

at  
the

# MEADOWS

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

fall 2018

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1929–1936*

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The Master of Sigena,  
Adoration of the Magi  
Sorolla's Study of Hands,  
Sketch for The Regency,  
and six other drawings*



at the meadows  
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Members having lunch at the home of Spanish sculptor Eduardo Chillida Belzunce and Susana Álvarez de Chillida during the recent member's trip to Spain.

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.

welcome  
FROM THE MUSEUM DIRECTOR

Dear members and friends,

This fall, the art of Salvador Dalí, one of the most legendary artists of the twentieth century, will be featured in Dallas as never before. I anticipate that the Meadows's celebration of this Spanish modern master will be unforgettable; Dalí's endless imagination will be an inspiration to anyone who comes to the museum to view the exhibition or to attend the educational and member programming that has been developed around it. The museum shop has plenty of new items inspired by Dalí's iconic style, so please make sure to visit and take home a volume of the exhibition catalogue or some of the fun Surrealist souvenirs. The cherry on top of this fall celebration will be the presentation of our first gala event, with this year's proceeds going to establish the museum's Director of Education position. I am so thankful to this year's gala chair, Pilar Henry, to the honorary chairs, Peggy and Carl Sewell, and to all the volunteers for all of their hard work to make October 13 a memorable day in the history of our museum.

This past May, it was with great pride that I accepted, on behalf of the museum, the international prize for Best Spanish Art Acquisition of the year (for Fortuny's *Beach at Portici*), awarded by *Ars Magazine* at a ceremony

and dinner held at the Museo del Prado and attended by guests from the cultural and business worlds in both Spain and the United States. As you will see in this issue of *At the Meadows*, the museum continues to enrich its holdings, with important new works from the Renaissance and the turn of the twentieth century recently incorporated into our collection. I am so thankful to all of the donors for making this ongoing effort a reality.

Membership continues to be the best way to make so many memories at your museum, including attending special events, receiving terrific discounts, and having the opportunity to travel on specially designed cultural trips. I invite everyone to take full advantage of all the opportunities that membership offers and look forward to seeing you at your museum.

**Mark A. Roglán, PhD**

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

Mark Roglán joined a group of distinguished colleagues at *ARS Magazine's* Art & Business Awards ceremony in Madrid on May 28, 2018. The museum's recent acquisition of Mariano Fortuny y Marsal's *Beach at Portici* was recognized with this year's award for Best Spanish Art Acquisition. FRONT ROW, LEFT TO RIGHT: Mark A. Roglán, director of the Meadows Museum; Manuel Borja-Villel, director of the Museo Nacional Centro de Arte Reina Sofía; Helena Rivero, president of *ARS Magazine*; Íñigo Méndez de Vigo, former minister of Culture for Spain; Alicia Koplowitz, collector and philanthropist; Plácido Arango, collector and philanthropist; César Alierta, president of Fundación Telefónica; Ignacio Vidarte, director of the Guggenheim Museum Bilbao; and Miguel Zugaza, director of the Museo de Bellas Artes de Bilbao. BACK ROW, LEFT TO RIGHT: José Pedro Pérez-Llorca, chairman of the board of the Museo Nacional del Prado; Mitchell Coddling, executive director of the Hispanic Society of America; Ricardo Martí Fluxá, chairman of the board of Museo Reina Sofía; Vicente Gutiérrez, deputy director of Fundación BBVA; Francisco de la Torre, mayor of Málaga; Miguel Mattossian, executive director of private banking for Credit Suisse in Iberia; Fernando Rayón, director of *ARS Magazine*; and Miguel Falomir, director of the Museo del Prado. Photo ©ARS Magazine



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SEPTEMBER 9–DECEMBER 9, 2018

## DALÍ: POETICS OF THE SMALL, 1929–1936

Originating as a literary movement in which automatic writing was utilized to access the subconscious, Surrealism eventually expanded to include visual arts as well. Led by poet and critic André Breton (1896–1966), the Surrealist group was officially accepted as a movement with the 1924 publication of Breton's *Manifeste du surréalisme* (*The Surrealist Manifesto*). Inspired by Sigmund Freud (1856–1939) and his publication *The Interpretation of Dreams* (1900), the Surrealists asserted that the creative power of the imagination could only be fully unleashed if the unconscious mind was accessed without inhibition. Through the combination of seemingly unrelated objects and symbols, the Surrealists created disorienting images that frequently questioned accepted norms of reality. The resulting compositions were attempts to orient unconscious thoughts within the realm of rationality, to create a “super-reality,” in the words of Breton.

One of the most well-known artists of the twentieth century, Salvador Dalí (1904–1989) fit squarely within this movement, although he was not a part of the Surrealist group from its earliest beginnings. When he was officially accepted as a Surrealist in 1929, he infused the artistic movement with new vitality, bringing extraordinary talent and originality to the group. His melting clocks, first appearing within his oeuvre in 1931 in his most famous composition *The Persistence of Memory* (The Museum of Modern Art, New York), have practically become synonymous with Surrealism itself. As recognizable as these Surrealist symbols may be—reproduced as they are in countless ways—the scale of the original painting is oftentimes overlooked, or altogether unknown. Yet, Dalí's most recognized painting, *The Persistence of Memory*, along with many other supreme Surrealist compositions, are noteworthy for their small size.

Salvador Dalí (Spanish, 1904–1989),  
*The Spectre of the Angelus* (detail),  
c. 1934. Oil on canvas, 8 5/8 x 6 3/8 in.  
(22 x 15.8 cm). Private collection.  
© 2018 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society



Luis Buñuel (Spanish, 1900–1983), *Salvador Dalí*, 1929. Fundació Gala-Salvador Dalí, Figueres. Image rights of Salvador Dalí reserved. Fundació Gala-Salvador Dalí, Figueres, 2018.

*Dalí: Poetics of the Small, 1929–1936* takes the artist's small-format works as its focus. Although Dalí was officially part of the Surrealist group from 1929 until 1939, the exhibition concentrates on an abbreviated period of eight years during which Dalí completed nearly two hundred paintings. This was by far the most productive period of the artist's career. Almost half of these works are small in format, measuring at their longest edge approximately thirteen inches or smaller. The smallest of the group measure a mere two to three inches. Although small-scale paintings are present throughout Dalí's career, at no other moment was the practice so abundant as during this specific period.



Salvador Dalí (Spanish, 1904–1989), *The Accommodations of Desire*, 1929. Oil and cut-and-pasted printed paper on wood, 8 3/4 x 13 3/4 in. (22.2 x 34.9 cm). The Metropolitan Museum of Art, New York. Jacques and Natasha Gelman Collection, 1998; 1999.363.16. © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society

While identifying the small-scale works within Dalí's oeuvre is straightforward, discerning the motivation for the artist's adherence to this format is decidedly more challenging. Dalí incorporated both historic as well as contemporaneous influences into his work, and it seems quite likely that a similar mix of sources led to his adoption of a small format. Dalí's admiration for the seventeenth-century Dutch painter Johannes Vermeer (1632–1675) is traceable to his childhood, and remained a constant thread throughout Dalí's life. Vermeer's works, which Dalí knew well (he was first introduced to reproductions of the paintings by Vermeer in the Gowans art books, which he was given by his father as a child), were mostly small in size, and this, in turn, may be one possible motivating factor for Dalí's own practice in the small scale. In addition to being small in size, Vermeer's paintings are notable for their technique. The Dutch artist painted in a hyperrealist manner that spoke both to Dalí's own talents as a painter, as well as to Dalí's interest in the objectivity of mechanical instruments. The theories regarding Vermeer's use of a camera obscura—a pre-photographic device that allowed for the projection of an image onto a surface—may have been known by Dalí and probably would have intrigued him.

In the late 1920s, as Dalí searched for his authentic artistic voice, he experimented with a variety of styles, including Impressionism, Cubism, and Neoclassicism. When, in 1927, he met fellow Catalan artist Joan Miró (1893–1983), Dalí quickly absorbed a new set of influences. Miró had recently declared his desire to “assassinate painting,” an objective firmly couched in the anti-artistic ideology that first arose with the Dada movement. Dalí's work in 1927 and 1928 thus went through a drastic evolution as the artist grappled with such influences. During this time, Dalí began looking to photography and film; it is likely that he found merit in these media, at least in part, for their anti-artistic characteristics.

