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MEADOWS

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

spring 2018

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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.

welcome

FROM THE MUSEUM DIRECTOR

Dear members and friends,

Happy New Year! I am so pleased to celebrate the start of 2018 with the acquisition of Fortuny's masterpiece *Beach at Portici* (1874), one of the most beautiful paintings created by a nineteenth-century Spanish artist. After remaining in the same East Coast family for almost 150 years, it will now be enjoyed—along with the rest of the treasures in the permanent collection—by everyone who comes to the museum. I am so grateful to Mary Anne Cree, Mrs. Eugene McDermott, and the more than two-dozen individuals and families who have made this major purchase possible.

With equal excitement, I am pleased to announce that this fall we will be hosting our first gala fundraiser. It will be a great opportunity to celebrate the museum as well as raise funds for its operation. We are thrilled to have Pilar Henry as our chair for this event, and to have Peggy and Carl Sewell as honorary chairs. The gala will coincide with the exhibition we are organizing on Dalí's Surrealist period, a special occasion that will inspire the event itself and serve as a backdrop for what will undoubtedly be an unforgettable philanthropic evening of good cheer and imagination.

Finally, I would like to invite everyone to enjoy the insightful and meaningful programming developed by our Education Department. We are so pleased to announce the appointment of Scott Winterrowd as our director of education and to welcome Kaitlin Sanson as our new membership manager. The breadth of educational initiatives is only growing and the benefits of membership are all so rich.

I look forward to seeing you at the Meadows and thank you for your support and interest. Your involvement makes all the difference!



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*

RIGHT: The Meadows Museum's new acquisition of Fortuny's *Beach at Portici* (1874) in the Kimbell Art Museum's conservation department, December 2017. Photo by Robert LaPrelle.

OPPOSITE: Scholars and conservation experts attended "Looking Beneath the Surface" on December 1, 2017, a conservation symposium honoring the work of Claire Barry and held in conjunction with the exhibition *Zurbarán: Jacob and His Twelve Sons, Paintings from Auckland Castle*. Front row, left to right: Scott Winterrowd, Lauren LaRocca, Clare Baron, Rocío Bruquetas, Sarah Kozlowski, Richard Brettel, Claire Barry, John Lunsford, William Jordan, and Peter Cherry. Back row, left to right: Michael Gallagher, Rafael Barrientos Martinez, Barbara Anderson, Mary Vacarro, Frank Zucarrì, Ulrich Birkmaier, Mark Roglán, Laura Hartman, David Bomford, Zahira Véliz Bomford, Anne Lenhart, Rebecca Quinn Teresi, Alexandra Letvin, Peter Van de Moortel, Candace Carlisle Vilas, Shelley DeMaria, and Rebecca Long. Photo by Tamytha Cameron.





FEBRUARY 4–JUNE 3, 2018

MEMORY, MIND, MATTER: THE SCULPTURE OF EDUARDO CHILLIDA

One should not forget that future and past are contemporary.

—Eduardo Chillida

Eduardo Chillida (1924–2002) was one of the most important of the postwar European sculptors. His works rank alongside those of Anthony Caro (1924–2013), Mark di Suvero (b. 1933), and David Smith (1906–1965). While these artists often engaged in abstract approaches to composition, and Chillida is sometimes linked to these same approaches, a distinguishing feature of his artistic development is his retention of motifs anchored in the organic, his references to the human body, and even his use of overt figuration. In these ways Chillida's sculptures can be seen as torsos or tree-like forms rooted in the earth with articulations akin to limbs of the human body. Chillida accomplished this formal effect by way of a concern and respect for materials, working with the inherent properties respective to each material rather than imposing a formal structure on them. His materials were varied, including iron, alabaster, granite, concrete, and terracotta. Beyond sculpture he was a strong draftsman, and he consistently made drawings—both figurative, as in his line drawings of hands, and abstract, as in his more abstract compositions rooted in figuration. Additionally, he made collages; gluing pieces of paper together, he invented a new technique akin to collage called “Gravitations” (using thread to fix the pieces of paper). He was a prodigious collaborator with many important poets and philosophers, including Jorge Guillén (1893–1984), Edmond Jabès (1912–1991), Gaston Bachelard (1884–1962), and Martin Heidegger (1889–1976), among numerous others. Artists' books resulting from some of these collaborations are included in this exhibition.

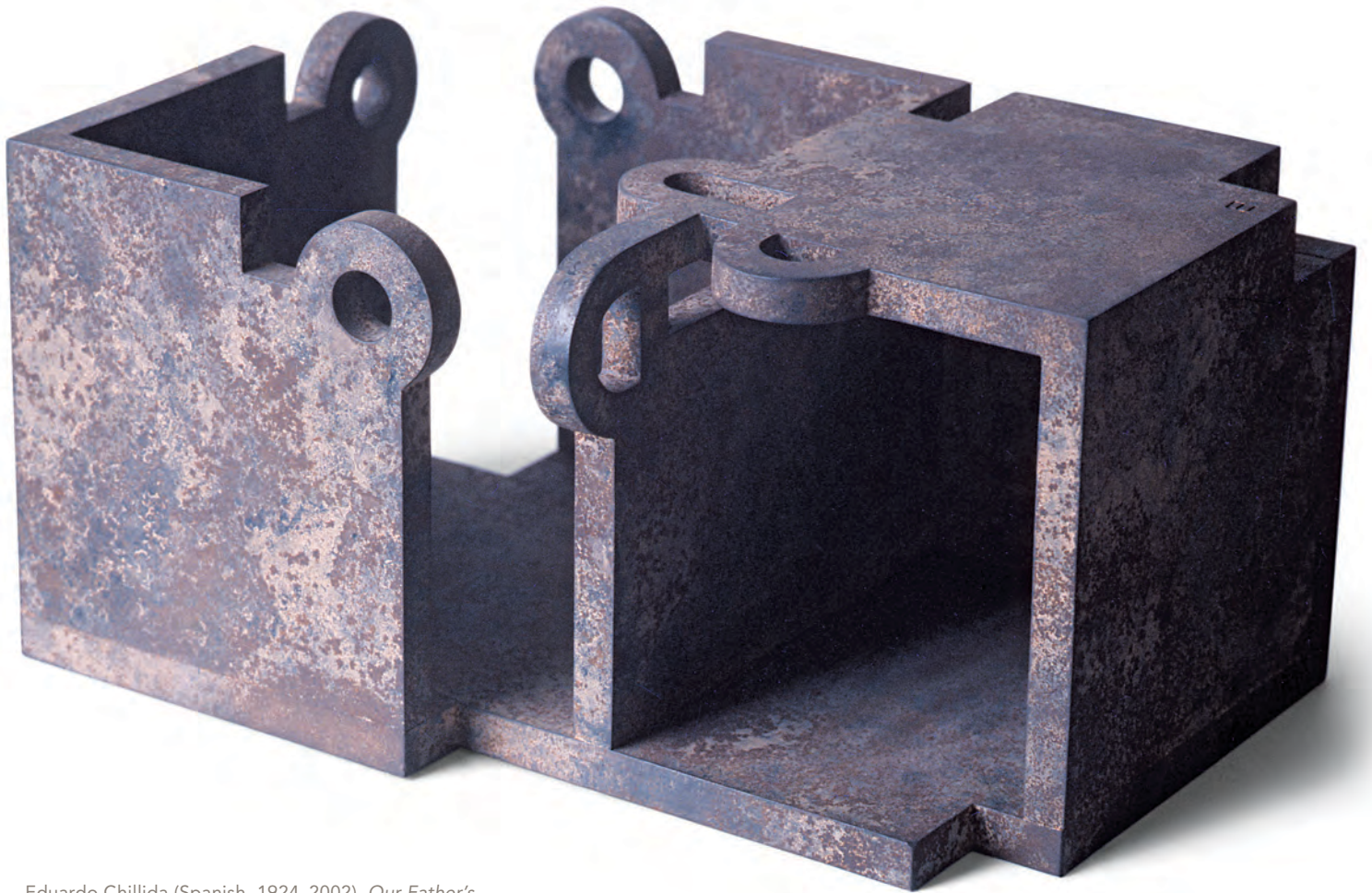
Chillida initially trained as an architect. After a brief stint in Paris, the artist returned to his native San Sebastián in Spain's Basque Country, where he remained throughout the rest of his life, working on ambitious exhibition projects and stunning public commissions that would be installed internationally. For the artist, what was most important was the work, not where it was produced. Despite the provincial nature of his homeland, Chillida projected his artistic activity on a remarkably international level, and he made striking public sculptures in both Spain and all around the world.



