in County Durham, and finally The Balmoral in Edinburgh. Trip costs: $10,230 per person in double occupancy and an additional $2,150 single supplement. A deposit of $3,000 per person is due on January 15, 2016 and the remainder must be paid on March 1, 2016. For more trip information and the daily itinerary, visit trip-program.com/meadows/index.php.

Spanish Splendors of the UK: Discovering the Spanish Art of London, County Durham, and Edinburgh

MAY 29-JUNE 6, 2016

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. $35 per person. Space is limited to 20; advance registration is required. For more information and to register, please call 214.768.2765 or contact dleggett@smu.edu.

CAVA CLUB

FEBRUARY 18, 6 P.M.
Nicole Atzbach, Curator, Meadows Museum
Claudio Castelucho and Marie Cronin: Master and Student

MAY 19, 6 P.M.
Shelley DeMaria, Curatorial Assistant, Meadows Museum
Dali and Disney: L’homme poisson Through the Lens of Destino
MEADOWS MUSEUM
INFORMATION
214.768.2516
meadowsmuseumdallas.org

MUSEUM SERVICES
Membership 214.768.2765
Tours 214.768.2740
Box Office 214.768.8587
Museum Shop 214.768.1695

HOURS
Tuesday-Friday, 10 a.m.-5 p.m.
Saturday, 10 a.m.-5 p.m.
Sunday, 1 p.m.-5 p.m.
Thursdays until 9 p.m.

ADMISSION
$10 general admission; $8 seniors.
Free to members, children under 12,
SMU faculty, staff and students.
Free Thursdays after 5 p.m.
Free public parking is available
in the garage under the Museum.

Visit meadowsmuseumdallas.org

A wristwatch Salvador would
be proud to wear!
The face of the watch depicts Dali himself,
and his moving mustache serves as the
watch’s hands. An ant marches around the
rim of the watch, ticking off the seconds.
Find this and more Dali-related merchandise
in the Museum Shop!

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.