While Dalí did not pursue photography himself, his interest in the photographic medium would become a traceable thread throughout the rest of his career (much as the influence of Vermeer is evident throughout his artistic body of work). His growing knowledge of photography, and especially his contact with Surrealist photographers such as Man Ray (1890–1976), led him to explore parallel effects within his paintings. The first evidence of this experimentation occurred in 1929 with the incorporation of printed materials into his works via



Anna Riwkin (Swedish, 1908–1970), *Surrealists in Paris*, 1933. LEFT TO RIGHT: Tristan Tzara, Paul Éluard, André Breton, Jean Arp, Salvador Dalí, Yves Tanguy, Max Ernst, René Crevel, Man Ray. Moderna Museet, Stockholm. Photo: Anna Riwkin/Moderna Museet-Stockholm. Image rights of Salvador Dalí reserved. Fundació Gala-Salvador Dalí, Figueres, 2018.

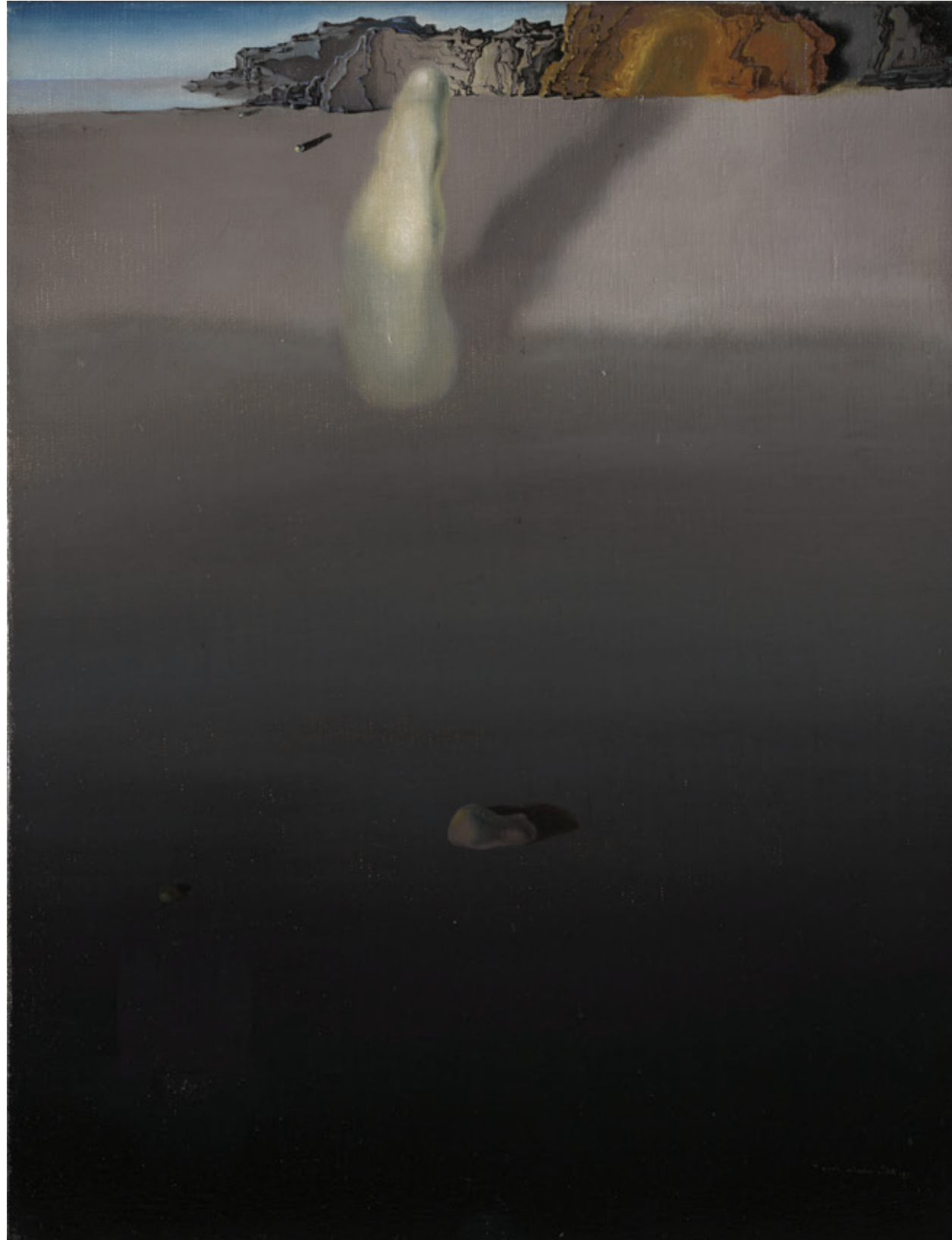


Salvador Dalí (Spanish, 1904–1989), *The Weaning of Furniture-Nutrition*, 1934. Oil on panel, 7 x 9 1/2 in. (17.8 x 24.1 cm). Collection of The Dalí Museum, St. Petersburg, Florida. Gift of A. Reynolds & Eleanor Morse, 2007.29. © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society

collage. One of the artist's finest examples from this year is *The Accommodations of Desire* (see pp. 4–5), in which the lion's head is a collaged element likely sourced from the illustrations of a children's book.

Although Dalí's experimentation with actual collaged elements was largely limited to 1929, the artist continued to employ principles of the collage technique in increasingly complex manners, and with increasing success, throughout the next several years. His sourced materials included both personal photographs as well as his collection of postcards; these materials served as inspiration that Dalí oftentimes painted directly

into his compositions, without changing the scale of the original image. Thus, Dalí's achievement in collage—or in replicating the medium of collage in paint—was often aided by the small format of his compositions. Indeed, collage is a medium traditionally small in proportion due to the customarily small scale of the sourced materials; Dalí honored this tradition by maintaining the limited dimensions for his own compositions. While not all of Dalí's small-format compositions reveal traces of printed or other such sourced materials, they nonetheless continue to have their origins in photography. Dalí explained in retrospect how he began to think of his own eye as



his personal camera, which captured snapshots of his subconscious, enabling him to “photograph thought,” as he remarked in his autobiography.

Based on the resulting paintings, Dalí’s subconscious appears to have been fully attuned to highly personal issues: the eight-year period of this exhibition marks Dalí’s focused attention to autobiographical subject matter, which the artist developed into various personal mythologies that he would repeatedly engage with in his work. Interestingly, Dalí often incorporated his personal iconography much as if it were collage, combining elements that repeatedly populate multiple compositions. This collage-like method of combining iconography helped to strengthen Dalí’s carefully crafted mythologies.

Among Dalí’s 1930s autobiographical subject matter, which was steeped in Freudian concepts, was an Oedipal narrative that arose, in part, from his 1929 introduction to Gala, the woman who would become his wife and muse. Dalí’s union with Gala caused a profound rift in his relationship with his father; many of the compositions thus reference a fraught paternal relationship that is intricately entwined with the artist’s acute sexual insecurities. These sentiments are evidenced in motifs that include lions, solitary figures that hide their faces in shame, and statue-like figures perched on pedestals. These early themes eventually gave way to more complex narratives in which Dalí’s increased confidence, in both his artistic abilities as well as in his personal growth, is apparent. The year 1934 represents the crux of his Surrealist oeuvre, and works such as *The Spectre of the Angelus*—in which multiple personal mythologies are layered together—reveal Dalí’s singular Surrealist achievements.

OPPOSITE: Salvador Dalí (Spanish, 1904–1989), *At the Seaside (Au Bord de la Mer)*, 1931. Oil on canvas, 13 1/4 x 10 3/8 in. (33.7 x 26.4 cm). Collection of The Dalí Museum, St. Petersburg, Florida. Gift of A. Reynolds & Eleanor Morse, 2011.1. © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society

By 1936, the number of small-format paintings produced by Dalí each year started to decline, and the personal mythology that underlies many of Dalí’s compositions during the previous seven years gradually began to dissipate. The rising tensions due to increasingly turbulent world events (the Spanish Civil War began in 1936, followed three years later by the outbreak of World War II), in conjunction with the demands that came with the artist’s growing international reputation (a direct result of his trip to the United States at the end of 1934), resulted in a perceptible shift in Dalí’s work. Therefore, the eight years from 1929 to 1936 represent an undeniably unique period within the artist’s career.

