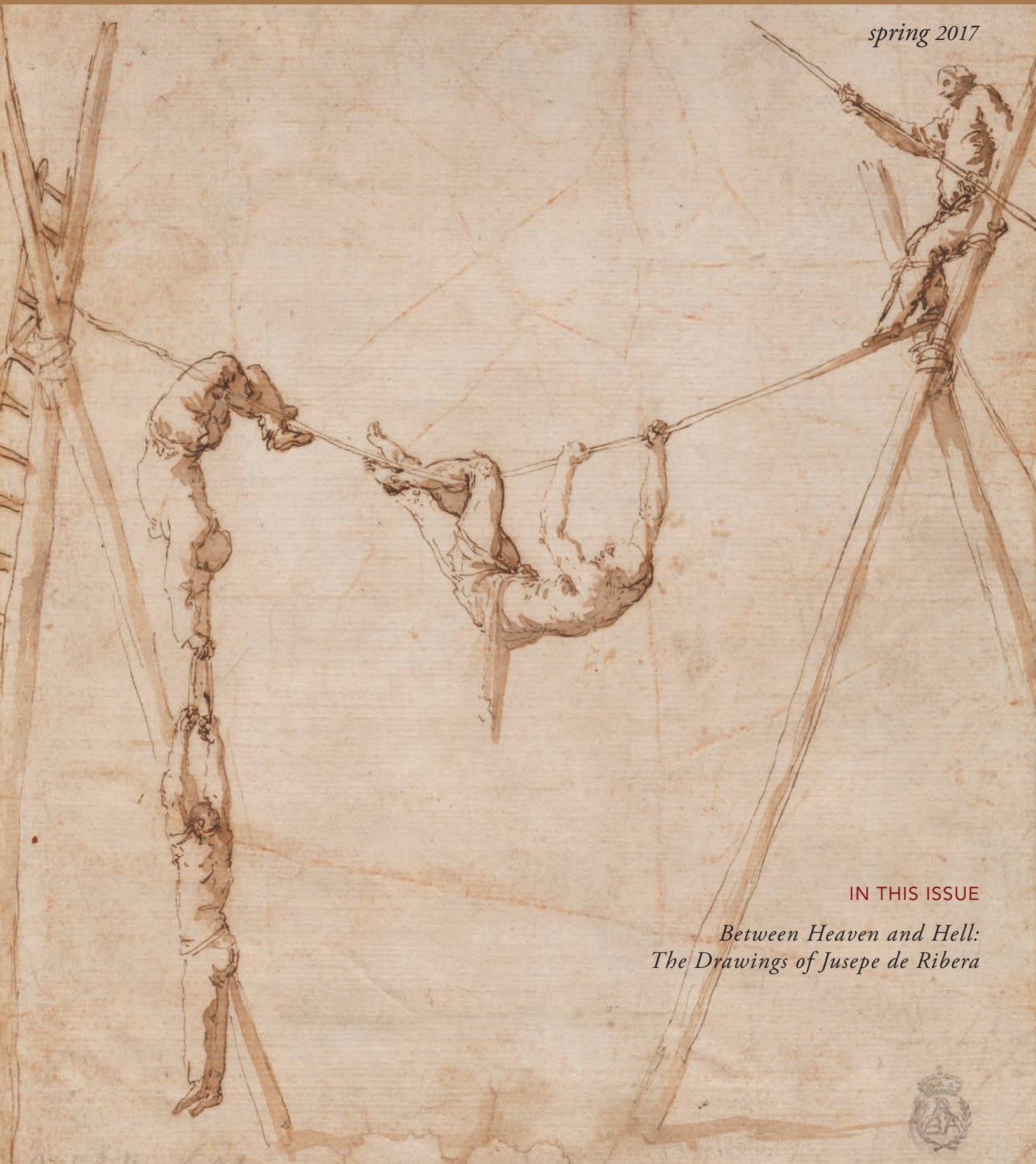


at the MEADOWS

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

spring 2017



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*Between Heaven and Hell:
The Drawings of Jusepe de Ribera*



at the meadows

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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.

from the museum director

MARK A. ROGLÁN

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 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 collections of its kind, visitors will be able to see works 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 joined the museum.

I look forward to seeing you in your museum.

Mark Roglán



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



MARCH 12-JUNE 11, 2017

BETWEEN HEAVEN AND HELL: THE DRAWINGS OF JUSEPE DE RIBERA

By Edward Payne, *senior curator of Spanish Art, Auckland Castle*

Drawing played a central role in the art of Jusepe de Ribera (1591-1652). Born in Valencia, Ribera spent most of his career in Naples where he significantly influenced the course of artistic production in the seventeenth century. Although little is known of his youth, training, and journey from Spain to Italy, Ribera is recorded in Rome in 1606, in Parma in 1611, and in Naples from 1616 until his death in 1652. After arriving in Italy, Ribera encountered the revolutionary paintings of Michelangelo Merisi da Caravaggio (1571-1610), whose distinctive qualities Ribera adopted in his own work, prompting him to be recognized as a Caravaggesque artist. Yet unlike Caravaggio, who famously did not make drawings on paper, Ribera was both an extraordinary painter and a prolific graphic artist. He produced a remarkable corpus of drawings as well as an important group of prints, and it is the strength of his works on paper—in addition to his paintings—that sets Ribera apart from his Caravaggist contemporaries.

Ribera may be described as a hybrid figure, a man straddling two countries and two artistic idioms. Spain as we know it today was not the Spain of Ribera's time. Naples was a Spanish territory during the seventeenth century, governed by Spanish viceroys who were appointed by the king and were Ribera's principal patrons. They commissioned from the artist works for their own personal collections and also for the king of Spain. In a celebrated conversation in 1625 reported by the Aragonese painter and theoretician Jusepe Martínez (1600-1682), Ribera explained his reluctance to return to Spain and why he preferred to stay in Naples: "Spain is a merciful mother to foreigners but a most cruel stepmother to her own. I find myself well admired and esteemed in this city and kingdom, and my works compensated to my complete satisfaction." Ribera remained proud of his Spanish origins throughout his career. He typically signed his works *Jusepe de Ribera español*, underscoring his nationality, and he earned himself the nickname *lo Spagnoletto*, "the little Spaniard."

When composing his paintings, Ribera followed the Caravaggist mode of representation by employing dark backgrounds, heightening the contrast between light and shade, using live models, and rendering attentively surface appearances. Caravaggio's painterly "realism" involved painting from life by translating nature directly onto canvas and sidestepping the preliminary drawing on paper in order to avoid perfecting a composition or figure. For Caravaggio, a good painter was one who knew how to paint nature well. Ribera's attitude toward drawings ultimately complicated his Caravaggist language and



Jusepe de Ribera (Spanish, 1591-1652), *Acrobats on a loose Wire*, late 1630s. Pen and brown ink and brown wash. Museo de la Real Academia de Bellas Artes de San Fernando, Madrid. D-2208. OPPOSITE: Jusepe de Ribera (Spanish, 1591-1652), *Saint Cecilia*, early 1640s. Pen, brown ink and wash. Museo Nacional del Prado, Madrid. D6015.



Jusepe de Ribera (Spanish, 1591-1652), *Apollo and Marsyas*, 1637. Oil on canvas. Museo Nazionale di Capodimonte, Naples. Quintavalle, 511.