Eduardo Chillida (Spanish, 1924–2002), *Hand (Mano)*, 1995. Ink on paper, 6 ⁵/₈ x 10 ³/₄ in. (16.7 x 27.3 cm). Museo Chillida-Leku, CH-83/M-6. Zabalaga-Leku. 2018 Artists Rights Society (ARS), New York/VEGAP, Madrid.

Chillida's talent as a sculptor was recognized early on. He was represented in the Venice Biennale as early as 1958, when he won the grand prize for sculpture, exhibited in the Carnegie International, and received a grant from the Graham Foundation for Advanced Studies in the Fine Arts. At this time many American museums began acquiring his works. In 1960, he was included in an important exhibition of Spanish artists at the Museum of Modern Art, New York, titled *New Spanish Painting and Sculpture*. There, the exhibition's curator, American poet Frank O'Hara, drew attention to both Chillida's modernity and his use of a material with historical associations linked to metalworking: forged iron.

Eduardo Chillida (Spanish, 1924–2002), *Earth (Lurra)*, 1984. Terracotta, 25 ¹/₄ x 9 ⁷/₈ x 11 ³/₈ in. (54 x 25 x 29 cm). Museo Chillida-Leku, 1.984.039. Zabalaga-Leku. 2018 Artists Rights Society (ARS), New York/VEGAP, Madrid.



Eduardo Chillida (Spanish, 1924–2002), *Our Father's House (1st Version No. 2)* [*Gure Aitaren Etxea (1a Version No. 2)*], 1985. Iron, 6 $\frac{7}{8}$ x 13 $\frac{3}{4}$ x 9 in. (17.5 x 35 x 23 cm). Museo Chillida-Leku, 1.985.009. Zabalaga-Leku. 2018 Artists Rights Society (ARS), New York/VEGAP, Madrid.

In this exhibition, Chillida's work was able to be seen in the context of painters such as Antoni Tàpies (1923–2012), Manolo Millares (1926–1972), Rafael Canogar (b. 1935), and other young Spanish sculptors such as Martín Chirino (b. 1925) from the Canary Islands and Jorge Oteiza (1908–2003), also from the Basque Country, whose formal approach and choice of materials can be seen as complementary to Chillida's sculpture.

Chillida's work was subsequently recognized by important exhibitions in the United States, notably with his first retrospective curated by James Johnson Sweeney at the Museum of Fine Arts, Houston, in 1966, and with the

acquisition of a monumental granite sculpture for the gardens of the museum: *Rough Chant V*. Sweeney, who had previously worked at the Museum of Modern Art and the Guggenheim Museum of Art, was one of the first supporters of Chillida's work, and was at this time director of the Museum of Fine Arts, Houston. His catalogue on the artist prophetically concluded that Chillida was the most important sculptor of his generation. Today the artist's works are to be found in the Guggenheim Museum, the Museum of Modern Art, the Art Institute of Chicago, the Carnegie Museum of Art, the Hirshhorn Museum and Sculpture Garden, and the Museum of Fine Arts, Houston, among others.



Eduardo Chillida (Spanish, 1924–2002), *Collage*, 1985. Cut paper, ink, and glue, 13 ³/₈ x 10 ³/₄ in. (33.9 x 27.4 cm). Museo Chillida-Leku, CH-85/C-3. Zabalaga-Leku. 2018 Artists Rights Society (ARS), New York/VEGAP, Madrid.



Eduardo Chillida (Spanish, 1924–2002), *Jorge Guillén: Beyond (Jorge Guillén: Mas allá)*, 1973. Xylograph etching, 15 x 12 5/8 in. (38 x 32 cm). Museo Chillida-Leku, 1.973.033. Zabalaga-Leku. 2018 Artists Rights Society (ARS), New York/VEGAP, Madrid.

Perhaps the most famous part of Chillida's mature work was his public sculpture. These often engage with the natural landscape, as in the impressive commission *Windcomb* (1977) in San Sebastián located at the extremes of the La Concha bay, at the point where the limit of the city meets the sea. In this work, Chillida incorporates the elemental forces of nature into a concept of sculpture understood in terms of space. Though at first its three elements with iron jutting out from the rocks facing the sea may seem abstract, their forms derive from the shape of the articulations of fingers, like a half-closed hand that is reaching out to grasp the wind. The forms are half open and include a void at their center. *Windcomb* was the culmination of a sustained process Chillida began in 1952 when he first conceived and began working with the idea.

Like his respect for materials, his public sculptures also engage with nature and the elements of the wind and sea. The monumental *In Praise of the Horizon* was located at the limit of land and sea in Gijón in Asturias in the north of Spain. Other major commissions were *Our Father's House*, located in Guernica and conceived to commemorate the fiftieth anniversary of the commencement of the Spanish Civil War and the fire-bombing of that Basque city (1986–87); *Wind Comb* for UNESCO Paris (1968); *Monument to Tolerance* in Seville (1992); and *Berlin* for the German Chancellor's Office (2000).

Beginning in 1956, Chillida started exhibiting with the Galerie Maeght in Paris, which also worked with Joan Miró (1893–1983), Georges Braque (1882–1963), Vassily Kandinsky (1866–1944), and others. In the late 1980s, the architect I. M. Pei (b. 1917) was planning a new symphony hall for Dallas, the Morton H. Meyerson Symphony Center, and was interested in incorporating a public sculpture. Pei had already designed the Dallas City Hall in 1978 (in front of which he placed a sculpture by Henry Moore). Chillida was selected for the artistic contribution in front of the Meyerson. Consisting of two forms in dialogue separated by a space, *De música, Dallas XV* (1989) evokes the notion of how the space between

notes is important in producing harmonious and structured sounds of music.

Frank Ribelin was an important collector in Dallas supporting Chillida's work and providing a context for the artist in Dallas. Ribelin had known Chillida since the early 1970s and owned a number his works, including an important iron sculpture *Silent Music II* (1983), which is now on long-term loan in Dallas and displayed in the sculpture garden of the Nasher Sculpture Center.

In 2000, Chillida and his family opened an open-air sculpture park for the presentation of his works in a natural setting. Located in Hernani just outside of San Sebastián, the artist baptized this space Chillida-Leku (Chillida Space). Near the center of this luscious natural setting was an ancient farm house that the artist meticulously restored to provide a space for displaying works of a domestic scale. Chillida-Leku was one of the artist's last ambitious projects and remains today as a private foundation. Sadly, in 2002 the artist died.