As part of this project, Claire Barry, director of conservation at the Kimbell Art Museum, continued her technical study of Dalí’s work. Having first examined Dalí’s painting *The Fish Man* upon its acquisition by the Meadows Museum in 2014, Barry, along with Peter Van de Moortel, assistant paintings conservator in the Kimbell Conservation Department, pursued this examination with an additional group of paintings included in the present exhibition. Using x-radiography, infrared reflectography, and pigment sampling, in conjunction with a close reading of Dalí’s own assertions regarding technique—as discussed by the artist in his 1948 publication *50 Secrets of Magic Craftsmanship*—Barry and her team carefully studied a key group of the artist’s small-format paintings. Their findings are discussed in a richly illustrated conservation essay in the catalogue for the exhibition, which also includes an appendix reproducing the technical images from this study.

**By Shelley DeMaria, co-curator of the exhibition and Meadows Museum curatorial assistant**

*This exhibition has been organized by the Meadows Museum and funded by a generous gift from The Meadows Foundation. Promotional support provided by VisitDallas and the Dallas Morning News.*

SEPTEMBER 9, 2018–JANUARY 13, 2019

## DALÍ'S ALIYAH: A MOMENT IN JEWISH HISTORY

Featuring a series of large-scale prints from Salvador Dalí's late oeuvre, *Dalí's Aliyah: A Moment in Jewish History* offers a contrasting complement to the concurrent exhibition *Dalí: Poetics of the Small, 1929–1936*, which presents the artist's small-format works from the early 1930s. On view in the downstairs galleries, Dalí's *Aliyah* series is comprised of twenty-five lithographic prints completed by the artist in 1968. Representative of many of the prints the artist completed in the last decades of his life, these works show a loose and expressionistic technique, a style directly opposed to the precise, pristine compositions of Dalí's Surrealist paintings from the 1930s.

A commission from Samuel Shore of Shorewood Publishers in New York, the *Aliyah* series was made to commemorate the twentieth anniversary of the founding of the State of Israel; its exhibition at the museum coincides with the seventieth anniversary of this event. To complete the commission, Dalí first made a series of twenty-five mixed media paintings in gouache, watercolor,

and India ink on paper; the paintings were then reproduced as lithographs in a limited edition of 250 sets.

The word *aliyah* refers to ascent, and more literally means "migration to the land of Israel." The first plate of the series, which takes *Aliyah* as its title and embodies the spirit of the project, depicts a man, wrapped in the flag of the State of Israel, looking upward. The prints that follow take inspiration from both the Hebrew Bible as well as contemporary history and address a variety of subject matter related to Jewish history and diaspora, spanning the course of over 2,000 years. Beginning with the exile of the Jewish people to Babylonia in the fifth century BCE, the prints then trace the Jewish resettlement of the Holy Land, the Shoah (Holocaust), the 1948 Israeli Declaration of Independence, and the ensuing Arab-Israeli War (1948–49). References to Jewish symbols and culture are likewise incorporated into the prints, including the Star of David; the Torah; and the Horah, a traditional Israeli folk dance.

**By Shelley DeMaria, curator of the exhibition and Meadows Museum curatorial assistant**

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

LEFT: Salvador Dalí (Spanish, 1904–1989), *Orah, Horah—Light, Joy* (The menorah, the seven-branched candelabrum, is part of the official symbol of the State of Israel. The horah is the traditional Israeli folk dance.), plate 23, from *Aliyah*, 1968. Lithograph on Arches paper, 25 ½ x 19 ½ in. (64.8 x 49.5 cm). Meadows Museum, SMU, Dallas. Museum purchase thanks to a gift from Linda P. and William A. Custard and The Meadows Foundation in tribute to the Honorable Janet Pollman Kafka, Honorary Consul of Spain, for her twenty years of service, MM.2017.02.23. © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society  
OPPOSITE: Salvador Dalí (Spanish, 1904–1989), *The Land Come to Life*: "The mountains and the hills shall break forth before you into singing and all the trees of the field shall clap their hands" (Isaiah 55.12), plate 20, from *Aliyah*, 1968. Lithograph on Arches paper, 25 ½ x 19 ½ in. (64.8 x 49.5 cm). Meadows Museum, SMU, Dallas. Museum purchase thanks to a gift from Linda P. and William A. Custard and The Meadows Foundation in tribute to the Honorable Janet Pollman Kafka, Honorary Consul of Spain, for her twenty years of service, MM.2017.02.20. © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society



FEBRUARY 3–JUNE 2, 2019

## FORTUNY: FRIENDS AND FOLLOWERS

The Meadows Museum is pleased to announce that it is hosting a distinguished “guest” from the National Gallery of Art in Washington, DC, which has generously agreed to the long-term loan of an important painting by Mariano Fortuny y Marsal (1838–1874). *The Choice of a Model* (1868–74), formerly part of the Corcoran Collection, is a classic example of the kind of genre scene for which Fortuny was best known. This type of scene by Fortuny is not currently represented in the Meadows collection and will therefore perfectly complement the two other canvases by the artist at the Meadows, both depictions of the beach at Portici near Naples and both dating to 1874, the year of his death. In honor of this prestigious loan, the Meadows Museum will host an exhibition dedicated to Fortuny and his world, drawing from the museum’s rich holdings of works on paper and other collections. The exhibition will showcase many of the friends, family, and followers who engaged with the popular Spanish painter’s work.

While the Meadows’s recently acquired painting *Beach at Portici* was Fortuny’s last work and therefore demonstrates the apogee of his painterly technique at the very end of his career, *The Choice of a Model* is a prime example of his more academic and historic style. Displayed with Fortuny’s preparatory drawing for *The Choice of a Model* and other drawings and prints by his followers, Meadows visitors will bear witness to the evolution of Fortuny’s technique within the development of a single composition and over the course of his short career.

Mariano Fortuny y Marsal (Spanish, 1838–1874), *The Choice of a Model*, 1868–74. Oil on wood, 21 × 32 ½ in. (53.34 × 82.55 cm). National Gallery of Art, Washington. Corcoran Collection (William A. Clark Collection), 2015.143.12.





ABOVE: Mariano Fortuny y Marsal (Spanish, 1838–1874), Preparatory Sketch for *The Choice of a Model*, 1868–70, from *The Stewart Album*, 1860–90. Pen and brown ink on paper, 8 x 10 in. (20.3 x 25.4 cm). Meadows Museum, SMU, Dallas. Museum purchase thanks to a gift from the Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford, MM.2013.02.20.09. Photo by Michael Bodycomb.



Photograph of Mariano Fortuny y Marsal (1838–1874), c. 1871, from *The Stewart Album*, 1860–90. Meadows Museum, SMU, Dallas. Museum purchase thanks to a gift from the Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford, MM.2013.02.19. Photo by Michael Bodycomb.



Mariano Fortuny y Marsal (1838–1874), Letter to William H. Stewart from Italy, 1873, [Followers waiting at the door of the artist's studio] from *The Stewart Album*, 1860–90. Pen and brown ink on paper, 8 x 10 (20.3 x 25.4 cm). Meadows Museum, SMU, Dallas. Museum purchase thanks to a gift from the Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford, MM.2013.02.20.04.a. Photo by Michael Bodycomb.



Today Fortuny is little known outside the country of his birth. However, the Spanish painter was extremely popular during his lifetime and well into the early twentieth century in both Europe and the United States. Imitators of his characteristically proto-Impressionist painterly style and eclectic, “exotic” genre scenes were so plentiful that their style came to be described with its very own “ism”: “Fortunismo” (Fortuny-ism). Meanwhile, his paintings were especially prized by nineteenth-century American collectors and artists. The legacy of that popularity resonates with the distinctly American provenance of both the Meadows’s *Beach at Portici* and the National Gallery’s *The Choice of a Model*, and their current ownership by American museums. *Fortuny: Friends and Followers* explores that legacy through the Meadows Museum’s rich collection and key loans from other collections.

By **Amanda W. Dotseth**, *curator of the exhibition and Meadows/Mellon/Prado postdoctoral fellow*

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

OPPOSITE: Mariano Fortuny y Marsal (Spanish, 1838–1874), *Young Man Picking at Lice (Un Pouilleux)*, c. 1860–c. 1870. Etching, aquatint on Arches paper, 24 7/8 x 17 3/4 in. (63.2 x 45.1 cm). Meadows Museum, SMU, Dallas. Gift of M. Knoedler and Co., MM.69.18.  
 RIGHT: Mariano Fortuny y Marsal (1838–1874), *A Gallant*, c. 1870. Pencil on paper, 9 7/8 x 5 1/2 in. (25.1 x 14 cm). Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.71.10. Photo by Michael Bodycomb.