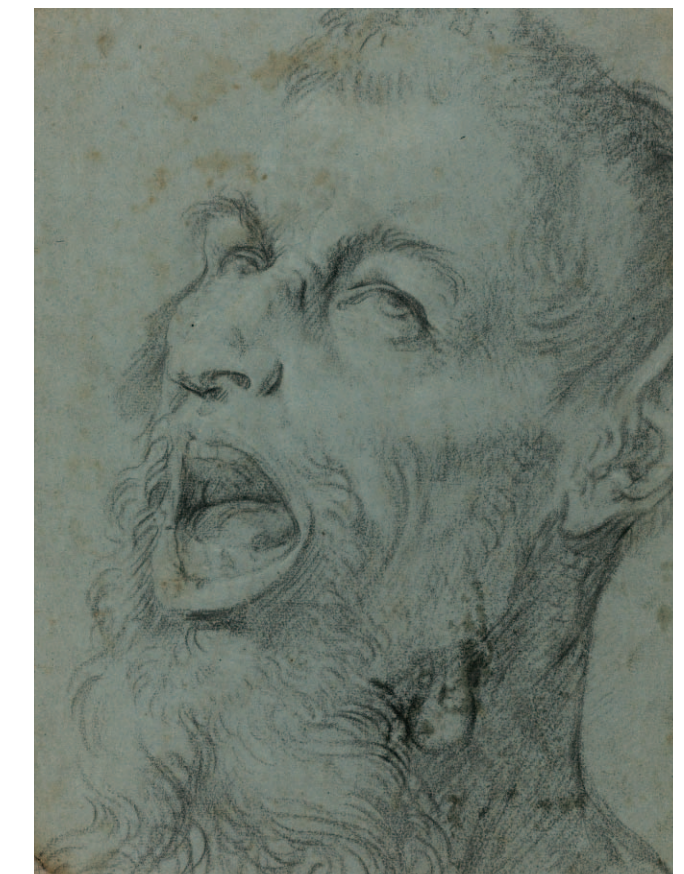
his status as a “follower” of Caravaggio. Drawing was fundamental to Ribera’s artistic practice, and the sheets that survive are a testament to the intersections between the “realist” and idealizing strands of Ribera the painter and Ribera the graphic artist.

Between Heaven and Hell: The Drawings of Jusepe de Ribera coincides with the joint publication by the Museo Nacional del Prado and the Meadows Museum of the first complete catalogue raisonné of the artist’s drawings. The study is authored by Dr. Gabriele Finaldi, former deputy director of the Museo del Prado and now 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 Bruquetas from the Museo del Prado. A total of 157 autograph sheets have been identified and catalogued by the authors, although Ribera certainly produced many more drawings during his lifetime, perhaps even double the number that survives. Most of his drawings are independent in nature, with few directly related to known paintings and prints, yet a range of categories is represented: *primo pensiero* drawings, preparatory sketches, squared *modelli*, independent studies, highly finished autonomous drawings, and a singular sketch that seems to be executed after a painting by another artist. While Ribera habitually signed his paintings, only a small group of drawings bears an autograph signature, with just one sheet that is both signed and dated by the artist himself.

Ribera’s preferred medium was pen and brown ink, but he also employed wash (diluted ink applied with a brush), red and black chalks, and he often combined media to create subtle painterly effects. Human figures and head studies—many grotesque and wearing fanciful headdresses—are the dominant subjects of Ribera’s drawings. About half of the surviving corpus is religious in character, and about one tenth depicts classical or mythological themes. Men tied to trees comprise

approximately one quarter of Ribera’s drawings, one eighth of which represent martyrdoms of particular saints. Five highly intriguing sheets depict small figures scaling on top of larger ones and whose meaning remains obscure. Ribera also produced a small group of genre scenes of urban life in Naples featuring gypsies, acrobats, Turks, and children, as well as drawings of hunting subjects and torture scenes. There are few buildings or animals in Ribera’s drawings, and no pure landscapes or portraits. The female nude is almost completely absent from his oeuvre, save one drawing of a sleeping nymph. Ribera was unique among his Neapolitan contemporaries for incorporating such a diverse thematic repertoire in his drawings.

Sheets by Ribera are widely dispersed in public and private collections throughout the world. This exhibition showcases a selection of highlights by Ribera from collections in Canada, France, Germany, Italy, Malta, the Netherlands, Spain, the United Kingdom, and the United States. Drawings are displayed in the context of related paintings and prints, and the exhibition is organized



Jusepe de Ribera (Spanish, 1591-1652), *Head of a Satyr in pain*, first half of the 1620s. Black and white chalk on blue paper. Mrs. Judith M. Taubman.



Jusepe de Ribera (Spanish, 1591-1652), *Grotesque Head with Goitres and pointed Ear*, first half of the 1620s. Red chalk. The Fitzwilliam Museum, Cambridge. PD.26-1958.

organized not chronologically but thematically in order to create striking juxtapositions between works across the trajectory of Ribera's career. *Between Heaven and Hell* celebrates the variety of Ribera's drawings, the technical skill in his use of pen, ink, and chalk, and the extraordinary originality of his subject matter, spanning anatomical figure studies and lively street scenes, to capricious subjects and scenes of martyrdom and torture.

On view at the Meadows Museum will be a total of forty-seven drawings, twelve prints, eleven paintings, and one relief sculpture. Curated by Dr. Finaldi at the Prado venue and Dr. Payne at the Meadows venue, the project 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 has been organized by the Meadows Museum and the Museo Nacional del Prado and funded by a generous gift from The Meadows Foundation.



Jusepe de Ribera (Spanish, 1591-1652), *The Archangel Michael triumphant over Satan*, mid- to late 1620s. Red chalk. Museo de Bellas Artes, Córdoba. Permanent Collection 36.



Jusepe de Ribera (Spanish, 1591-1652), *Study for Martyrdom of St. Sebastian*, ca. 1626. Red chalk on paper. Indiana University Art Museum, William Lowe Bryan Memorial, 57.7



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AUGUST 6-NOVEMBER 5, 2017

PICASSO/RIVERA: STILL LIFE AND THE PRECEDENCE OF FORM

During the run of his first solo exhibition at the Paris gallery of Berthe Weill in spring 1914, Mexican artist Diego Rivera (1886-1957) had an opportunity to visit Pablo Picasso (1881-1973) in his Paris studio. Rivera recounts this solemn rite of passage:

I went to Picasso's studio intensely keyed up to meet Our Lord, Jesus Christ. [...] As for the man... a luminous atmosphere seemed to surround him. [...] Picasso asked me to stay and have lunch with him, after which he went back with me to my studio. There he asked to see everything I had done from beginning to end. [...] [W]e had dinner together and stayed up practically the whole night talking. Our thesis was Cubism—what it was trying to accomplish, what it had already done, and what future it had as a “new” art form.

—from D. Rivera, *My Art, My Life*, New York, 1960, pp. 104-5.

By late summer of 1915, much had changed within the Parisian artistic landscape from just the year before. Many artists had deserted the city, having been conscripted to serve in the First World War. Those who remained, such as Juan Gris and María Blanchard, were finding their own way with Cubism, while Rivera now had a bone to pick with Picasso, whom he previously professed to revere.

The source of Rivera's ire was the perceived semblance between his 1915 *Zapatista Landscape* (*The Guerrilla*) and Picasso's *Seated Man* (1916), which in its first iteration—as seen by Rivera in another visit to Picasso's studio in August 1915—was known as *Man Seated in Shrubbery*. Rivera noted acute similarities between his canvas and that of the early state of Picasso's work; namely, both works featured a similarly structured still life set outdoors.

The Mexican artist's very specific complaint was his former mentor's liberal borrowing of Rivera's formulaic foliage—scumbled patches of green and white paint on a dark ground.