Memory, Mind, Matter: The Sculpture of Eduardo Chillida is co-curated by Dr. William Jeffett, a native of Dallas and chief curator of exhibitions at the Dalí Museum in St. Petersburg, Florida, and Ignacio Chillida, the artist's son and a master printer who often collaborated with his father, and head of exhibitions at Museo Chillida-Leku.

**By William Jeffett, chief curator of exhibitions,
Dalí Museum**

This exhibition is co-organized by The Dalí Museum and Fundación Eduardo Chillida–Pilar Belzunce, in collaboration with the Meadows Museum, SMU, Dallas. Additional support for the Meadows Museum's presentation is generously provided by The Meadows Foundation.

FEBRUARY 4–JUNE 3, 2018

CHILLIDA IN DALLAS: *DE MÚSICA* AT THE MEYERSON

Eduardo Chillida's work was popular in the United States early in the artist's career and he even had a relationship with Dallas, where he was commissioned to create the monumental sculpture *De música, Dallas XV* (1989). Concurrent with the exhibition of sculpture and works on paper in *Memory, Mind, Matter: The Sculpture of Eduardo Chillida*, the Meadows Museum will also present an exhibition featuring materials related to the artist's Dallas commission for the Morton H. Meyerson Symphony Center, curated for the Meadows by Dr. Amanda W. Dotseth, Meadows/Mellon/Prado curatorial fellow.

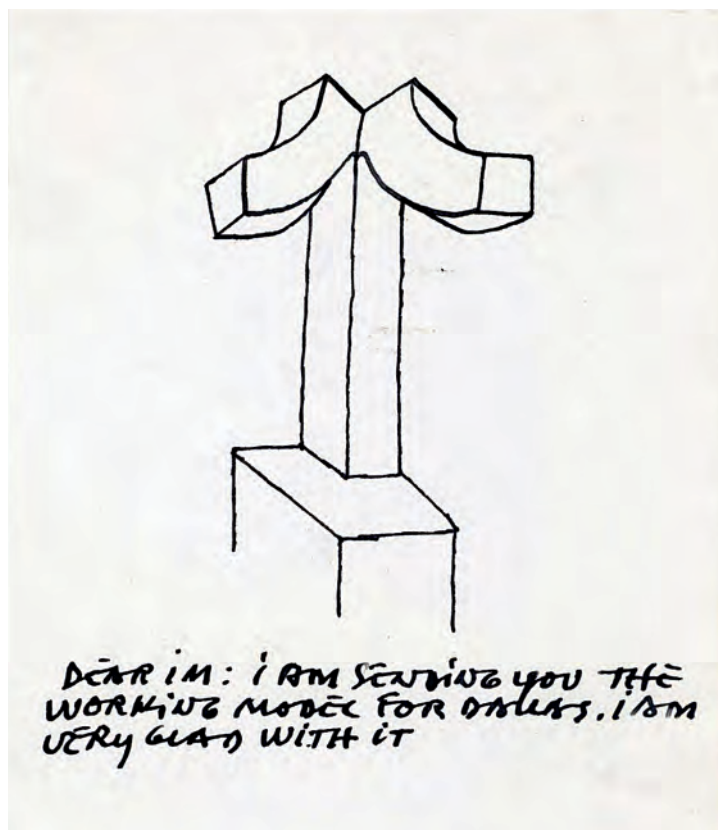
Chillida's work traveled to the United States for the first time in 1958, where it was shown at the Guggenheim Museum in New York and in the same year he won the grand prize for sculpture at the Venice Biennale. In September, he returned to the United States thanks to a research grant from the Graham Foundation for Advanced Studies in Fine Art in Chicago. This period coincides, not surprisingly, with the first major acquisitions of Chillida's work by American museums. However, less than a decade after that first exhibition at the Guggenheim Museum, in 1966, it was a Texas



Eduardo Chillida (Spanish, 1924–2002), *De música, Dallas XV*, 1989. Forged Cor-Ten steel, left element 168 x 36 x 60 in. (426.7 x 91.4 x 152.4 cm), right element 180 x 36 x 60 in. (457.2 x 91.4 x 152.4 cm). Morton H. Meyerson Symphony Center, City of Dallas. 2018 Artists Rights Society (ARS), New York/VEGAP, Madrid. Photo by Amanda W. Dotseth.

museum—the Museum of Fine Arts, Houston—that exhibited the first major retrospective of Chillida’s work. Over two decades later, Chillida would return to Texas, this time to Dallas, to realize one of his most important commissions in the United States. He created the sculpture *De música, Dallas XV* (*On Music, Dallas XV*) in 1989 for the new Morton H. Meyerson Symphony Center in the heart of downtown Dallas. The massive glass and granite structure built to house the city’s symphony orchestra was designed by the celebrated Chinese architect I. M. Pei, and Chillida took particular care to make sure the sculpture he created would work in harmony with it. This required the sculptor to visit the site and to be in frequent dialogue with Pei as Chillida’s ideas for *De música* developed.

What is more, as the work’s title suggests, Chillida remained keenly aware of the purpose of the complex in which his massive iron sculpture would be an integral part: music. Of the commission Chillida said, “I noticed then [...] that there were three arts that I wanted to link, and that the number 3 was key in all of them, both in music and also in sculpture and architecture. I therefore told myself that the sculpture would represent the relationship between the three arts, but through something as unexpected as a number ...” *De música* celebrates the number three in a seemingly subtle way, namely in the combination of distinct forms: one horizontal, flat base with two massive vertical cylinders. Further, the curved elements that reach out to each other from those cylinders, themselves each branch in triplicate. Chillida’s creative journey to this intricate end was not straightforward. Rather, Chillida initially had a very different sculpture in mind, one more tree-like and composed of a single iron column, as the drawing illustrated here—complete with a personal note to Pei—shows. It was reputedly only upon seeing the scale model of the site at the Meyerson Symphony Center with his sculpture included that he decided to drastically rethink its form, ultimately settling on the *De música* we know today.



Eduardo Chillida (Spanish, 1924–2002), Study for *De música, Dallas XV*, 1989. Ink drawing on paper, 8 ¼ x 5 ⅞ in. (21.1 x 14.8 cm). Museo Chillida-Leku, 1.989.031. Zabalaga-Leku. 2018 Artists Rights Society (ARS), New York/VEGAP, Madrid.

Chillida In Dallas: De música at the Meyerson will explore the creative process that led the artist to create the singular, site-specific sculpture he did for the symphony center. Through the exhibition of drawings, photographs, and other works on paper on loan from the Museo Chillida-Leku in San Sebastián (Basque Country) and related to *De música, Dallas XV*, Chillida’s careful planning and his sensitivity to the unique demands of the site will be revealed.

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

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

JUNE 24–SEPTEMBER 23, 2018

AT THE BEACH: MARIANO FORTUNY Y MARSAL AND WILLIAM MERRITT CHASE

The painters Mariano Fortuny y Marsal (1838–1874) and William Merritt Chase (1849–1916) were separated by more than ten years of age, the Atlantic Ocean, and the circumstances of notably different artistic formations. The specific details of their career trajectories have little in common, especially as Fortuny died an established and successful painter only two years after Chase left his native country for Europe. The two artists never met. Nevertheless, both were fundamentally cosmopolitan painters who stood apart from their compatriots for the international character of their careers. Fortuny was born and trained in Spain but lived and worked outside of his country of origin for much of his career; his paintings were especially popular in Italy, France, and the United States. An American, Chase trained for six years

in Munich and would go on to both exhibit and travel extensively in Europe throughout his career, even while his studio remained in New York, where he was also an influential art teacher. The biographies of these artists embody their commitment to the life of their art outside their homelands, but the subject matter of their paintings and even their techniques also betray a certain cosmopolitan affinity. Both would gravitate toward “eclectic” and “exotic,” or what is often described as Orientalist subject matter. Fortuny briefly lived in Granada, where he painted the art and architecture of Spain’s Islamic Middle Ages. Chase painted figures he identified by title or garments as Turkish or Spanish. Both often filled their paintings with props such as Asian tapestries and antiques.