## MASTER OF SIGENA (ACTIVE C. 1510–1520)

### *Adoration of the Magi*, c. 1519

This recently acquired panel painting, *Adoration of the Magi*, is an important masterwork of the early sixteenth century by an enigmatic artist known only as the Master of Sigena. Although isolated in rural Aragón, Sigena was, since its foundation in the late eleventh century by Queen Sancha of Castile (1154–1208), the site of a powerful convent that for centuries enjoyed the privileges of royal patronage. Support from the crown ensured the Real Monasterio de Santa María de Sigena (Royal Monastery of Saint Mary of Sigena) was home to well-connected, aristocratic women equipped with the resources to act as prolific patrons of art in the construction and adornment of their institution. This panel represents a small but notable part of the nuns' remarkable artistic legacy, which includes everything from Romanesque frescos to sculpture and immense altarpieces. The *Adoration of the Magi* once formed part of the high altarpiece in the monastery's church. The retablo, like the institution itself, was dedicated to the life of the Virgin Mary and therefore this scene of the three kings visiting the Holy Family would have appeared among others narrating Mary's life. We know of at least sixteen other panels from the same retablo, which may have included as many as thirty-two panels total, that survive. All but the Meadows's panel are now held by

museums in Spain, including the Museo Nacional del Prado and the Museu Nacional d'Art de Catalunya, as well as smaller institutions in Toledo (Castilla-La Mancha), Huesca (Aragón), Zaragoza (Aragón), and Lleida (Cataluña). Having replaced the high altarpiece with one in the Baroque style years before, the nuns reputedly sold *Adoration of the Magi* early in the twentieth century, as a visitor to Sigena in 1908 noted it had been purchased some years previous. Other panels from the same retablo remained at the monastery only to be gradually sold off in the decades that followed. The site suffered significant damage during the Spanish Civil War (1936–39).

The *Adoration of the Magi*'s early sale may reflect more than an astute collector's appreciation of the monumentality and dynamism of its composition. Rather, while the painting is art historically significant as an important object of monastic patronage in early sixteenth-century Aragón, the more peculiar circumstances of its creation are equally noteworthy. A history of the monastery written by its prior, Jaime Juan Moreno, in 1623, and based on now-lost archival evidence, cites the commissioning of the altarpiece by prioress María Ximénez de Urrea during the second decade of the sixteenth century. Little is known about Ximénez de Urrea save that she was a member of a prominent noble family with ties to royalty and that she commissioned the Master of Sigena to paint this and another, smaller, altarpiece for her monastic church. There is reason to believe that this panel was made around the year 1519, a notable one in Spanish history as it bore witness to King Charles I of

RIGHT: Master of Sigena (Spanish, act. c. 1510–1520), *Adoration of the Magi*, c. 1519. Oil on panel, 61 ¼ x 51 ¾ in. (155.5 x 130.5 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from The Meadows Foundation, with additional support provided by Susan Heldt Albritton, Gwen and Richard Irwin, and Catherine Blaffer Taylor; MM.2018.06. Photo by Kevin Todora.

LEFT: Master of Sigena, *Adoration of the Magi*, c. 1519. Detail showing the decoration on Baltazar's satchel.





Detail of Saint Joseph from the Master of Sigena's *Adoration of the Magi*, c. 1519.

Spain's (1500–1558) elevation to Holy Roman Emperor. Indeed, of the three kings, the one most prominently situated in the panel—centrally located, dominating much of the busy composition, and wearing a seemingly weightless turban—bears the pale complexion, reddish hair, and classic sixteenth-century coiffure common among portraits of Charles I. He is the only magus still wearing his crown; the other two have already removed theirs to pay homage to the Christ child. And finally, this magus is positioned just below a red banner bearing

the two-headed imperial eagle the Spanish king adopted upon being crowned Charles V, Holy Roman Emperor.

In depicting the common biblical scene of the Epiphany, the Master of Sigena transcended iconographical norms in order to comment on, or celebrate, current events. As a likeness of Charles V, it is certainly idealized; he lacks the prominently pointed chin and pouting lower lip characteristic of the Habsburgs (readers familiar with the Meadows Museum's portraits of Charles V's descendants Philip IV



ABOVE: Real Monasterio de Santa María de Sigena, Huesca.

LEFT: Master of Sigena (Spanish, act. c. 1510–1520), *Nativity*, 1519. Oil on panel, 67 1/2 x 51 3/8 in. (171.5 x 130.5 cm). Museo Nacional del Prado, P007861.



Master of Sigena, *Adoration of the Magi*, c. 1519. Left: detail of the Virgin Mary and Christ Child. Right: detail depicting the likeness of Charles I of Spain (Charles V, Holy Roman Emperor) as a magus.

and Charles II will know these peculiarities of Habsburg physiognomy well). Still, this seems to be an overt reference to the young emperor.

Despite these provocative bits of evidence, little is known about the actual circumstances surrounding the commission of *Adoration of the Magi*. Next to nothing can be gleaned about the life of the so-named Master of Sigena. And in the absence of documentation, what might be surmised about the artist's training must be learned from the close examination of the extant panels only. Owing to their close affinity in style and technique to contemporary Aragonese painting, the Master of Sigena clearly understood Spanish taste. The artist worked in a mode well adapted to the demand for large retablos, which were very popular in Aragón during the fourteenth through the sixteenth centuries. The *Adoration of the Magi* features a characteristically readable composition and bold palette and is only somewhat restrained in its use of gold leaf. It is a prime example of the kind of painting that, within an elaborate gilded frame, would

once have been but a single part of a towering wall of images that filled the grandest and most holy of architectural spaces. Considered in situ, the *Adoration of the Magi* seems to reconcile the demands of the grandiose, gold-encrusted Gothic with the emerging tastes for more restraint, naturalism, and ordered perspective associated with the Renaissance, whose lazy conquest of Spain's religious spaces could be as idiosyncratic and haphazard as it was sometimes deliberate. Many examples within the Meadows collection illustrate the point. The *Adoration of the Magi* dates to slightly later than such paintings as *Saint Sebastian* (c. 1506) by Fernando Yáñez de la Almedina and Juan de Borgoña's *The Investiture of Saint Ildefonsus* (c. 1508–14), each of which evoke the innovations of the Italian Renaissance most pointedly. The Master of Sigena's painting, rather, reflects a more gradual shift in artistic priorities, perhaps a revelation of personal taste or even of nostalgia.

By Amanda W. Dotseth, *Meadows/Mellon/Prado* curatorial fellow

## STUDY OF HANDS, SKETCH FOR THE REGENCY, AND SIX OTHER DRAWINGS BY JOAQUÍN SOROLLA Y BASTIDA

The Meadows Museum is pleased to announce the acquisition of eight drawings by the celebrated Spanish artist Joaquín Sorolla y Bastida (1863–1923). Born in Valencia in 1863, Sorolla is among Spain's best-known modern painters. He was celebrated during his lifetime both in Spain and abroad (especially in America) for his luminous paintings of people at work or at leisure on the beach, whether in his native Valencia or on Spain's northern coast at San Sebastián. Painting warm days on the beach allowed Sorolla to explore his skill at rendering the vibrancy of Spain's sunlight, the play of light reflected on waves and wet skin, and the effects of ocean breezes. He was also an astute portraitist who painted the wealthy, aristocratic, and powerful—including the American President William Howard Taft in 1909—but also produced touching images of his wife, Clotilde, and his children. The suite of drawings recently acquired

by the Meadows Museum reflect some of the artist's favorite subjects while representing a rare view into the considerable forethought that went into his compositions.

Poignant evidence of the artist's skill as a draftsman, these eight drawings each capture familiar and endearing scenes of the artist's family on the beaches of the Spanish coast. All of these elements are among those most recognizable in Sorolla's oeuvre and are seen as hallmarks of his repertoire. However, unlike the artist's colorful and painterly canvases, these (often quickly rendered) drawings are particularly valuable for the unusually intimate glimpses they offer into the painter's ongoing working process and home life. The drawings, many of which are double-sided, suggest that there was little division for Sorolla between his family life and his professional one, or perhaps even between one type of composition and the next. For example, one sheet features on the recto a preparatory sketch in pencil for one of the artist's more formal and monumental commissions, *The Regency* (a canvas now in the Ministerio de Asuntos Exteriores in Madrid) while on the verso, Sorolla used ink to quickly sketch out a scene of fishermen carrying baskets on the beach with an ox behind them. Perhaps more than a frugal reuse of paper, here we imagine Sorolla developing multiple, quite distinct, compositions in quick succession. Other sheets present tender scenes and personal portraits of his family such as his children playing and his wife, Clotilde, reading a book.