The rumblings of Picasso's plagiarism stirred some paranoia in the artistic coterie of Montparnasse, causing some to close their studio doors to the Spanish artist and to each other. Some of this concern was more mock than genuine; Jean Cocteau, poet, designer, and recent friend of Picasso, recalled “one week when everybody was whispering and wondering who had stolen Rivera's formula for painting trees by scumbling green on black.”

Rivera's widely broadcast complaint may have incited Picasso's significant alteration of *Seated Man* (he painted out much of the disputed greenery), though in Rivera's eyes this perceived plagiarism was the ultimate affront following a number of instances that the Spaniard had riffed off Rivera. *Picasso/Rivera: Still Life and the Precedence of Form* takes as its point of departure another case study of the two artists' works: *Picasso's Still Life in a Landscape* (1915) at the Meadows, which will be displayed for the first time with Rivera's *Still Life with Gray Bowl* (Lyndon Baines Johnson Presidential Library, Austin), painted in the same year.

Echoing key elements of Rivera's canvas, Picasso's still life features the familiar foliage devised by Rivera as well as a slice of sky above. The compositional similarities of these two works seem to extend beyond mere artistic rivalry, pointing to a common theme that both Picasso and Rivera were actively exploring in 1915: a still life set outdoors. Perhaps during their discussion at their initial meeting in 1914 about the future of Cubism, Picasso and/or Rivera thought to take the “new” art form” to the past—to the Renaissance idea of painting as a window on the world.

With *Still Life in a Landscape*, Picasso seems to be following the lead of Henri Matisse's iconic *Open Window, Collioure* (1905). In the Meadows work, Picasso playfully

Diego Rivera (Mexican, 1886-1957),
Still Life with Gray Bowl, 1915. Oil
on canvas. LBJ Presidential Library,
Austin, Texas.



Pablo Picasso (Spanish, 1881-1973), *Still Life in a Landscape*, 1915. Oil on canvas. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.69.26. Photo by Michael Bodycomb.

posits a thoroughly Cubist composition—marked by multiple points of perspective and the fracturing of objects in rejection of traditional pictorial conventions—within a metaphorical frame conceived by fifteenth-century theorist Leon Battista Alberti that, prior to the age of Cubism (or more precisely, Paul Cézanne), would have presented a composition marked by linear perspective and mimetic representation. The juxtaposition of such diametrically opposed ideas fits perfectly within the game playing of synthetic Cubism: the integration of patterned and otherwise decorated, collage-like components (such as Rivera's trees, which Picasso clearly did not consider proprietary) in *Still Life in a Landscape* underscores the two-dimensionality and shallow pictorial space of the composition framed by a sky and trees—vestiges of a simulated world. As a postscript, Picasso left the canvas exposed in select areas not only to create borders between elements but also to emphasize the artifice of the painting.

Rivera's work from the Lyndon Baines Johnson Presidential Library includes similar visual cues: objects placed on a table bordered by the token foliage and set beneath—or within—a blue sky. A comparison of these two 1915 Cubist works by two different artists sheds light on their distinct vernaculars, such as their individual treatment of the compote, an essential component of the still life. The close parallels of these two canvases fuel the stories of spirited rivalry between Picasso and Rivera. It should be remembered, however, that in wartime Paris other

expatriate artists were also exploring possibilities of the open window including Gris, who preceded both Picasso and Rivera with his own rendering of a still life before an open window in June 1915.

Putting aside the idea of cross-appropriation between artists, a comparison of another composition by Picasso with his work in the Meadows collection provides greater insight into the artist's Cubist idiom. Also on display in this exhibition will be *Still life with Compote and Glass* (1914-15) from the Columbus Museum of Art. Formalistically, the still life components of the Meadows work as well as their positioning within the composition closely parallel—and proceed from—the Columbus example: the glass at the right edge of the table and the white compote at the center of the Columbus canvas help to decipher their more cryptic counterparts in the Meadows painting. Painted in the winter of 1914-15, *Still life with Compote and Glass* is a prequel to the artist's experiments with placing still life in a landscape.

A focused exhibition, *Picasso/Rivera: Still Life and the Precedence of Form* will afford a closer look at the development of Picasso's *Still Life in a Landscape* in the Meadows collection by presenting it together with its analogue from the Columbus Museum of Art as well as Rivera's variation on the theme from Austin. The visual dialogue taking place in 1915 between these two giants of modern art will be further outlined through the display of Rivera's 1915 *Still Life with Bread Knife*, a second generous loan from the Columbus Museum of Art. Beyond the rich anecdotes regarding the relationship of the two artists, this group of paintings provides an opportunity to find parallels as well as deviations between these canvases. In spite of limited wartime resources, 1914-15 proved to be a fecund era of creativity for both Picasso and Rivera. —N.A.

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



Pablo Picasso (Spanish, 1881-1973), *Still life with Compote and Glass*, 1914-15. Oil on canvas. Columbus Museum of Art, Gift of Ferdinand Howald, 1931.087.

JOSÉ DEL CASTILLO (1737-1793)

Pedro de Cevallos Disembarks in the Port of Buenos Aires, c. 1787

GREGORIO FERRO (1742-1812)

The Delivery of the Keys to Cevallos by the Governor of Sacramento, 1787

In 1787, José de Moñino, the Count of Floridablanca (1728-1808), Charles III’s secretary of state, commissioned Gregorio Ferro (1742-1812) and José del Castillo (1737-1793) to paint the ceilings of the king’s estate in Madrid where the Count of Floridablanca resided. Known then as the “vistas de Doña María de Aragón,” this residence of Spanish secretaries of state was built close to the convent of the same name by architect Francisco Sabatini (1722-1797). Constructed to be the office of the Marquis of Grimaldi (c. 1720-1789), minister of state to Ferdinand VI and Charles III, the estate was later occupied by successive secretaries of state, including Moñino and later, Manuel de Godoy, prime minister to Charles IV. It is thus now known as the Palace of Godoy, and is occupied by the Center for Political and Constitutional Studies.

The commission to Ferro and Castillo must have taken about five years to complete, as Antonio Ponz’s *Viage de España* of 1792 (Volume XVII) mentions the completed frescoes located in various halls and vaults of Floridablanca’s palace. Created as an intermediate stage of the commission, two *modellini* (presentation sketches) by Ferro and Castillo recently acquired by the Meadows Museum present episodes of a two-year Spanish expedition to South

America ordered by the Count of Floridablanca. Led by Pedro de Cevallos Cortés y Calderón (1715-1778), lieutenant general of the Spanish forces under Charles III, Spanish troops fought the Portuguese over territory in the provinces of Río de la Plata.

In the central image of Ferro’s sketch, Cevallos is featured wearing the uniform of the Captain General of the navy, with a tricorn hat and dress coat finished with the twisted gold braid. Cevallos holds a baton of command, and the red sash indicates that he is of the Order of Malta. Bowing to Cevallos is Francisco José de Rocha, Portuguese governor of Colonia del Sacramento, the Uruguayan city along the north shore of the Río de la Plata. Rocha’s gesture of handing over the keys of the fortress symbolizes the unconditional surrender of Colonia del Sacramento to Spain on June 3, 1777.

In the foreground of Ferro’s *modellino* are the spoils of the campaign, including artillery, rifles, and other items being bundled by the man at the lower right to load onto the *Poderoso*, the ship on which the Spanish troops had set sail from the southern Spanish port city of Cádiz in November 1776. In the distance at the left is a view of the

Río de la Plata; at the right is the fortress, the complete destruction of which was ordered by Cevallos in order to prevent the Portuguese from regaining that territory.