William Merritt Chase (American, 1849–1916), *Idle Hours*, c. 1894. Oil on canvas, 25 1/2 x 35 1/2 in. (64.8 x 90.2 cm). Amon Carter Museum of American Art, Fort Worth, Texas, 1982.1.

This focused exhibition, however, highlights another modern subject popular among international circles in the nineteenth century, and one that both painters treated with remarkable skill: people at the beach. Recently acquired by the Meadows Museum, Fortuny's very last painting *Beach at Portici* (1874) depicts the artist's family enjoying leisure time at the beach while residing in Italy. Painted around two decades later, Chase's canvas *Idle Hours* (c. 1894)—which is generously on loan from the Amon Carter Museum of American Art in Fort Worth—similarly portrays the artist's family dressed in billowing and fashionable white garments lounging in a lush green landscape near a curving coastline. The two paintings are also compositionally related, each defined by strong diagonals and a balance of landscape, skyscape, and human components. Both Fortuny and Chase employ loose and fluid brushstrokes to capture nuances of light and the reflections of bright summer sun and owe much to the artists' common devotion to painting en plein air. Together the two paintings represent a single case study that elucidates the larger affinity Chase had for his Spanish predecessor, with whom he clearly shared artistic goals. The first time these two works have been displayed together, the comparison of *Idle Hours* with *Beach at Portici* presents the visual evidence for Chase's opinion of Fortuny, which is otherwise known through the former's correspondence; he described Fortuny as having had "a most artistic temperament. Everything he did was interesting."

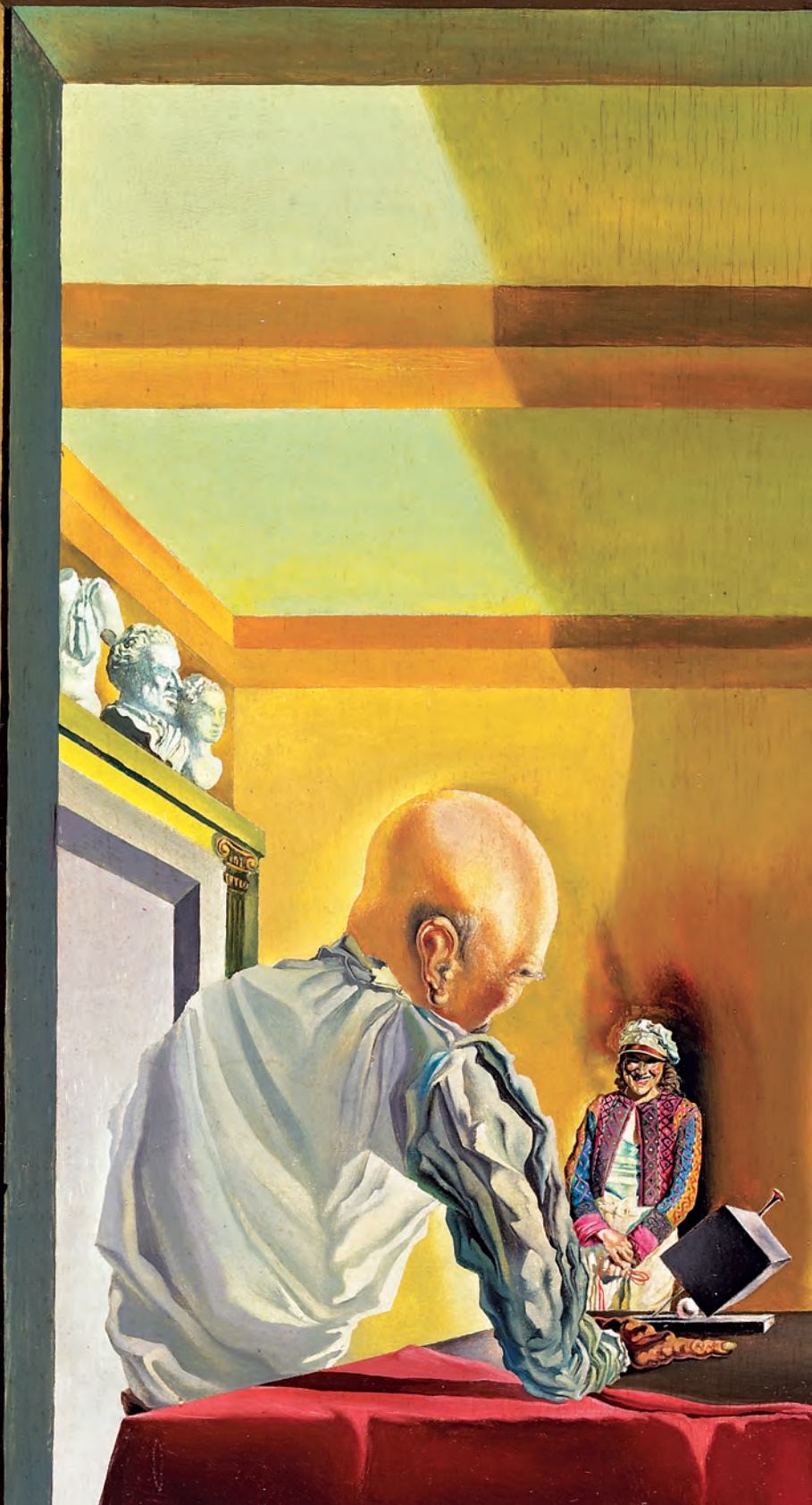
"Everything" would without a doubt have included Fortuny's last masterwork, *Beach at Portici*. The American artist likely knew the painting, which featured prominently in Chicago's 1893 World's Columbian Exposition, for which Chase served in an advisory role. Taking place just one year before Chase painted *Idle Hours* at New York's Shinnecock Bay, Long Island, where he taught art classes in the summer, the exhibition's positive reception of Fortuny's last painting might well have had an impact on Chase. However, it is possible that Chase knew the painting even before 1893 since *Beach at Portici* entered an American collection early on, in 1875, and was not

only in a New York collection, but specifically that of Cornelia Stewart Butler and her husband, Prescott Hall Butler, who had residences in New York City and St. James, Long Island. Given the public auction of the painting and its publication in 1887 and Chase's known relationship to Long Island's South Shore, which served as both family retreat and artistic muse, it is tempting to speculate that Chase may have known of the painting long before the Chicago World's Fair. Indeed, it was Chase's arrival at Shinnecock, Southampton, in 1891 that sparked the site's popularity as an artistic venue, and ultimately would lead to his paintings of beach scenes, of which *Idle Hours* is among the most enticing. Either way, the American's attraction to Fortuny endured; nearly two decades after the World's Fair and painting *Idle Hours*, Chase met with Fortuny's widow in Venice in the summer of 1913.