Joaquín Sorolla y Bastida (Spanish, 1863–1923), *María and Joaquín Sitting before a Fireplace*, c. 1897. Ink on paper, 9 1/8 x 8 1/2 in. (23.2 x 21.5 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from Elizabeth Solender and Gary L. Scott and Cheryl and Kevin Vogel, MM.2018.01. Photo by Kevin Todora.



Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Sketch for The Regency (recto)*, 1903. Pencil on paper, 8 5/8 x 12 1/2 in. (22 x 31.7 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from Elizabeth Solender and Gary L. Scott and Cheryl and Kevin Vogel, MM.2018.02.a. Photo by Kevin Todora.



Joaquín Sorolla y Bastida (Spanish, 1863–1923), *La Regencia. La Reina Maria Cristina y Su Hijo El Rey Alfonso XIII-Siglo XX*, 1906. Oil on canvas, 103 3/8 x 153 1/8 in. (260 x 389 cm). Ministerio de Asuntos Exteriores Colección, Madrid. Photo: Album/Art Resource, NY.



Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Study of Hands*, c. 1889. Charcoal on paper, 11  $\frac{5}{8}$  x 17  $\frac{1}{2}$  in. (30 x 44.5 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from Elizabeth Solender and Gary L. Scott, MM.2018.08. Photo by Kevin Todora.



Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Fisherman with His Baskets (verso)*, c. 1903. Ink on paper, 8 5/8 x 12 1/2 in. (22 x 31.7 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from Elizabeth Solender and Gary L. Scott and Cheryl and Kevin Vogel, MM.2018.02.b. Photo by Kevin Todora.

Sorolla's rapid capture of movement and shadow and of different postures from life, in pencil or ink sketches such as these, would ultimately be reflected in the vibrant and dynamic oil paintings for which he is best known. However, as less formal works, the drawings highlight another side of Sorolla's remarkable artistic sensitivity, not to mention the depth of his talent. Evidence of this is found in the most finished of the compositions presented here, Sorolla's charcoal study of a man's clasped hands resting on his knee. This drawing shares the close-up intimacy of others in the group but is distinct in terms of technique and provenance, if not in its revelation of Sorolla's personal and professional relationships. Sorolla gave this drawing to his professor, the artist Francisco Domingo Marqués (1842–1920). It is tangible evidence of the close ties between teacher and student.

Together these drawings mark a major contribution to the Meadows Museum's collection of nineteenth-century works on paper and complement existing holdings of paintings and drawings by Sorolla; indeed, this acquisition more than doubles those holdings. The acquisition is also notable owing to the drawings' diverse subject matter—fishermen at work on the Valencian coast, a detailed study of hands, the preparatory sketch for a monumental commission, and intimate portraits of the artist's family.

By **Amanda W. Dotseth**, *Meadows/Mellon/Prado curatorial fellow*



Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Taking Out the Boat (verso)*, c. 1903. Pencil and ink on paper, 8 1/2 x 12 1/2 in. (21.6 x 31.7 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from Elizabeth Solender and Gary L. Scott and Cheryl and Kevin Vogel, MM.2018.04.b. Photo by Kevin Todora.



Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Oxen Taking Out the Boat (recto)*, c. 1903. Pencil and ink on paper, 8 1/2 x 12 1/2 in. (21.6 x 31.7 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from Elizabeth Solender and Gary L. Scott and Cheryl and Kevin Vogel, MM.2018.04.a. Photo by Kevin Todora.



Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Clotilde Reading (recto)*, c. 1902. Pencil on paper, 8 5/8 x 12 1/2 in. (22.1 x 31.8 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from Elizabeth Solender and Gary L. Scott and Cheryl and Kevin Vogel, MM.2018.03.a. Photo by Kevin Todora.



RIGHT: Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Fisherman Squatting with Children and a Boat in Background (recto)*, c. 1903. Pencil on paper, 8 7/8 x 6 3/8 in. (22.4 x 16.2 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from Elizabeth Solender and Gary L. Scott and Cheryl and Kevin Vogel, MM.2018.05.a. Photo by Kevin Todora.

## IN MEMORIAM

On January 22, 2018, the Meadows Museum lost an important founding figure with the passing of William B. (Bill) Jordan. In 1967, at the age of twenty-six and fresh out of graduate school at the Institute of Fine Arts in New York, Jordan took on the role of first director of the Meadows Museum. During his tenure as director, Jordan formed a close partnership with Algur H. Meadows as the two worked to build the Texas oil man's private collection into what it is today—one of the finest collections of Spanish art outside of Spain. The speed with which Meadows and Jordan

transformed the collection is astonishing: Within his first three years as director, Jordan guided Meadows in the acquisition of fundamental works by Velázquez, Murillo, Goya, Picasso, Miró, and numerous other Spanish masters. He also tactfully convinced Meadows of the need for some selected deaccessions. From 1970 until Mr. Meadows's untimely passing in 1978, Jordan continued to advise on select purchases, filling in gaps in the collection and acquiring many of the museum's most important old master paintings, including Murillo's *Saint Justa* and *Saint Rufina*, both about 1665;



Scholars and colleagues gather around Bill Jordan (standing left of center) speaking during the conservation symposium "Looking Beneath the Surface," which was held in conjunction with the Meadows Museum's exhibition of Zurbáran: *Jacob and His Twelve Sons, Paintings from Auckland Castle*, December 1, 2017.

Velázquez's *Female Figure (Sibyl with a Tabula Rasa)*, about 1648; Fernando Yáñez's *Saint Sebastian*, about 1506; and Jusepe de Ribera's *Portrait of a Knight of Santiago*, about 1635. The final acquisition made with Mr. Meadows was Velázquez's *Portrait of Queen Mariana*, about 1656, a painting that Mr. Meadows unfortunately never had the opportunity to see displayed on the walls of the museum.

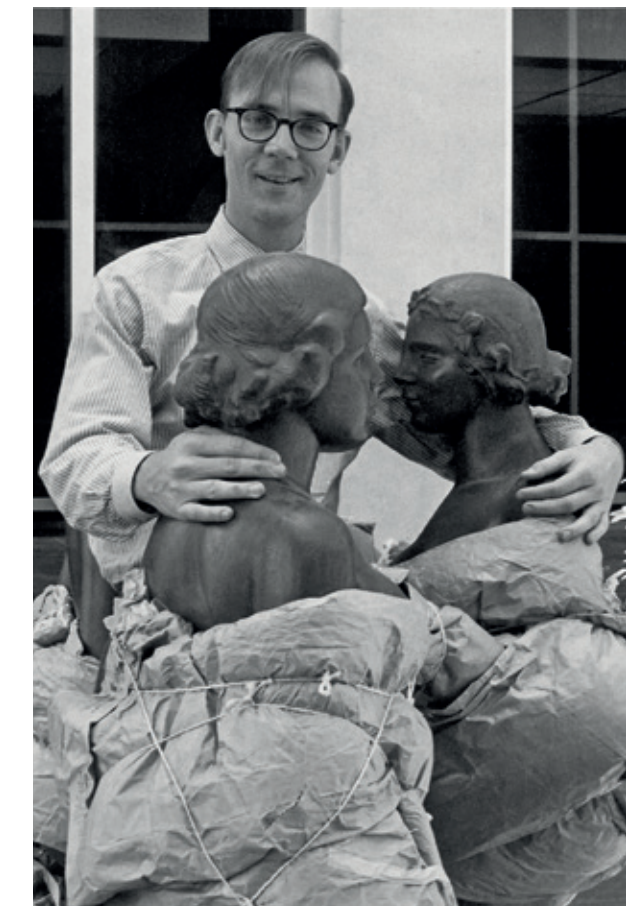
In a gracious letter written to Mr. Meadows on June 24, 1974, Jordan emphasized his true love of scholarship as he referenced his doctoral professor and mentor, José López Rey. It was López Rey who recommended Jordan to Algur Meadows for the director's position at the Meadows Museum, a position to which Jordan was wholly devoted:

Like López Rey, and unlike most directors of large museums, my ambitions are to be a scholar and not an administrator. This is why I decided it was necessary to devote all of my energies to the museum. By establishing myself as a worthy successor to my beloved teacher, I can best enhance the stature of our museum. No job that I can imagine would give me a better opportunity to function and grow as a scholar of Spanish art while helping at the same time build a great collection. No benefactor that I can imagine would be as fine to work with. I consider this my life's work and I consider myself very lucky.