Castillo’s sketch depicts lieutenant general Cevallos, new Viceroy of Río de la Plata, entering Buenos Aires on October 15, 1777. Cevallos is featured at the center of the scene, with his hat in his right hand and a baton of command in his left. Additionally, he wears the red sash of the Order of Malta across his chest and the cross of the Order of Saint Januarius. Bowing to Cevallos is either the governor or future viceroy of Buenos Aires. In the background is a view of the port of Buenos Aires and several ships, among them possibly the *Poderoso* or the *Serio*, on which Cevallos sailed back to Spain.

As Castillo’s sketch forms a pendant with the *modellino* by Ferro—both identical in their trapezoid format—Castillo’s canvas was first attributed to Ferro. However, the two sets of putti in grisaille that flank both sides of Castillo’s central scene, and the figures within that principal image, correspond closely to other figures within Castillo’s oeuvre.

These two works are the first examples by Ferro and Castillo, two significant eighteenth-century Spanish painters, to enter the Meadows Museum’s collection. Castillo studied in Italy, first with Corrado Giaquinto (1703–1766) in Rome in 1751, and later with Francisco Preciado de la Vega from 1757 to 1764. Upon returning to Madrid, Castillo began working with Anton Raphael



Gregorio Ferro (Spanish, 1742-1812), *The Delivery of the Keys to Cevallos by the Governor of Sacramento*, 1787. Oil on canvas. Meadows Museum, SMU, Dallas. Museum Purchase with funds from Mary Anne Cree. MM.2016.03.02. Photo by Michael Bodycomb.

In this scene, Castillo captures the moment following the cessation of hostilities between Spain and Portugal in their fight for territory in South America. Following the capitulation of Colonia del Sacramento by the Portuguese to the Spanish troops on June 3, 1777—the episode depicted in Ferro’s sketch—Viceroy Cevallos followed up with a plan to expel the Portuguese from Río Grande de San Pedro. However, upon the Marquis of Pombal’s fall from his position of power as the Portuguese prime minister in 1777, hostilities officially ended between the two sides. The Treaty of San Ildefonso struck on October 1, 1777, defined Spain and Portugal’s South American territories. The subsequent Treaty of El Pardo ratified on March 24, 1778, guaranteed trade by resolving long-standing disputes between the two Iberian powers.

Mengs at the Royal Tapestry Factory of Santa Bárbara, creating tapestry cartoons and restoring the ceiling frescoes by Luca Giordano at the Casón del Buen Retiro. Achieving the title academician of merit in 1785, Castillo was named director of painting at the Real Academia de Bellas Artes de San Fernando in 1788.

Galician painter Ferro first apprenticed with sculptor Felipe de Castro (1711–1775), after which he moved to Madrid to study at the Real Academia de Bellas Artes de San Fernando in the 1760s. Ferro was named an academician of merit in 1781 and began working at the court of Charles III in 1783. In 1804, Ferro was chosen over Goya to serve as general director of Madrid’s art academy. —N.A.



José del Castillo (Spanish, 1737-1793), *Pedro de Cevallos Disembarks in the Port of Buenos Aires*, c. 1787. Oil on canvas. Meadows Museum, SMU, Dallas. Museum Purchase with funds from Jill Powell-Goldberg and Bruce Goldberg. MM.2016.03.01. Photo by Michael Bodycomb.

JOAQUÍN DE SOROLLA Y BASTIDA (1863-1923)

Joaquín, María, and Elena Sorolla Studying, c. 1905

ISIDRE NONELL (1872-1911)

Woman in Profile, 1909

FRANCISCO GIMENO ARASA (1858-1927)

Boats at Tortosa, 1885

Three drawings by three major Spanish artists of the late nineteenth and early twentieth centuries were recently added to the Museum’s collection thanks to the generosity of Mrs. Barbara DeCoster. Her late husband, Cyrus C. DeCoster (1914-1999), was a professor at Northwestern University for sixteen years and before that taught at Kansas University and Carleton College in Minnesota. Mr. DeCoster taught Romance languages and focused on nineteenth-century Spanish literature, specializing in the writings of Juan Valera y Alcalá-Galiano (1824-1905), realist author, diplomat, and critic. DeCoster’s first book, *Correspondencia de Don Juan Valera*, was published in 1956.

A drawing by Joaquín Sorolla y Bastida augments the Meadows’s holdings of the prolific Valencian talent. *Joaquín, María, and Elena Sorolla Studying* forms a suite with two other drawings in the collection of the Museo Sorolla in Madrid featuring one or more of the painter’s three children studying around the table. The recent

resurfacing of the drawing donated to the Meadows helps to clarify the identity of the two Sorolla sisters in this and the two related works in Madrid, indicating that Joaquín and Elena are working side-by-side at the left side of the table, while María sits on the opposite side. All three sheets on which the drawings were executed feature the same watermark, indicating the artist’s use of a particular type of paper around 1905.

Also created during the first decade of the twentieth century, *Woman in Profile* (1909) is the first work by Isidre Nonell of any medium to enter the Meadows Museum’s collection. This red pencil drawing displays the Catalan artist’s effortless ability to capture his subject’s character with a few fluid lines. Nonell’s protagonists were the marginalized sections of society; he depicted wounded soldiers who had fought in the Spanish-American War, and is probably best known for his *Gitanas*. The artist expanded his vocabulary while in Paris between 1897 and 1900, taking in the style of

Henri de Toulouse-Lautrec, Honoré Daumier, Édouard Manet, and Edgar Degas. Back in Barcelona, however, his images of ostracized individuals were not well received by conservative critics.

Nonell’s graphic talent was frequently on display through the publication of his caricatures in satirical magazines. In 1908, Nonell began his collaboration with the satirical magazine *Papitu* and in the December 15, 1909, issue a character very similar to that in the *Woman in Profile* was featured. Though Nonell attained critical and commercial success following a retrospective exhibition of his work in 1910, his career was tragically cut short when he died of typhus in 1911.

Also by a Catalan artist, *Boats at Tortosa* (1885) is the first example by Francisco Gimeno Arasa to be added to the Museum’s holdings. Featuring three boats docked along the Ebro River in Tortosa, the artist’s hometown in the Catalanian region of Tarragona, this study typifies Gimeno’s predilection for seascapes and related themes. Gimeno moved to Madrid to study with prominent landscape painter Carlos de Haes (1829-1898) at the Real Academia de Bellas Artes de San Fernando. By the late 1880s, Gimeno had returned to Catalonia and would spend the remainder of his life in Barcelona, receiving

numerous artistic awards and recognitions along the way. All three drawings were acquired by Professor DeCoster during sabbaticals in Spain in the 1970s; the Sorolla and Nonell drawing were purchased from the Galería Hipola in Madrid and the Gimeno from the Galería Syra located along the Passeig de Gràcia in Barcelona. The Meadows Museum is grateful for the donation of these modern Spanish drawings carefully collected by a professor who devoted himself to Spanish literature of the same period. –N.A.



Joaquín de Sorolla y Bastida (Spanish, 1863-1923), *Joaquín, María, and Elena Sorolla Studying, c. 1905*. Charcoal and red pencil on paper, 22 x 32.5 cm. Meadows Museum, SMU, Dallas. XXXXXXXX XXXX XXXXXXXX XXX XXXXXXXX XXXX XXX XXXXXXXX. MM.2016.XX.XX.



Francisco Gimeno Arasa (Spanish, 1858-1927), *Boats at Tortosa, 1885*. Graphite on paper, 22 x 14 cm. Meadows Museum, SMU, Dallas. XXXXXXXX XXXX XXXXXXXX XXX XXXXXXXX XX. MM.2016.XX.XX.