At the Beach: Mariano Fortuny y Marsal and William Merritt Chase seeks to explore just such possibilities through the focused exhibition of these two complementary paintings whose affinity transgresses time and reflects transatlantic artistic traditions. Chase and Fortuny were truly cosmopolitan painters and the dialogue between *Beach at Portici* and *Idle Hours* speaks eloquently to that fact. Both paintings summarize that for which both artists were so celebrated during their lifetimes and beyond: subtle and painterly landscapes, the hint of summer light reflecting off the sea, scrupulous attention to detail, a dynamic composition and palette, and the emotion of a personal expression rendered with a single flick of the brush—that is, the extraordinary beauty to be found in everyday moments with family. Whether Portici or Shinnecock, the viewer is presented with an idyllic summer beach scene teeming with color and movement.

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

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



SEPTEMBER 9–DECEMBER 9, 2018

DALÍ: POETICS OF THE SMALL

Just over three years ago, at the end of 2014, the Meadows Museum acquired Salvador Dalí's painting *The Fish Man* (*L'homme poisson*, 1930). A masterpiece of Dalí's early Surrealist career, *The Fish Man* spent much of the past nine decades in private collections. Upon its arrival at the Meadows Museum, new research helped to uncover enlightening details about the painting and simultaneously opened doors to areas within Dalí's 1930s oeuvre worthy of further study; foremost among them, Dalí's propensity for painting on a small scale. *The Fish Man* measures a mere 10 ½ by 7 ½ inches, and a closer analysis reveals that Dalí utilized this type of small format for many of his paintings in the 1930s. Despite its prevalence within his oeuvre, however, Dalí's predilection for small-format painting is a topic that remains little explored today.

Dalí: Poetics of the Small, on view this fall at the Meadows Museum from September 9 to December 9, 2018, is the first exhibition on the artist to focus solely on his small-format works. While examples of small-format paintings are present throughout Dalí's career, the eight years under examination —1929 to 1936—are particularly fecund. Nearly half of the approximately 200 known paintings completed by the artist during this time measure 13 inches or smaller, with the smallest measuring a mere 3 by 2 inches. No other period within the artist's career witnessed such sustained attention to this format. These eight years are also arguably the apex of Dalí's artistic career, beginning with his formal acceptance into the Surrealist group in 1929 and continuing through 1936 when his artistic success garnered sustained recognition on an international level, landing him on the cover of *Time* magazine.



Salvador Dalí (Spanish, 1904–1989), *The Fish Man* (*L'homme poisson*), 1930. Oil on canvas, 10 ½ x 7 ½ in. (26.7 x 19.1 cm). Meadows Museum, SMU, Dallas. Museum Purchase with funds from The Meadows Foundation; Holly and Doug Deason; Mrs. Eugene McDermott; Linda P. and William A. Custard; and Gwen and Richard Irwin, MM.2014.11. Photo by Brad Flowers. © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society

The exhibition, which is bringing together a representative selection of small-format paintings from this period, will consider the potential sources of inspiration for these minute masterpieces. Of particular interest for this exploration is Dalí's early, and lasting, admiration for the work of Dutch painter Johannes Vermeer (1632–1675). Vermeer, who is known for his genre scenes, painted with a particularly masterful technique imbued with photo-realistic qualities. Dalí made frequent allusions to the Dutch painter, such as in his painting *The Ghost of Vermeer of Delft Which Can Be Used as a Table*

Salvador Dalí (Spanish, 1904–1989), *Gala and the Angelus of Millet Immediately Preceding the Arrival of the Conic Anamorphoses*, 1933. Oil on wood, 9 ½ x 7 ½ in. (24.2 x 19.2 cm). National Gallery of Canada, Ottawa. Purchased 1975, 18456. Photo: NGA © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society

(1934). In 1955, Dalí would go as far as to paint his own version of Vermeer's *The Lacemaker* (c. 1669–70, Musée du Louvre, Paris), nearly replicating the original painting's small dimensions of 9 ½ by 8 ¼ inches and cementing his unparalleled esteem for the Dutch master. Photography, as well as photomontage and collage, will also be considered as factors that may have influenced the development of Dalí's small-format compositions.

The project also includes a technical study of a selection of these paintings. Claire Barry, director of conservation at the Kimbell Art Museum, is collaborating with the Meadows Museum and leading this portion of the project, which will continue the work she first performed on *The Fish Man* three years ago. After discovering an

extensive underdrawing and fascinating changes to the composition in *The Fish Man*, Ms. Barry will now broaden her study; using both X-radiography and infrared reflectography, as well as pigment analysis, several additional paintings will be examined. This research aims to provide a better understanding of Dalí's artistic technique and working process during the 1930s, which will be considered in correlation to the artist's small-format paintings.

By Shelley DeMaria, curatorial assistant

This exhibition has been organized by the Meadows Museum in collaboration with the Kimbell Art Museum and funded by a generous gift from The Meadows Foundation.



Salvador Dalí (Spanish, 1904–1989), *Cardinal, Cardinal!*, 1934. Tempera and oil on panel, 6 ¼ x 8 ¾ in. (15.9 x 22.2 cm). Munson Williams Proctor Arts Institute, Utica, New York. Museum purchase, 54.156. © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society



Salvador Dalí (Spanish, 1904–1989), *The Ghost of Vermeer of Delft Which Can Be Used as a Table*, 1934. Oil on panel, 7 x 5 1/2 in. (17.8 x 14 cm). Salvador Dalí Museum, St. Petersburg, FL. Gift of A. Reynolds & Eleanor Morse, 2007.12. © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society



MARIANO FORTUNY Y MARSAL (1838–1874)

Beach at Portici, 1874

There are a goodly number of figures; I'm not sure how many exactly. Given that in some form it sums up my summer, I could give it the title *Villegiatura* [Holiday]. There are some women on the grass, bathers entering the sea, the ruins of an old castle, a garden wall, the entrance to a town, etc., etc. All of this in full sun and without sacrificing even one ray of light. All is clear and happy. And how could it be any different considering we spent our summer so happily?

—Mariano Fortuny y Marsal about
Beach at Portici

Mariano Fortuny y Marsal described his last painting while in progress. At the time he wrote the words quoted above, he believed it would take him another month to fully see the great canvas to its completion. Unfortunately, he never accomplished this owing to his death from malaria in 1874, and the painting remains unfinished. Nevertheless, and as his description confirms, the key compositional elements and even the details, tone, and palette were already in place as intended. Ultimately, the feeling the canvas evokes is readily evident: that of a “clear and happy” summer among family and friends.

Fortuny was born in Spain and trained there, but spent most of his brief career in Italy and France among the action of the international art market, and is therefore often identified with those countries as much as the country of his birth. Despite his frequent travel and recognition abroad, the Spaniard remained tied to his

hometown where he studied painting in Barcelona and even won a pension from that great Catalonian port city. While he went to Rome as a young man and made visits to Morocco in 1860 and 1862, which led to his proficiency with Eastern subjects, he also, to that end, traveled extensively in southern Spain and the Maghreb. Fortuny also painted historical genre subjects and scenes of eighteenth-century courtly life, which were so popular that representations of those themes came to be described as *Fortunismo*.