A truly gifted and generous scholar, Jordan retained close ties to the Meadows Museum and many other arts institutions within Dallas–Fort Worth. He served a curatorial appointment at the Dallas Museum of Art and was deputy director of the Kimbell Art Museum from 1981–89. He was a trustee for the Nasher Sculpture Center, the Dallas Museum of Art, and the Museo Nacional del Prado in Madrid. Around 2001, as the new Meadows Museum building opened,

Jordan donated a number of works from his private collection to the Meadows Museum, and in 2006, he curated the exhibition *Juan Van der Hamen y León and the Court of Madrid* at the Meadows. A fitting capstone for Jordan, who wrote his doctoral dissertation on Van der Hamen, the exhibition and its catalogue were the culmination of forty years of research on this master of Spanish still-life painting.

At the Meadows Museum, we are deeply indebted to Dr. Jordan's knowledge and skill in building one of the finest collections of Spanish art—truly anywhere. His legacy lives on in the masterworks he assembled at the Meadows Museum and his presence is dearly missed in the Dallas-Fort Worth (and international) art community.



Bill Jordan unpacking Aristide Maillol's *The Three Nymphs* (1930–38), Meadows Museum, 1969. Meadows Museum Archive.

SATURDAY, OCTOBER 13, 2018

# The Color of Dreams

SMU MEADOWS MUSEUM MASTERPIECE GALA 2018

Join us for the Meadows Museum's inaugural Masterpiece Gala, *The Color of Dreams*, on Saturday, October 13, 2018, presented by Sewell Automotive. The gala promises to be a beautiful and entertaining evening, inspired by the surreal and provocative style of the great Salvador Dalí.

Chaired by Pilar Henry, with Peggy and Carl Sewell serving as honorary chairs, the gala will include cocktails on the museum's sculpture plaza with featured dance performances, a seated dinner in the museum's galleries, and an exclusive musical performance. The evening will conclude with live music by Cuvée and dancing.

Event proceeds will establish an endowment for the museum's Director of Education position, a pivotal role in fulfilling the museum's mission and serving our local community and beyond.

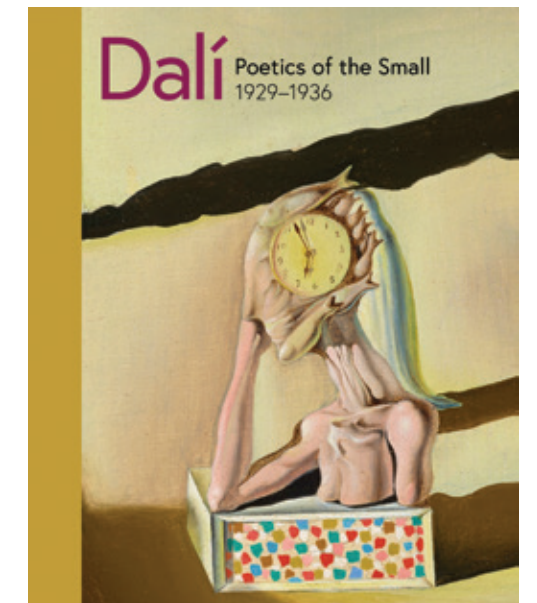
Sponsorships for the 2018 gala range from \$2,500 to \$50,000 and are available now; individual tickets will be available in September. For more information, please visit [www.meadowsmuseumdallas.org/gala](http://www.meadowsmuseumdallas.org/gala).

We hope you can join us for this dreamlike evening of dining and entertainment!



## BRING HOME A COMPENDIUM OF DALÍ'S TINIEST TREASURES

The Meadows Museum's fall exhibition *Dalí: Poetics of the Small, 1929–1936* is accompanied by a dazzling new publication that allows readers a closer look into Salvador Dalí's penchant for painting on a small scale. Edited by the co-curators of the exhibition, Mark A. Roglán, director of the Meadows Museum, and Shelley DeMaria, the Meadows's curatorial assistant, the volume offers further art historical context for the paintings by covering Dalí's biography and historical influences; the inspiration he found in the work of other painters, most especially the Dutch master Johannes Vermeer; and the technical processes and materials Dalí used to achieve his masterpieces. DeMaria authors an introductory essay unearthing Dalí's inclination toward miniaturization and growing identification as a Surrealist, while Roglán's contribution focuses on Dalí's decades-long admiration of Vermeer's small-format works through side-by-side comparisons of paintings by the two artists. An essay by Claire Barry, director of conservation at the Kimbell Art Museum, and Peter Van de Moortel, assistant paintings conservator in the Kimbell Conservation Department, analyzes new technical findings following close examination, technical imaging, and pigment analysis of a core group of works from the exhibition. A full-color catalogue of exhibited works, with entries researched and written by DeMaria, reveals the accumulation of Dalí's personal and symbolic iconography during the key years covered by the show and places these small paintings in the context of Dalí's overall body of work. Finally, the publication concludes with an appendix of technical images of twelve of Dalí's small-format works, many of which are published here for the very first time, with six analyzed by Barry and her team and the remainder generously provided by conservation departments in the United States and Spain. *Dalí: Poetics of the Small, 1929–1936* will be available in the Museum Shop beginning on the exhibition's opening day, September 9, 2018 (\$55). Members will be able to purchase advance copies at the members' opening events.



## MEADOWS MUSEUM WELCOMES EDUCATION PROGRAMS MANAGER

Anne Kindseth joined the Meadows Museum as the education programs manager in January 2018. She brings experience working with teens, K–12 students, and teachers at museums and art organizations across the country, including the Art Institute of Chicago; The Museum of Modern Art, New York; and Museum of Contemporary Art San Diego. Anne looks forward to growing as an educator as she works with college students, SMU faculty, and docents here at the Meadows Museum. She holds a BA in Art History from the University of Texas at Austin, an MA in Art History and Museum Studies from the University of Southern California, and an EdM from the Harvard Graduate School of Education.



Anne Kindseth, education programs manager at the Meadows Museum



Assistive Listening Devices are available on a first-come, first-served basis for lectures and select programs and can be checked out at the Visitor Services desk in the museum lobby.

Any person needing a disability-related accommodation in order to participate in a museum program or visit should contact the education coordinator at [museumaccess@smu.edu](mailto:museumaccess@smu.edu) at least one week prior to the program to arrange for the accommodation. For more information and to view a list of accommodations, please visit our website.

## EVENING LECTURES

Thursdays at 6 p.m.

**Free; reservations required.**

To register, please call 214.768.8587.

Bob and Jean Smith Auditorium

OCTOBER 4

*Salvador Dalí's Surrealism of the Tiny*

**Roger Rothman**, Samuel H. Kress Professor of Art History, Bucknell University



Students in beginning-level Spanish language and literature courses are led through the museum galleries by education director Scott Winterrowd as part of the ongoing collaboration between the museum's Education Department and the Department of World Languages and Literatures at SMU.

Roger Rothman's lecture will explore Dalí's fascination with all things tiny—both the literally tiny (ants, sewing needles, breadcrumbs, blackheads) as well as the metaphorically tiny (the trivial, the weak, the superficial, the anachronistic). Dalí has long been a controversial figure among scholars of modern art and Rothman's lecture will examine the ways in which Dalí's "tininess" courted such controversy.

NOVEMBER 8

*Dalí and the Surrealist Moment*

**William Jeffett**, chief curator of exhibitions, The Dalí Museum, St. Petersburg, Florida

The period covered in this exhibition, 1929 through 1936, is considered a time when Salvador Dalí painted his finest works. Through an examination of the early exhibitions of Surrealist art that the Catalan painter participated in during these eight years, this lecture will provide an overview of Dalí's work and his role within the Surrealist movement in Paris. Dalí would remain a member of the Surrealist group until 1939 when he had a final rupture with its leader, André Breton.

JANUARY 10

*Aliyah: Dalí's Visual Celebration of Homecoming*

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

Inspired by the Hebrew Bible and contemporary events, Salvador Dalí created a suite of photolithographs in 1968 to commemorate the proclamation of the State of Israel. This talk will explore these themes as well as the significance to the Jewish people in the decades immediately following the Holocaust.

## SPECIAL LECTURE PROGRAMS

SEPTEMBER 7

*Intimate Images: Dalí and the Tradition of the Small*

**Mark A. Roglán**, Linda P. and William A. Custard Director of the Meadows Museum, SMU

10:30 a.m.

## DALÍ'S CRAFTSMANSHIP: A CLOSER LOOK

### Special Double Lecture

**Free; reservations required.**

To register, please call 214.768.8587. Bob and Jean Smith Auditorium

NOVEMBER 17

10:30 a.m.–12:00 p.m.