Isidre Nonell (Spanish, 1872-1911), *Woman in Profile, 1909*. Red pencil on paper, 22 x 32.5 cm. Meadows Museum, SMU, Dallas. XXXXXXXX XXXX XXXXXXXX XXX XXXX XX. MM.2016.XX.XX.

MARIANO SALVADOR MAELLA (1739-1819)

Gaius Mucius Scaevola before Lars Porsena, c. 1790-1800

Mariano Salvador Maella (1739-1819) was one of the most successful artists employed at the Spanish court of Bourbon kings Charles III (r. 1759-1788) and Charles IV (r. 1788–1808). A contemporary of both Francisco de Goya and Francisco Bayeu, and a protégé of Anton Raphael Mengs, Maella participated in the decoration of many major buildings in Madrid, most notably the Royal Palace. His work as a court artist began in 1765 and lasted the rest of his life; he was named *pintor de cámara* (chamber painter) in 1774, and *primer pintor de cámara* (first chamber painter), a title he shared with Goya, in 1799.



In addition to the works commissioned for the royal court, there also exists a large collection of extant works on paper—over 400 drawings—that demonstrate the vital role the medium played within his artistic practice. In the present drawing, which is a fine example of the artist's mature work, Maella depicted a scene from the Roman legend of Gaius Mucius Scaevola, a Roman youth who is said to have saved Rome from conquest by the Etruscan king Lars Porsena. According to the legend, when King Porsena and his troops laid siege to Rome, Mucius volunteered himself to assassinate Porsena and save Rome. Yet after sneaking into the Etruscan camp, Mucius mistakenly killed Porsena's attendant instead of the king himself. Captured and facing death, Mucius declared there were 300 more Roman youths who had pledged to take the king's life should his own attempt fail. In a demonstration of his courage and determination, Mucius thrust his right hand into a nearby altar fire. Impressed by Mucius's actions, and fearful of further assassination attempts, Porsena freed Mucius, who was thereafter known as Scaevola, meaning "left-handed." The story of Gaius Mucius was most notably portrayed by seventeenth- and eighteenth-century artists for palatial decorations. In this setting, the Roman story was used as an *exemplum virtutis*, representing courage and valor as fundamental virtues of kings. It remains unknown for what purpose the present sketch was made—there are no known works by Maella that correspond to this drawing—but it is possible that the drawing may have been created as a design for a print.

Mariano Salvador Maella (Spanish, 1739-1819), *Gaius Mucius Scaevola before Lars Porsena*, c. 1790-1800. Pencil, pen, and gouache on paper, 30 x 24 cm. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Catherine Blaffer Taylor, MM.2016.02. Photo by Michael Bodycomb.

JUAN VICENTE DE RIBERA (1668-1736)

Saint Raphael and the Guardian Angel, after 1691

Saint Michael and Saint Gabriel, after 1691

Little known to modern audiences, Juan Vicente de Ribera (1668-1736) was a late seventeenth-century painter active in Baroque Madrid alongside court painters Francisco Rizi (1614-1685) and Antonio Palomino y Velasco (1655-1726). Born in Madrid in 1668, Ribera trained in Rizi's studio until Rizi's death, when Ribera began working with Isidoro Arredondo (c. 1657-1702) and Palomino. Among the many important commissions he received throughout his career as a painter of devotional works, Ribera executed series of paintings for the Convento de Nuestra Señora de las Victorias in Madrid, painted the cupula of the chapel of the *Santas Formas* in the Jesuit college in Alcalá de Henares, and painted seven canvases depicting scenes from the life of the Virgin for the Iglesia Parroquial de la Inmaculada Concepción in Navalcarnero (which remain in situ).

Thanks to his connections to painters at the Spanish court,

Ribera was also frequently hired to execute ephemeral decorative projects for the Spanish royal family. These included the decorations of the theater of the Colegio Imperial in Madrid on the occasion of the coronation of Philip V (1683-1746), those used to decorate the Buen Retiro Palace to celebrate the birth of Luis I (1707-1724), and those produced for royal funeral rites taking place in 1711, 1712, and 1714 under the supervision of noted court architect and treatise writer Teodoro Ardemans (1665-1726). Ribera was eventually hired to the royal court as official paintings appraiser in 1724.

This pair of paintings depicts archangels from within rounded archways decorated with flowers and ribbons. In the first painting, *Saint Raphael and the Guardian Angel*, Raphael appears at left in the garb of a pilgrim with a fish in hand (a common attribute of this particular saint). His staff and scallop shells allude to the



Juan Vicente de Ribera (Spanish, 1668-1736), *Saint Raphael and the Guardian Angel*, after 1691. Oil on copper. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Mr. and Mrs. Nicholas McCord, MM.2016.04.01. Photo by Michael Bodycomb.



Juan Vicente de Ribera (Spanish, 1668-1736), *Saint Michael and Saint Gabriel*, after 1691. Oil on copper. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Mr. and Mrs. Nicholas McCord, MM.2016. XX.XX. Photo by Michael Bodycomb.

particularly Spanish pilgrimage of the Camino de Santiago. At right, the guardian angel guides a small child, here likely representing the human soul, onto the path of righteousness and away from sin, here represented by a fire-breathing dragon dominating the lower right corner of the painting. The second work, *Saint Michael and Saint Gabriel*, features Saint Michael beneath the arch at left, vanquishing Lucifer with his fiery sword. He wears a Roman-inspired military cuirass. Above, Michael's motto—*Quis Sicud Deus*, “Who is like God?”—appears in place of the sun. At right, Saint Gabriel appears with a lily and a censer, a reference to his role in the Annunciation of the Incarnation to the Virgin Mary. Despite the prohibition of devotion to archangels and its prosecution by the Spanish Inquisition, these powerful winged figures remained a popular subject for art in the period.

What is especially remarkable about these works, however, is not their subject matter but their unusual medium: oil on copper. Because the paint rests on the surface of the copper without absorbing into the support, the

surface of the paintings appears especially finely painted, with delicate highlights glimmering on saturated fields of color. The light that passes through the paint reflects off the surface of the copper to illuminate the works seemingly from within, lending the works a brightness and a sense of preciousness befitting their careful execution.

In addition to augmenting the existing collection of works on metal in the Meadows (including Francisco de Goya's 1794 *Yard with Madmen*, executed on tin-plated iron), these paintings distinguish the Meadows as the only public collection outside of Spain to include works by this under-studied painter.

RICARDO DE VILLODAS (1846-1904)

15 drawings, including *The Last Voyage of Christopher Columbus*, 1892; *An Anarchist*, c. 1865-80; and *Lady at a Dressing Table*, undated

María de Villodas, c. 1885

Ricardo de Villodas (1846-1904) began his career as a painter as a pupil of Federico de Madrazo (1815-1894) at the Escuela de Bellas Artes de San Fernando in Madrid. At the age of 18, he won a medal at the Regional Exhibition of Zaragoza and a trip to Paris, where he encountered other important painters including Raimundo de Madrazo (1841-1920), Léon Bonnat (1833-1922), and Eduardo Zamacois (1842-1871). He exhibited regularly at the National Exhibition in Madrid, winning a medal in 1876, 1878, and 1887 for his oil paintings. He later exhibited in major exhibitions in Paris and Munich, where he was also awarded medals for his works. Although little is known about this artist, Villodas interacted with some of the most important Spanish artists of the nineteenth century. His international career, signposted by his encounters with members of the Madrazo family, provides a window into a pan-European art scene in the late nineteenth century and especially the interactions between Spanish artists and the rest of Europe in this period.