Fortuny's notable success abroad establishes him as the prime representative of what would be the first generation of truly cosmopolitan Spanish painters, having pioneered a tradition that would continue over the course of decades to the time when Pablo Picasso (1881–1973)



Opposite: Mariano Fortuny y Marsal (Spanish, 1838–1874), *Beach at Portici*, (detail), 1874. Photo by Robert LaPrelle. At Right: Photograph of Mariano Fortuny y Marsal (1838–1874), 1871. From The Stewart Album, 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 (Spanish, 1838–1874), *Beach at Portici*, 1874. Oil on canvas, 27 x 51 ¼ in. (68.6 x 130.2 cm). Meadows Museum, SMU, Dallas. Museum Purchase with funds from Mary Anne Cree, Mrs. Eugene McDermott, Susan Heldt Albritton, Linda P. and William A. Custard, Gwen and Richard Irwin, Shirley and Bill McIntyre, Cyrena Nolan, Peggy and Carl Sewell, Gene and Jerry Jones, Pilar and Jay Henry, Barbara and Mike McKenzie, Caren Prothro, Marilyn Augur, Dr. and Mrs. Lawrence S. Barzune, Diane and Stuart Bumpas, The Honorable Janet Kafka and Mr. Terry Kafka, the Mr. and Mrs. Walter M. Levy Fund of Communities Foundation of Texas, Stacey and Nicholas McCord, Linda and John McFarland, Catherine Blaffer Taylor, Julie and George Tobolowsky, Cheryl and Kevin Vogel, Diane and Gregory Warden, Natalie and George Lee, Estelle and Michael Thomas, Bethany and Samuel Holland, President R. Gerald and Gail Turner, Kathleen and Mark Roglán, and an Anonymous Donor; MM.2017.03. Photo by Robert LaPrelle.





Top: Mariano Fortuny y Marsal (1838-1874), "Letter to William H. Stewart from Portici, Italy, September 4, 1874" [Beach at Portici] (detail), 1874. Pen and brown ink on paper, 8 x 10 in. (20.3 x 25.4 cm). From *The Stewart Album*. Meadows Museum, SMU, Dallas. Museum purchase thanks to a gift from the Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford, MM.2013.02.20.06b. Photo by Michael Bodycomb.

Bottom: Mariano Fortuny y Marsal (Spanish 1838-1874), *Beach at Portici* (detail), 1874. Photo by Robert LaPrelle.

also, famously, left the Spanish countryside in body, if not in spirit, to pursue his career abroad. It is impossible to understand the development of Spanish painting and its consumption outside of Spain in the context of European modernism without studying Fortuny. This is true not only in terms of the qualities of the artist's lifestyle and technique, but also readily evident in the sale and acquisition of his paintings. Fortuny was not just extremely popular in western Europe, but also in the United States, where, as the result of American enthusiasm for his work in the late nineteenth century, some of his most important paintings are still located. The artist's warm reception here during his lifetime stands in contrast to his relative obscurity now among American audiences. Indeed, Fortuny is best remembered today in the country of his birth despite his notable popularity elsewhere in previous centuries.

Fortuny's last masterwork, *Beach at Portici*, is not only a prime example of the artist's singular skill at capturing light in paint but also is itself an excellent representative of his popularity among American audiences. The painting was in the possession of the artist upon his death in Italy in November of 1874, but shortly thereafter it ended up in an American collection. It was sold to the prominent New York collector Alexander Turney Stewart at the sale of Fortuny's estate at Paris's Hotel Drouot between April 26 and 30, 1875. Upon Stewart's death in 1876 *Beach at Portici* passed to his wife, Cornelia Mitchell Stewart (née Clinch), who sold it, along with many other modern and old master paintings at auction from March 23 to 25, 1887, at Chickering Hall on Fifth Avenue in New York City. Curiously, however, the painting was purchased by the daughter of one of Mrs. A.T. Stewart's nieces and heirs, Cornelia Stewart Butler and her husband, Prescott Hall Butler, who had residences in New York City and St. James, Long Island. Thereafter the painting passed by descent in the family before it was accessioned by the Meadows Museum. Painted in Italy, sold in Paris, and owned only by American collectors, *Beach at Portici* embodies the international character of Fortuny's career.

Mariano Fortuny y Marsal (Spanish, 1838–1874), *Seascape (Study for Beach at Portici)*, 1874. Oil on canvas, 29 1/8 x 12 3/4 in. (74 x 32 cm). Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.71.05. Photo by Michael Bodycomb.





Mariano Fortuny y Marsal (1838-1874), "Letter to William H. Stewart from Portici, Italy, September 4, 1874" [Mount Vesuvius], 1874. Pen and brown ink on paper, 8 x 10 (20.3 x 25.4 cm). From *The Stewart Album*. Meadows Museum, SMU, Dallas. Museum purchase thanks to a gift from the Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford, MM.2013.02.20.06a. Photo by Michael Bodycomb.



Mariano Fortuny y Marsal (Spanish, 1838–1874), *Beach at Portici* (detail), 1874. Photo by Robert LaPrelle.



Mariano Fortuny y Marsal (Spanish, 1838–1874), *Beach at Portici* (detail), 1874. Photo by Robert LaPrelle.

Further evidence of the artist's popularity in America, and of the warm reception *Beach at Portici* itself received, is that the exceptional painting featured prominently in one of the most important exhibitions of the nineteenth century: the 1893 World Columbian Exposition in Chicago. Spanish art had a notable presence at this major event, but *Beach at Portici* was among those paintings selected to represent the very best—not Spanish painting—but all foreign painting held in American collections. That is, rather than displaying *Beach at Portici* in the Spanish Pavilion at the World Columbian Exposition, the painting was featured in the American Pavilion's "Loan Collection of Foreign Masterpieces Owned in the United States" as one of a limited number of works that were selected to show off the richness and breadth of paintings owned by collectors and museums in America. It represented the height of American economic prowess, and more importantly, fine taste in art. Therefore, mere decades after its creation (and Fortuny's death), *Beach at Portici* was valued as a jewel in the richly adorned crown of American art collections. It hung on the wall alongside paintings

by Claude Monet (1840–1926), Edouard Manet (1832–1883), and Edgar Degas (1834–1917), among many others. This is testament to how highly American audiences regarded Fortuny in general and how they regarded this, his very last painting, in particular.

Fortuny's *Beach at Portici* is of excellent quality and beauty and highlights the artist's increasingly loose and painterly technique as his career progressed. The painter's last and an unfinished work, *Beach at Portici* is unusually large for Fortuny's oeuvre and hints at the potential of never-realized future output had he not died so young (he was only thirty-six years old). The painting is not only exceptional in its betrayal of Fortuny's sheer talent, however. Rather, it summarizes all that Fortuny was so celebrated for during his lifetime and since his death: the sensitive rendering of genre scenes and the trappings of modern life with both painterly subtlety and obsessive detail, "without sacrificing even one ray of light."

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

VICENTE LÓPEZ Y PORTAÑA (1772–1850)

Charles IV and His Family Honored by the University of Valencia, 1802

Vicente López y Portaña was the painter who came to replace Francisco de Goya (1746–1828) as the leading portraitist at the Spanish royal court, eventually dominating the market for portraiture in the Spanish capital during the first half of the nineteenth century. Born in Valencia on September 19, 1772, López began his artistic training as a student at the Real Academia de Bellas Artes de San Carlos in Valencia. In 1789, the academy awarded him a top prize in painting that included a scholarship to continue his studies at the Real Academia de Bellas Artes de San Fernando in Madrid. There López studied with Mariano Salvador Maella (1739–1819) and continued to win prizes for his work. While in Madrid, López learned the academicism of Anton Raphael Mengs (1728–1779), whose legacy was still keenly felt at the academy in Madrid, and the baroque sensibilities of Luca Giordano (1634–1705) and Corrado Giaquinto (1703–1765), whose frescoes remained visible in royal sites in and around the capital. In 1792, López returned to his home

city triumphant, an accomplished artist who took on numerous commissions in the following years including religious paintings, mural paintings for church interiors, portraits, and drawings intended for engraving. In 1801, he became director of the academy of San Carlos, the same academy where he trained in his youth.