*Salvador Dalí's Techniques and Studio Practice in Panel Painting*

**Irene Civil**, head of conservation and restoration, Fundació Gala-Salvador Dalí, Figueres

*Dalí through the Magnifying Glass*

**Claire Barry**, director of conservation, Kimbell Art Museum, Fort Worth

Join us for a special double lecture examining Dalí's paintings and the processes he used in his early small-format works. Irene Civil from the Fundació Gala-Salvador Dalí will discuss the artist's techniques in oil on panel through the examination of two small portraits of Dalí's wife and muse, Gala. Claire Barry from the Kimbell Art Museum will discuss the technical analysis she carried out on a group of nine paintings as part of the exhibition *Dalí: Poetics of the Small, 1929–1936*.

Throughout the history of art, there are numerous examples of large-scale masterworks that have captured the world's attention; yet, there is also a tradition of works whose power lies in their minute scale and the intimate relationship they command of the viewer. This program will place the small-format works of Salvador Dalí in the context of the tradition of miniature painting. It will consider a range of works, from medieval illuminated manuscripts to works from the nineteenth century, including the intimately scaled, precise paintings made in the academic tradition. Special focus will be given to the tradition of Dutch cabinet paintings and Dalí's fascination with the celebrated seventeenth-century painter Johannes Vermeer.

## MUSIC AT THE MEADOWS

6:30 p.m.

**Admission for music programs is \$15 for nonmembers; \$10 for museum members; and \$5 for SMU students, faculty, and staff.**

To register, please call 214.768.8587.

Bob and Jean Smith Auditorium

SEPTEMBER 27

Haydn's *The Seven Last Words of Christ*

**Meadows Chamber Music Ensembles**

Experience Joseph Haydn's *The Seven Last Words of Christ* for string quartet as led by Aaron Boyd, director of chamber music at the Meadows School of the Arts, in the context of the religious art and objects on display in the Meadows Museum.

OCTOBER 18

*Lazos sobre el Atlántico/Ties Over the Atlantic*

**Luis Alejandro García Pérez**

A native of the Canary Islands, Luis Alejandro García Pérez has won more than ten international awards, including First Prize and the Festival d'Ordino Prize at the 89th Musical Youth Competition of Spain (Madrid, 2018); First Prize, Prize Llobet, and Audience Award at the International Guitar Competition of Barcelona "Miquel Llobet" (Barcelona, 2017). This program will mark his debut in the Americas and features a variety of music and composers from the Afro-Cuban songs of Ernesto Lecuona to music from the shores and great cities of the Iberian Peninsula.

## NOVEMBER 15

*The Great Stravinsky*

**Meadows Chamber Music Ensembles**

In conjunction with the exhibition *Dalí: Poetics of the Small, 1929–1936*, experience the works of twentieth-century composer Igor Stravinsky in an evening of chamber music by students from the Meadows School of the Arts and led by Aaron Boyd, director of chamber music at the Meadows School of the Arts.

## DECEMBER 1

*Dalí Interactive*

2 p.m.

**Free; reservations required.**

To register, please call 214.768.8587.

**Bob and Jean Smith Auditorium**

Students and faculty in SMU's Meadows School of the Arts from the Divisions of Music, Creative Computation, and Dance will present a series of audio installations and performative works in collaboration with the Meadows Museum for its exhibition *Dalí: Poetics of the Small, 1929–1936*. Each musical composition will be paired with a specific painting in the exhibition. *Dalí Interactive* works will be installed in the last room of the exhibition throughout the day, while the performance will be held in Smith Auditorium at 2 p.m.



The 2018 William B. Jordan interns, SMU students Briana Long and Julia Davis, gained valuable career experience during their spring term as they developed activities and materials for Family Day on April 21, 2018.

## JANUARY 17

*Oldovini Organ Recital*

5:30–6:00 p.m.

**Free, no reservations required.**

Virginia Meadows Galleries

Larry Palmer, Professor Emeritus of harpsichord and organ, SMU, will perform selections on the museum's Oldovini organ. Enjoy this special opportunity to experience centuries-old music on an eighteenth-century organ.

## FILM PROGRAMS

Thursdays at 6 p.m.

**Free; reservations required.**

To register, please call 214.768.8587.

**Bob and Jean Smith Auditorium**

## SEPTEMBER 13

*Surrealist Collaborations: Salvador Dalí and Luis Buñuel*

**Rick Worland**, professor of film and media arts, Meadows School of the Arts

Working in France, Salvador Dalí collaborated with his fellow Spaniard and Surrealist filmmaker Luis Buñuel for two memorable milestones of avant-garde cinema: *Un Chien Andalou* (1929) and *L'Age d'Or* (1930). This program will feature a screening of both films along with a discussion of the works by professor Rick Worland.

## OCTOBER 25

Rafael Azcona's *The Executioner*

**Susan Azcona**

Commemorating the tenth anniversary of the death of Academy Award-winning screenwriter Rafael Azcona, this program will feature a special screening of his black-humor masterpiece *The Executioner*, followed by a conversation with Susan Azcona, who will be in attendance to discuss her husband's legacy. The winner of five Goya Awards, Rafael Azcona is considered to be the most important screenwriter in Spanish film.

This program is presented in collaboration with the Wild Detectives Bookstore (Oak Cliff).

## FRIDAY AFTERNOON GALLERY TALKS

12:15 p.m.

**Free with regular museum admission**

## AUGUST 24

*Under the Influence of Fortuny: William Merritt Chase's Idle Hours*

**Scott Winterrowd**, director of education, Meadows Museum

## SEPTEMBER 14

*Dalí: Poetics of the Small, 1929–1936*

**Shelley DeMaria**, co-curator of the exhibition and curatorial assistant, Meadows Museum

## OCTOBER 5

*Patronage and Spoliation: The Monastery of Sigena and San Baudelio de Berlanga*

**Amanda W. Dotseth**, Meadows/Mellon/Prado curatorial fellow, Meadows Museum

## OCTOBER 26

*Dalí, Surrealism, and Psychoanalysis*

**Anna Lovatt**, assistant professor of art history, Meadows School of the Arts, SMU

## NOVEMBER 9

*The Meadows in Contemporary Painting*

**Francisco Moreno**, artist

## DECEMBER 7

*Small Charms: Dalí and Poetry*

**Anne Keefe**, editor, Meadows Museum

## LUIS MARTÍN LECTURE SERIES IN THE HUMANITIES

SEPTEMBER 21 & 28; OCTOBER 5, 19, 26

10:30–11:30 a.m.

*Salvador Dalí and the Resurgence of Surrealism*

**Josh R. Rose**, faculty of art history, Brookhaven College

The Surrealist movement both in Paris and globally was in a conflicted situation in 1929–30 when Salvador Dalí formally entered the group. Beset with political agendas, Dalí is often considered a figure who helped Surrealism return to its roots with his potent,



Scholar Steven A. Nash and photographer Laura Wilson sign copies of *From Rodin to Plensa: Modern Sculpture at the Meadows Museum* at the double lecture and book launch in March 2018.

idio-syncratic psychological images. Despite this, within several years of joining the Surrealist group he would be denounced by its leader, André Breton. This five-part lecture series will focus on Dalí's life and his impact on Surrealist ideology and art by exploring his place in the movement, along with his own specific brand of Surrealism, particularly as his travels from Spain to Paris to America led him to become the emblematic face of Surrealism as an art form.

\$50 for the 5-part series; free for museum members; and for SMU faculty, staff, and students. **Advance registration is required. To register, please call 214.768.8587. Bob and Jean Smith Auditorium**

*This program is made possible by gifts from the Fannie and Stephen Khan Charitable Foundation and the Eugene McDermott Foundation.*

## ARTFUL CONVERSATIONS

Tuesdays at 2:00 p.m.

SEPTEMBER 18, OCTOBER 16, NOVEMBER 13, DECEMBER 11

Facilitated by **Scott Winterrowd**, director of education, and **Anne Kindseth**, education programs manager, Meadows Museum

# Public Programs

Join fellow art lovers for an hour to discuss a single artwork. Close looking gives participants the time and space to delight in the details, wonder aloud, contemplate context, and leave the museum having really experienced a work of art. **Free with regular museum admission; no advance registration required.**

## DRAWING FROM THE MASTERS

Sundays twice per month:

SEPTEMBER 9 & 23; OCTOBER 14 & 28;

NOVEMBER 4 & 11

1:30–3:00 p.m.