Although he received public recognition for paintings in the exhibitions described above, Villodas was a prolific draftsman. Many drawings by him survive, and many of these consist of studies of individual figures. The works included in this group are therefore largely representative of a practice that this artist regularly undertook and at which he excelled. Because some of these drawings feature the stamp of Villodas's atelier, they may have been intended for sale in their own right. Others appear to be preparatory drawings for finished works; the single painting in the group gives a sense of what these works might have looked like.



Ricardo de Villodas (Spanish, 1846-1904). *An Anarchist*, c. 1865-1880. Pencil on paper, [dimensions]. Meadows Museum, SMU, Dallas. [Credit line] [Accession number] Photo by XXXXXXX XXXXXXX.

Ricardo de Villodas (Spanish, 1846-1904), *The Last Voyage of Christopher Columbus*, 1892. Charcoal on paper, 40 x 42 9/10 cm. Meadows Museum, SMU, Dallas. [Credit line] [Accession number] Photo by XXXXXXX XXXXXXX.

THE MEADOWS/PRADO FELLOWS COLLOQUIUM MAY 4-5, 2017

Thanks to the generous support of The Mellon Foundation, in the spring of 2017 the Meadows Museum will host a two-day colloquium for all previous and current participants of the Meadows/Prado Fellowship program, which represents the Meadows Museum's unprecedented collaboration with Museo Nacional de Prado in Madrid. The program's fellowships facilitate the direct exchange of young scholars between these two institutions with the aim of fostering lasting international and interdisciplinary cooperation; they do the often difficult work of building the transatlantic bridge so essential for the study of Spanish art. Perhaps more difficult is the fellowship program's goal to increase the profile of Spanish art in the museum context where, especially in the United States, it has long been subservient to other European specialties. Whether painting, sculpture, or works on paper, art produced in the diverse Iberian context is exceptionally well represented in American collections; there is more Spanish art in the United States than in any other country in the world, save Spain itself. And yet, there are shockingly few experts in the subject in high-level positions at museums here. Investing in young scholars is the only way to challenge this discrepancy.

To that end, the Meadows Museum sought the considerable support necessary to bring early career specialists in Spanish art into the museum. Specifically, the program consists of a variety of fellowship types, whether for art historians or conservators, in which each fellow is expected to be in residence at his or her home institution—the Meadows Museum or the Museo del Prado—but also to carry out research stays at the other institution. As the first three years of the programs show, the fellowships have attracted scholars of remarkably varied expertise, which aptly represents the diversity of the field itself: from medieval to modern, and studying media as diverse as architecture, drawings, and photography.

The two curatorial fellowships based at the Meadows Museum—one pre-doctoral and one postdoctoral—were made possible with the generous funding from the Samuel H. Kress Foundation and the Mellon Foundation,

respectively. And it is this latter foundation that has gone a step further to support the first annual Meadows/Prado Fellows Colloquium, which will take place on May 4 and 5, 2017. For the colloquium, the Meadows Museum will welcome all previous and current Meadows/Prado Fellows, who will gather as a group for the first time, together with distinguished scholars from both sides of the Atlantic to join in an informal and constructive environment sure to foster useful discussion and lasting relationships. A keynote speaker will also be invited to deliver a public lecture at the Meadows Museum on her work in the field of Spanish art history and will, besides participating in both days of the colloquium, lead a roundtable discussion on her own scholarship, which will also be open to SMU art history graduate students.

"This program is designed ... to build lasting transatlantic relationships, to shed new light on Spanish art, and to support the next generation of curators, art historians, conservators, and museum professionals dedicated to its study."

On the first day of the colloquium fellows are invited to present work in progress, after which there will be extended time for discussion and to tackle some of those inevitable difficulties that arise in the development of in-depth investigation. The second day will be in part given over to museum visits, and to benefiting from the all-too-rare opportunity of looking and discussing Spanish art together first-hand. Finally, the two days of sharing ideas will conclude with a public lecture by an invited keynote speaker, herself a promising scholar in the field of Spanish art history.

This program is designed to both epitomize and perpetuate the spirit of scholarly collaboration that inspired the

In keeping with larger trends in nineteenth-century art, the drawings frequently feature unidentified subjects from everyday life—this includes the figure described as *An Anarchist* and the many women that appear in period costume. Some of these drawings are simple sketches, left largely unfinished and executed in a quick and impressionistic style; others, like *Lady at a Dressing Table*, look more like preparatory studies made with a finished painting in mind. Exceptional in its scale and subject, however, is *The Last Voyage of Christopher Columbus*. Significantly larger and more finished than the other drawings in the group, this drawing features Villodas's signature in the lower left-hand corner. The paintings for which Villodas won so many medals over the course of his life frequently depicted historical subjects like that of this drawing. Altogether the drawings thus hint at the wide variety of uses to which an artist like Villodas might have put the technique of drawing, whether as an exercise, a preparatory stage, or as its own artistic medium.

The painting and drawings by Ricardo de Villodas were gifted to the Museum by Kevin Vogel, alongside an etching by Ernest David Roth titled *Toledo The Approach* (1921).



ABOVE: Ricardo de Villodas (Spanish, 1846-1904), *Lady at a Dressing Table*, undated. Gouache and pencil on paper, [dimensions]. Meadows Museum, SMU, Dallas. [Credit line] [Accession number] Photo by Xxxxxxx Xxxxxx.

RIGHT: Ricardo de Villodas (Spanish, 1846-1904), *María de Villodas*, c. 1885. Oil on canvas, 21 x 17 3/20 cm. Meadows Museum, SMU, Dallas. [Credit line] [Accession number] [Photo by Xxxxxxx Xxxxxxx].

PERMANENT COLLECTION

Provenance Research of Bartolomé Esteban Murillo’s *Saint Justa* and *Saint Rufina*, c. 1665

Two wartime photographs discovered by Robert M. Edsel while researching for his 2006 publication placed Bartolomé Esteban Murillo’s pendant paintings, *Saint Justa* and *Saint Rufina* (both circa 1665), in distinct German locations during World War II. Murillo’s iconic images of the two Sevillian patron saints and sisters were acquired in 1972 by the Meadows Museum. Nazi inventory codes (also known as ERR codes) found on the back of each painting—R 1170 for *Saint Rufina* and R 1171 for *Saint Justa*—matched the numbers on Nazi inventory cards for each of the Murillo paintings, thus confirming the fact that the paintings had been confiscated by the Nazis during World War II. Edsel and his research team concluded in 2008 that the two Murillo paintings had been repatriated to France and were “most likely restituted” to their rightful owner at war’s end. At that point, their research on the Meadows paintings ceased. What remained undetermined—until now—was if their restitution was in fact a certainty.

Bartolomé Esteban Murillo (Spanish, 1617-1682), *Saint Rufina*, c. 1665. Oil on canvas. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.72.05. Photography by Michael Bodycomb.

1945 photograph of Murillo’s *St. Rufina* in Munich.



The wartime provenance of the two Murillo saints dispelled the long-held belief that the two works had once been in the lauded collection of George Granville Leveson-Gower (1758-1833), 2nd Marquis of Stafford and simultaneous 1st Duke of Sutherland. For his recently acquired Stafford House (now Lancaster House) in London, the 1st Duke of Sutherland had purchased a *Saint Justa* and *Saint Rufina* ascribed to Murillo from the 1827 estate sale of the Count of Altamira, a descendant of the Marquis of Villamanrique, a seventeenth-century patron and friend of Murillo.