López's rise to prominence was littered with accolades and accomplishments. But there was no more significant turning point in his career as an artist than the events that took place in the year 1802. In this year, King Charles IV of Spain (r. 1788–1808) traveled with members of the royal family to Madrid from Barcelona, where he had gone to celebrate the nuptials of his son Ferdinand VII (1784–1833), Prince of Asturias, and María Antonia de Borbón (1784–1806), thenceforth the Princess of Asturias. When it became known that the king and his party intended to stop in Valencia en route to the capital, Vicente Blasco García, dean of the University of Valencia at the time, commissioned a painting from López as a gift to the king in honor of his visit to the city. The oil sketch recently accessioned by the Meadows Museum is a preparatory sketch for this painting, the final version of which is in the collection of the Museo Nacional del Prado.

The painting represents the imaginative staging of a meeting between Charles IV and his royal retinue with the University of Valencia. The members of the royal family depicted in this painting include King Charles IV, who stands at the center of the royal entourage with his left arm bent behind his back and his right arm leaning against a baton. To the left of him stands Ferdinand VII, his hand on his hip and his face appearing in three-quarter profile. In between Charles IV and Ferdinand VII, one sees María Antonia de Borbón, and behind her still more members of the royal party. The Queen



Vicente López y Portaña (Spanish, 1772–1850), *Charles IV and His Family Honored by the University of Valencia, 1802*. Oil on canvas, 138 x 98 ⁵/₈ in. (350.5 x 250.5 cm). Museo Nacional del Prado, P02815.



Vicente López y Portaña (Spanish, 1772–1850), *Charles IV and His Family Honored by the University of Valencia*, 1802. Oil on canvas, 21 1/4 x 15 in. (54 x 38 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from The Meadows Foundation, MM.2017.05. Photo by Kevin Todora.



Francisco José de Goya y Lucientes (Spanish, 1746–1828), *The Family of Charles IV*, 1800. Oil on canvas, 110 ¼ x 132 ¼ in. (280 x 336 cm). Museo Nacional del Prado, P00726.

María Luisa de Parma (1751–1818) appears seated at the very center of the composition. In the lower right corner of the composition, one sees the University of Valencia, depicted here as a young matron, and behind her the personifications of the various faculties of the university, including Theology, Law, Medicine, and Philosophy. Accompanying them is the goddess Minerva, recognizable in the middle-ground of the painting. She gestures upward toward the figures of Peace, Victory, and Abundance, who preside over this symbolic reception. The painting is remarkable for its combination of portraiture and allegory, wherein specific historical personages interact with fantastic personifications. In the Meadows’s oil sketch, we can observe the care López brought to this dynamic composition, the animated brushwork thickly applied to the surface of the work and the changing fields of color vibrant across the canvas.

The finished version of the painting was presented to Charles IV on November 25, 1802. It was a resounding success as a demonstration of López’s artistic virtuosity before its royal audience. Only a few days after seeing the finished work, Charles IV hired López as *pintor del rey* (painter to the king) alongside Francisco de Goya, already renowned as one of the greatest painters of his time. In fact, this painting is almost exactly contemporaneous with Goya’s *The Family of Charles IV*, perhaps the most famous surviving image of this monarch. The Napoleonic

Wars brought an end to the reign of Charles IV in 1808, but after the Spanish monarchy was reinstated in 1814, López resumed his work for the royal family as court painter to King Ferdinand VII and eventually Queen Isabella II (1830–1904). He spent the remainder of his life in Madrid, producing portraits of royals, statesmen, academics, and even other painters. When Goya briefly returned to Madrid in 1826 from his exile in Bordeaux, he sat for his former colleague and undisputed peer. López’s painting *The Painter Francisco de Goya* remains the most emblematic portrait of the artist ever produced and a powerful evocation of his artistic personality, the fruit of the productive interaction of these artists during one of the most turbulent episodes in the history of Spanish politics.

The oil sketch that joins the collection of the Meadows Museum thus represents a pivotal episode in the life of Vicente López y Portaña, one that effectively altered the course of his career and brought him into direct contact with the most important painter of his age.

By Julia Vazquez, former Meadows/Kress/Prado curatorial fellow and curatorial intern at the National Gallery of Art



Vicente López y Portaña (Spanish, 1772–1850), *The Painter Francisco de Goya*. 1826. Oil on canvas, 37 x 30 in. (94 x 78 cm). Museo Nacional del Prado, P00864.

REMEMBERING CURATOR NICOLE ATZBACH

Meadows Museum curator Nicole Atzbach passed away on November 4, 2017, after a brief battle with cancer. Nicole studied art history and German at Brigham Young University as an undergraduate and earned a master's degree in fine and decorative arts from Sotheby's Institute of Art in London. She worked at the Kimbell Art Museum in Fort Worth, Texas, before joining the staff at the Meadows Museum.

Last year, Nicole's research into the mysterious provenance of the Meadows Museum's two Bartolomé Esteban Murillo paintings, *Saint Justa* and *Saint Rufina* (c. 1665), made international headlines. Knowing that the paintings had at one point been stolen by the Nazis, Nicole set out to determine their original ownership. While visiting an archive, she caught a small anomaly, which allowed her to unearth the trail that revealed the paintings' ownership prior to the Nazi theft and confirm that the paintings were indeed restituted to that owner, Baronne Antoinette Léonino, after the war. These findings are explained in depth in her article in *ARS Magazine*.

Originally hired as assistant curator in 2010, Nicole was promoted to curator in 2012. She curated multiple exhibitions at the museum, including *Spanish Muse: A Contemporary Response* (2010), in which contemporary works inspired by Spanish old masters were displayed interspersed throughout the permanent collection. In 2011, she curated *Esteban Vicente in America: Collage, Color, and Somewhere In Between*, which traced Vicente's influential engagement with American artistic groups. In 2012–13, Nicole's show *Gongora/Picasso: Graphic Poetry* explored the verbal-visual nexus of influence between and among works by poets and painters. Nicole's exhibition *Between Paris and Texas: Marie Cronin, Portraitist of the Belle Époque* (2016) was the first monographic exhibition on that early Texas artist. *Process and Innovation: Carlotta Corpron and Janet Turner*, also curated by Nicole in 2016, traced the highly experimental work and methods of Corpron's photography and Turner's printmaking. Most recently, in the exhibition *Picasso/Rivera: Still Life and the Precedence of Form* (2017), Nicole brought



together paintings that exposed an intense visual dialogue between Picasso and Rivera.

In addition to the many *At the Meadows* articles Nicole penned, she contributed scholarly essays for the catalogues on her exhibitions *Spanish Muse* and *Vicente in America*, as well as an essay for the award-winning publication *Sorolla in America: Friends and Patrons* (2015). She contributed catalogue entries for *Diego Velázquez: The Early Court Portraits* (2012) as well as for *Impressions of Europe: Nineteenth-Century Vistas by Martín Rico* (2013), for which she also provided editorial feedback. In fact, Nicole's keen editorial eye helped to polish several publications, including *The Lost Manuscripts of the Sistine Chapel* (2010) and *The Spanish Gesture: Drawings from Murillo to Goya in the Hamburger Kunsthalle* (2014).

Nicole was a devoted mother to fourteen-year-old twins who were the central light in her life. Her contributions to the museum community will stand as a legacy in her memory. She will be deeply missed by her friends and colleagues.