Enjoy afternoons of informal drawing instruction as artist Ian O'Brien leads you through the Meadows Museum's galleries. Each session will provide an opportunity to explore a variety of techniques and improve drawing skills. Designed for adults and students ages 15 and older, and open to all abilities and experience levels. Drawing materials will be available, but participants are encouraged to bring their own sketchpads and pencils. **Free with regular museum admission; no advance registration required.** Attendance is limited to 20 on a first-come, first-served basis. For more information or to request adaptive materials for participants with low vision, contact [museumaccess@smu.edu](mailto:museumaccess@smu.edu).



Using materials found on a nature walk, participants in the Connections program created sculptures inspired by art in the museum galleries and then shared their sculptures with the group, discussing how using natural materials affected the final creations.



Families enjoy touch tours on the sculpture plaza during the second annual Sensory Day event, on February 17, for children who have vision impairments. Using their sense of touch, participants explore the shape, size, texture, and even temperature of the artworks while guided by a museum docent.

## ACCESS PROGRAMS

### Connections

Wednesdays, 10:30 a.m.–12:30 p.m.

SEPTEMBER 12, 19, & 26; NOVEMBER 7, 14, & 28;

FEBRUARY 13, 20, & 27

This informal three-session program is designed for individuals with early stage dementia, their care partners, and family members. Participants 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, and storytelling. Light refreshments served. **Space is limited and advance registration is required.** For more information and to register, contact [museumaccess@smu.edu](mailto:museumaccess@smu.edu).

### Re-Connections

Fridays, 10:30 a.m.–12:00 p.m.

OCTOBER 19, DECEMBER 14, JANUARY 18

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. **Space is limited and advance registration is required.** For more information and to register, contact [museumaccess@smu.edu](mailto:museumaccess@smu.edu).

# MEMBERSHIP NEWS

## UPCOMING MEMBER EVENTS

### SEPTEMBER 6

Dalí: Poetics of the Small, 1929–1936

*Members' Preview Reception*

6–8 p.m.

Members get the first look at our exciting new exhibition featuring the small-format paintings of Salvador Dalí.

### OCTOBER 18

*Member Meetup: Petite Eats & Treats*

6–7:30 p.m.

Join us for a special night exploring a world of tiny treats to coincide with the exhibition *Dalí: Poetics of the Small, 1929–1936*. After sampling a variety of small bites, members will make their own miniature masterpieces as we construct layered dessert shots together step by step. Take your culinary creation home to show off your work or enjoy it on the spot! Space is limited and credit-card registration is required.

**Tickets are \$60 and nonrefundable.** To register please contact Kaitlin Sanson at [ksanson@smu.edu](mailto:ksanson@smu.edu) or 214-768-2765.



### NOVEMBER 8

*Dalí and the Surrealist Moment*

5–5:50 p.m.; lecture begins at 6 p.m.

Join William Jeffett, chief curator of exhibitions at The Dalí Museum in St. Petersburg, Florida, for cava prior to his evening lecture, which will give an overview of Salvador Dalí's work and the artist's role within the Surrealist movement in Paris.

**\$15 per person.** To register please contact Kaitlin Sanson at [ksanson@smu.edu](mailto:ksanson@smu.edu) or 214-768-2765.

### NOVEMBER 29

*Member Meetup: Trivia & Tour with Curatorial Assistant Shelley DeMaria*

6–7:30 p.m.

Test your knowledge or learn something new with trivia night at the museum, followed by a tour of the exhibition *Dalí: Poetics of the Small, 1929–1936* with the exhibition's co-curator Shelley DeMaria. Join us in teams or take on the challenge solo for a chance to win Dalí-themed prizes and to learn more about art history, the Meadows Museum, and our exciting new exhibition! Space is limited and credit-card registration is required.

**Tickets are \$20 and nonrefundable.** To register please contact Kaitlin Sanson at [ksanson@smu.edu](mailto:ksanson@smu.edu) or 214-768-2765.

## MEMBER TRAVEL

### ARGENTINA: BUENOS AIRES AND MENDOZA

April 24–May 1, 2019

Join us as we explore Argentina in 2019! Meadows Museum members will discover the beautiful and vibrant city of Buenos Aires, where we will visit museums, private collections, and artists' studios. Our journey will continue to South America's premier wine region, Mendoza. Traveling with the Meadows Museum is an exclusive benefit for members at the Ribera Patron-level and above. For more information or to upgrade your membership please call our office at 214-768-2765.

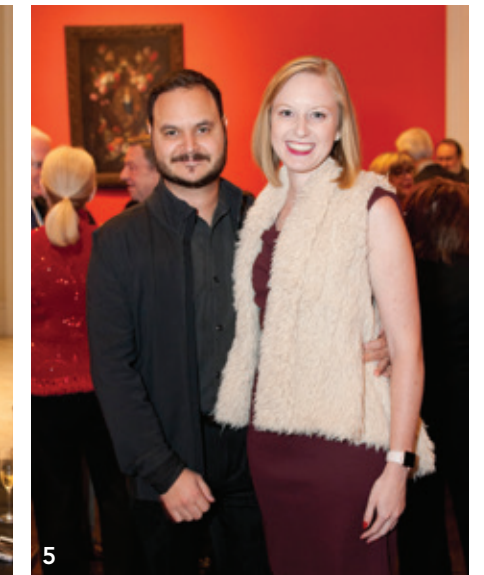


### NORTHERN SPAIN: BILBAO, SAN SEBASTIÁN, ELCIEGO, AND MADRID



In April of 2018, museum members explored the Basque Country, Rioja, and Madrid, Spain, visiting museums like the Guggenheim in Bilbao, stunning vineyards and wineries around Elciego, and prestigious private collections. The focus of the trip was the life and work of Eduardo Chillida (1924–2002), whose sculpture was exhibited the Meadows Museum earlier this year. Contact the membership office at 214-768-2765 for more information or to upgrade your membership today.

ABOVE: Members pose in front of the Bodegas Ysios winery in Laguardia, Spain. The winery was designed by Santiago Calatrava and is similar to his iconic sculpture Wave at the Meadows Museum.



SNAPSHOTS: 1. Cyrena Nolan, Jay Henry, and Pilar Henry 2. Megan Trendt, John Urquhart-Hanson, Carol Urquhart-Fisher 3. William Custard, Linda Custard, and Catherine Taylor 4. Ann Wood and Marissa Drumm 5. Alex Rivera and Sally Ann Moyer. Photos by Tamytha Cameron.

### MEADOWS MUSEUM CONTACTS

#### Membership

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#### Museum Main Number

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#### At the Meadows

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ON THE COVER: Master of Sigüenza (Spanish, act. c. 1510–1520), *Adoration of the Magi* (detail), c. 1519. Oil on panel, 61 ¼ x 51 3/8 in. (155.5 x 130.5 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from The Meadows Foundation, with additional support provided by Susan Heldt Albritton, Gwen and Richard Irwin, and Catherine Blaffer Taylor, MM.2018.06. Photo by Kevin Todora.

## MEADOWS MUSEUM

[meadowsmuseumdallas.org](http://meadowsmuseumdallas.org)

214.768.2516

### MUSEUM SERVICES

Membership 214.768.2765

Tours 214.768.2740

Box Office 214.768.8587

Museum Shop 214.768.1695

Rentals 214.768.4771

### 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.

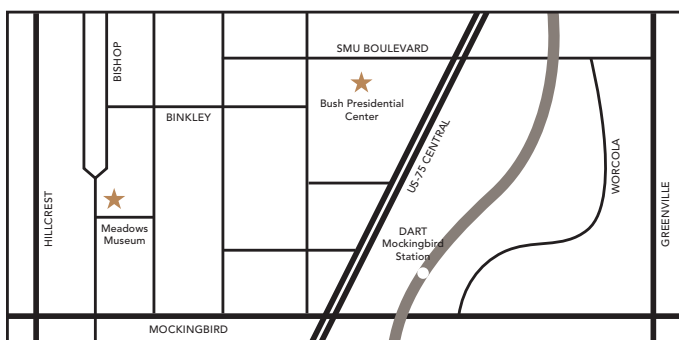
Free public parking is available  
in the garage under the museum.



## Surrealism at the Meadows Museum Shop

This fall, you're sure to find the perfect items to celebrate your visit with our favorite Surrealist, Salvador Dalí, along with extraordinary gifts to surprise and delight friends and family. From puzzles and watches to clever mugs, candles, and even the iconic melting clocks, the Museum Shop is stocked with a variety of Dalí-inspired gifts and unique exhibition souvenirs. Prices vary by item.

Visit [meadowsmuseumdallas.org](http://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.