While it became clear that the ownership histories of two distinct pairs of images of the saints had been woven together, the only remaining clue to trace the Meadows paintings to their prewar owner was their ERR codes. The “R” prefacing these codes indicated that the Meadows’s Saints Justa and Rufina had come from the

Rothschild family. However, files at the archives of the Ministère des Affaires étrangères et du Développement International (MAEDI [Diplomatic Archive Center of the Ministry of Foreign and European Affairs]) in La Courneuve, France, containing wartime claims from multiple members of the Rothschild family seemed to yield only one Murillo—a *St. John the Baptist*.

The research then shifted to files with lists of property recuperated from Germany and arranged alphabetically by the owners’ last name. A perfunctory glance through the ostensibly “wrong” box of documents—that is to say, files corresponding to owners whose surnames did not begin with “R”—unexpectedly brought forth a Rothschild hidden among the “J-M” dossiers: Baronne Antoinette Léonino (1894-1990), the granddaughter of Gustave de Rothschild (1829-1911), one of the co-managers of the Rothschild Frères banking business in Paris.

The collection of Antoinette Léonino was confiscated from a storage unit in Paris in October 1942; enumerated as numbers 40 and 41 of an inventory list of that storage



unit’s contents are two paintings by Murillo whose descriptions match the yellow and green vestments of the Sevillian sister saints. *Saint Justa* was included in the first restitution of works to Baronne Léonino on May 7, 1946, and corroborating evidence indicates that *Saint Rufina* must also have been returned to Léonino prior to December 1947. These findings are outlined in an article by the present author in the October–December 2016 issue of *ARS*, a bilingual arts and collecting magazine based in Madrid. Additionally, the updated provenance information for both works can be consulted on the Meadows Museum’s website.

Antoinette Léonino’s connection to the Rothschild family has become unclear with the passage of time. Until October 2016—following the publication of the *ARS* article detailing the provenance research of the two Meadows paintings—Baronne Léonino had previously been incorrectly identified on the ERR database of art objects plundered at the Jeu de Paume as the “estranged wife” of Maurice de Rothschild, though the two were never married, nor did they share a collection. Furthermore, all of the objects on Antoinette Léonino’s restitution lists are erroneously ascribed on the ERR database to the collection of Maurice de Rothschild or to a general Rothschild category.

Bartolomé Esteban Murillo (Spanish, 1617-1682), *Saint Justa*, c. 1665. Oil on canvas. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.72.04. Photo by Michael Bodycomb.

ERR card (Nazi inventory card) for Murillo’s *St. Justa*.

LEICA-PHOTO	KUNSTLER Bartholomé Esteban Murillo		HERKUNFTSLAND geb. 1618 in Sevilla LEBENSZEIT gent. 1682 abda	DATIERUNG Aus der späteren Zeit des Meisters	INVENTAR-NR. R 1171	
	FILM-NR.	GROSSFOTO	AUFBEWAHRUNGSLAND	WERT	INV.-NR. ALTESLG.	AUS KISTE NR.
BILD-NR.						
THEMA BZW. GEGENSTAND		St. Justa, Patronin des Kapuzinerklosters in Sevilla.				
BESCHREIBUNG		St. Justa und Rufina, zwei Schwestern, Töchter eines Töpfers, die nach der Legende die Töpferarbeiten ihres Vaters verkaufen. Die Dargestellte (St. Justa) nach rechts gerichtet, in den Händen Palmzweig, Krug und Topf. AGK/Dr.E. <i>Kapuziner St. 1170</i>				
MATERIAL		GRÖSSE	GERAHMT FASSUNG	BEZEICHNET SIGNATUR	VERBLEIB	
Öl a.Lwd.		94 x 67 cm				
ZUGANGSTAG IN PARIS : IM REICH :		STANDORTWECHSEL		ZUSTAND BEHANDLUNG (AUCH UMSETZUNG)	BEMERKUNG HERKUNFT SCHRIFTUM (UMSETZUNG) XXXXX	
FID — Peter KAISER, Paris, 2, rue Dufour, Tél. Provence 78.35.						



museum news

FOUNDERS GARDEN CLUB OF DALLAS PRESENTS
Through The Keyhole-Magnifico!!!

The Founders Garden Club of Dallas, a member of the Garden Club of America for seventy-seven years, will be returning to the Meadows Museum for the sixth time this spring. This show reflects the purpose of The Garden Club of America (GCA) in stimulating knowledge and love of gardening. Through flower shows like this one, The GCA strives to set standards of artistic and horticultural excellence; to broaden knowledge of horticulture, floral design, conservation, photography, botanical arts, needlepoint, and other related areas; and to share this beauty with club members and the public. The theme for this year’s show at the Meadows Museum is *Through the Keyhole–Magnifico!!!*.

Through the medium of floral design, entrants will unlock and interpret some of the magnificent works of art within the Meadows Museum collection. On April 17-21, visitors will have the unique opportunity to view the floral arrangements in the gallery space alongside the works that inspired their design. In conjunction with the flower show, the Founders Garden Club of Dallas will host a special guest lecture by Luciano Giubbilei, an award winning architect known for the understated elegance and timelessness of the gardens he designs, on DATE XX. **Admission to the lecture is free with museum admission.** We hope you will come, look through the keyhole, unlock the door and come on in as we celebrate the art of Spain.

Jake and Nancy Hamon Gallery

EVENING LECTURES

6 P.M.

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

Bob and Jean Smith Auditorium

FEBRUARY 23

Retired Art History Professor Turns to Crime (Writing)

Alessandra Comini, University Distinguished Professor of Art History Emerita, SMU

Dr. Comini will discuss in word and imagery how, after a life tracking down artists and artworks and conveying the cultural content of artistic form to her beloved SMU students, she continued publishing books, but took to combining fact with fiction in the pseudonymous form of the Megan Crespi Series of Art History Murder Mystery novels. A wine and cheese reception will follow in the Gene and Jerry Jones Great Hall.

MARCH 2

Velázquez, Curator to the King

Julia Vazquez, Meadows/Kress/Prado curatorial fellow and PhD candidate, Columbia University

This lecture carefully examines the means by which Diego Velázquez came to serve as curator of the art collection of Habsburg king Philip IV and the impact on his career as painter to the king. The talk will first examine Velázquez’s redecoration of the Hall of Mirrors in the Alcázar palace, and then offer a new interpretation of his *Mercury and Argus* that demonstrates the ways its intended inclusion in this decorative program determined its form and content. The lecture will be followed by a gallery talk addressing the use of the Hall of Mirrors as the setting for Juan Carreño de Miranda’s *Portrait of Charles II*.

MARCH 23

Artist Demonstration

Sandra Rodriguez, independent artist and educator

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APRIL 6

Ribera

Hannah Friedman, visiting assistant Professor of Art History, Oberlin College

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APRIL 20

Ribera

Todd Olson, Professor, Early Modern Art, University of California, Berkeley

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AFTERNOON GALLERY TALKS

12:15 P.M.

Free with regular Museum admission.

MARCH 3

Juan Carreño’s Charles II and the Spanish Hall of Mirrors

Julia Vazquez, Meadows/Kress/Prado curatorial fellow and PhD candidate, Columbia University

MARCH 31

Drawings Are Paintings

Mary Vernon, professor of art, Altshuler Distinguished Teaching Professor, SMU

APRIL 28

“Disegnare meglio che il Caravaggio:”

Ribera’s Drawing Practice in Context

Mary Vaccaro, professor of art history, University of Texas at Arlington



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.

LUIS MARTÍN LECTURE SERIES IN THE HUMANITIES

FEBRUARY 3, 10 & 24 AND MARCH 3

10:30-11:30 A.M.

Reflecting on Ribera: Art and Culture in Spain and Spanish Naples, 1600-1700

Adam Jasienski, assistant professor of art history, SMU

The four lectures in this series will examine the world and work of the Spanish-born artist Jusepe de Ribera (1591-1652), who is the subject of the exhibition *Between Heaven and Hell: The Drawings of Jusepe de Ribera*. By carefully analyzing specific artworks by Ribera and his contemporaries, the lectures will situate Ribera within the broader context of the global Iberian empire, in which his chosen hometown of Naples played an integral role. Some of the themes that the lectures will examine include Ribera’s confrontation with the legacy of Caravaggio and Domenichino, his penchant for violent scenes of martyrdom and suffering, the appeal of his stark realism, and his creation of images that were both effective religious objects, and cutting-edge contemporary artworks. Coffee and pastries served in the Founders Room before each lecture, from 10-10:25 a.m. \$50 for the 4-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



DRAWING FROM THE MASTERS

SUNDAYS EVERY OTHER WEEK:

FEBRUARY 12 & 26, MARCH 5 & 26,

APRIL 9 & 23, MAY 7 & 21, JUNE 4 & 18,

JULY 2, 16 & 30, AUGUST 13 & 27

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, please contact museumaccess@smu.edu or 214.768.3980.

MEADOWS FAMILY DAY: FOUNDERS’ DAY CELEBRATION

APRIL 8

10 A.M.-1 P.M.

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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

FEBRUARY 1, 8 & 15 AND APRIL 5, 12 & 19

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

This informal three-day program is designed for individuals with early stage dementia, their care partners and family members. Participants will explore the galleries through interactive activities, experiment with different materials to create individual and group projects, and discover works of art through music, dance, literature, storytelling and role play. Light refreshments will be served. **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

MARCH 17, MAY 12, JUNE 9, JULY 14 AND

AUGUST 11

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

Individuals with early stage dementia, their care partners and family members are invited to attend this relaxed social gathering. Attendees visit with friends over coffee and light refreshments, explore the galleries, and enjoy an informal gallery activity. Registration is encouraged but not required at museumaccess@smu.edu or 214.768.3980.

Founders Room

meadows museum

MEMBER PROGRAMS



SPANISH MISSIONS: DISCOVERING THE MISSIONS OF CAMINO REAL

OCTOBER 1-8, 2017

Meadows Museum members at the Ribera Patron level and above are invited to join Dr. Mark Roglán for an incredible journey exploring the Spanish footprint on America. Between 1769 and 1823, the Spanish crown established religious outposts along the Camino Real (Royal Road) to represent Spanish presence in the new world. Today these historic architectural monuments mark an important period in California’s history and are representative of the state’s cultural identity. The missions are symbols of a remarkable heritage influencing artists, writers, painters, and photographers. Their architecture style has become synonymous with California itself. The glorious missions are not only tourist destinations but storehouses of art and archaeological artifacts. Our journey along the Camino Real will include behind-the-scenes tours of museums, private homes, gardens, collections, and five of the most spectacular Spanish missions. Tour highlights include: Norton Simon Museum, Huntington Library Art Collections and Botanical Gardens, Broad Museum, Walt Disney Concert Hall, Getty Museum, and The Hearst Castle. Trip price is \$7,990 per person in double occupancy and \$9,235 per person in single occupancy (airfare not included). **For more information and to reserve your spot, please visit trip-program.com/meadows.**



MEMBER MEETUPS

SATURDAY, MARCH 11

11 A.M.-1 P.M.

Inside the Curator’s Mind: A Conversation with Dr. Edward Payne

Join Auckland Castle senior curator of Spanish art, Dr. Edward Payne as he shares his favorite works from his curated exhibition, *Between Heaven and Hell*. After exploring these dynamic works we will have a reception featuring delicious Neapolitan fare. \$35 per person. Space is limited to 30 and advance credit card registration is required. To register, please contact membership manager David Leggett at dleggett@smu.edu or 214.768.2765.

THURSDAY, MAY 18

6-7:30 P.M.

Sculpture Stroll: Discovering Modern Sculpture at the Meadows Museum

Join members of our curatorial staff as they give a tour of the Elizabeth Meadows Sculpture Collection. This collection, known originally as the Elizabeth Meadows Sculpture Garden, was a second generous gift to SMU from Mr. Meadows to honor his second wife. Members will gain insight into the history of the plaza and how the museum came to be the home for this breathtaking collection of modern and contemporary sculpture. Reception with wine and edible fare to follow. \$35 per person. Space is limited at 30 and advance credit card registration is required. To register, please contact membership associate Kasey Abernathy at krabernathy@smu.edu or 214.768.1310.

“Algur H. Meadows’ commitment to excellence, exemplified by the outstanding collection of Spanish art he built, is a source of inspiration for us. We continually set the bar higher for ourselves and our students in order to honor him and his legacy,”

– Mark Roglán

Meadows Museum Staff

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

Kasey Abernathy, visitor services supervisor
Jennifer Aprea, museum services and operations manager

Roni Arifin, museum financial officer

Nicole Atzbach, curator
Robin Benson Linek, special events manager

Irene Davies, senior assistant to the director

Shelley DeMaria, curatorial assistant

Alexandra Filippelli, collections assistant

Julie Herrick, exhibitions coordinator

Carrie Hunnicutt, marketing and public relations manager

Anne Lenhart, collections manager

Kayle Patton, education coordinator

Anne Keefe, publications coordinator

Brenda Laury, security supervisor
David Leggett, membership manager

Bridget Marx, associate director and curator of exhibitions

M. Carmen Smith, director of education

Scott Winterrowd, curator of education

At the Meadows

Editing and coordination:

Anne Keefe

Design: Melissa Witt

Printing: ColorDynamics, Inc.



ON THE COVER: Jusepe de Ribera (Spanish, 1591-1652), *Acrobats on a loose Wire*, late 1630s. Pen and brown ink and brown wash. Museo de la Real Academia de Bellas Artes de San Fernando, Madrid. D-2208.

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MEADOWS MUSEUM INFORMATION

214.768.2516

meadowsmuseumdallas.org

MUSEUM SERVICES

Membership 214.768.2765

Tours 214.768.2740

Box Office 214.768.8587

Museum Shop 214.768.1695

HOURS

Tuesday-Friday, 10 a.m.-5 p.m.

Saturday, 10 a.m.-5 p.m.

Sunday, 1 p.m.-5 p.m.

Thursdays until 9 p.m.

ADMISSION

\$12 general admission; \$8 seniors.

Free to members; children under 12;

SMU faculty, staff, and students.

Free Thursdays after 5 p.m.

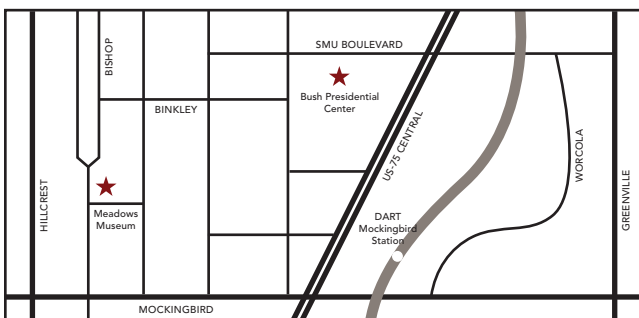
Free public parking is available
in the garage under the Museum.



Holiday Gifts for the Coffee Connoisseur 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.