MEADOWS MUSEUM MASTERPIECE GALA

First Annual Gala This Fall

This fall we will host the first annual Meadows Museum Masterpiece Gala, with honorary chairs Peggy and Carl Sewell and chair Pilar Henry. It will be an evening to enjoy the museum with its main supporters and, hopefully, many new friends. There will be a beautiful seated dinner and fabulous entertainment.

The Meadows Museum Masterpiece Gala is meant to be an annual fundraiser to support key initiatives at the museum. It is a time to honor the museum as the most important center for the study and presentation of Spanish art in the United States and to reinforce its place in the community as one of the very best art institutions in Dallas. Be on the lookout for more information coming soon regarding ticket purchases and more Meadows Museum Masterpiece Gala details!



Peggy and Carl Sewell, Honorary Chairs



Pilar Henry, Chair

Photo by Hillsman Jackson



Photos by Tamytha Cameron



SCOTT WINTERROWD APPOINTED DIRECTOR OF EDUCATION

Following a six-month national search, the Meadows Museum is proud to have appointed former curator of education Scott Winterrowd to the position of director of education. In this role Winterrowd will create and implement innovative, insightful, and inclusive education programs at the museum for all audiences; build strong, collaborative relationships between the museum and SMU faculty, staff, and students; and forge connections between the Meadows Museum and local, national, and international communities (other museums, universities, cultural, and community groups) to advocate for and develop innovative and impactful educational initiatives at the museum that serve the needs and interests of its broad, diverse audiences.



Winterrowd originally joined the Meadows Museum in 2007 in the role of curator of education, in which he focused on gallery teaching, developing training for the museum's docent program, teaching SMU classes in the museum, and developing programming and teacher training for K-12 audiences. Prior to joining the Meadows he held positions in the education departments of the J. Paul Getty Museum and the Dallas Museum of Art, among others. He is active in the art museum education field, serving as program chair for the board of Museum Education Roundtable from 2003–9. He guest-edited the Summer 2012 issue of the *Journal of Museum Education*, and in 2014, he was awarded Art Museum Educator of the Year for the Western Division of the National Art Education Association. Winterrowd is also an artist who focuses on watercolor and print media, drawing subject matter from travel imagery and the landscape of the Southwest and his native Texas. His art has been exhibited in numerous galleries around Texas and California.

Winterrowd completed a Master's degree in Art Education and the Certificate Program in Art Museum Education at the University of North Texas in 2001 as part of the Edward and Betty Marcus Fellows Program.



Left: Scott Winterrowd, director of education at the Meadows Museum. Photo by Tamytha Cameron.

Above: Scott Winterrowd delivering the gallery talk "Inside Out: Pablo Picasso, Diego Rivera, and the Open Window," September 2017.

MEADOWS MUSEUM AUDITORIUM RENOVATION ADDS UPGRADES AND IMPROVES ACCESS

The Meadows Museum's Bob and Jean Smith Auditorium recently underwent a renovation that included new carpet, fresh paint, and refinished wood flooring. New seating was installed, including the installation of ADA-compliant seats with moveable arm rests and four wheelchair spaces with companion seats on the front row. Additional seating has been added along the back wall and on the left and right balconies, increasing the capacity of the auditorium. Seating was reconfigured in order to add a center aisle, which will improve member

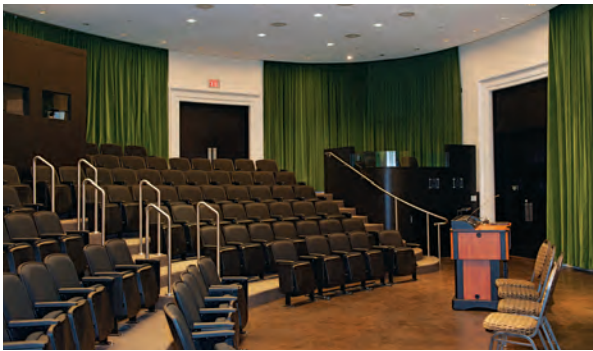


Photo by Tamytha Cameron

and visitor access and allows audience members to more easily participate in the Question & Answer portions of lecture events and panel discussions. A number of other updates made during the renovation will help facilitate the operations of educational and performing arts programming, including additional storage for the museum's baby grand piano, a motorized curtain covering the projection screen, and vents added to the audio visual booth at the back of the auditorium.

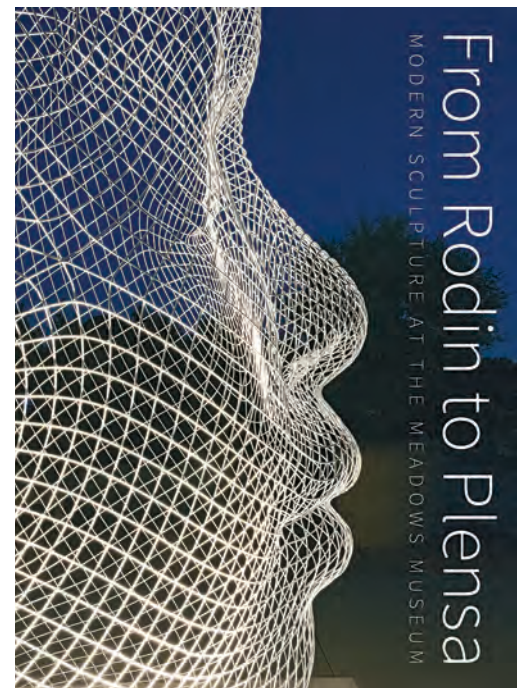
In addition to improved seating for those with mobility concerns, the auditorium also offers improved listening experiences via an assistive listening system. Museum visitors can now check out portable assistive listening devices (ALDs) at the Visitor Services desk to provide clear, volume-controlled sound in the auditorium and during programs throughout the museum.

The ALDs can be used by all visitors looking for enhanced listening, including those with hearing aids and telecoil cochlear implants.



FROM RODIN TO PLENSA: MODERN SCULPTURE AT THE MEADOWS MUSEUM

The beautifully designed *From Rodin to Plensa: Modern Sculpture at the Meadows Museum* has nearly 100 full-color images and over thirty historical black-and-white images. The book will launch with a double-lecture and book-signing event on March 22, 2018, during which the publication's author, Dr. Steven A. Nash, and the photographer, Laura Wilson, will discuss their contributions to this unique book that brings together new research with stunning artistic photographs. This program will coincide with the exhibition *Memory, Mind, Matter: The Sculpture of Eduardo Chillida* (February 4–June 3, 2018). Books will be available in the museum shop beginning March 22, 2018 (\$55).



Book design by Gregory Wakabayashi.



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.

EVENING LECTURES

Thursdays at 6 p.m.

Free; reservations required.

To register, please call 214.768.8587.

Bob and Jean Smith Auditorium

FEBRUARY 22

Mariano Fortuny's *Beach at Portici*

Santiago Alcolea, director

Institut Amatller d'Art Hispànic, Barcelona

The essayist Émile Bergerat deemed Fortuny the only artist to succeed in fixing the sun on his canvases, which he described as having more light in them than the sky itself. This lecture will discuss the Meadows Museum's new acquisition *Beach at Portici* which represents the apex of Fortuny's research into the painting of sunlight and is a masterwork among a select group of paintings in which the artist turned toward subjects from his personal life. Left unfinished at his death in November of 1874, *Beach at Portici* is Fortuny's last testament in paint and his artistic legacy.

MARCH 22

From Rodin to Plensa: Modern Sculpture at the Meadows Museum

6:00 – 7:30 p.m.

Steven A. Nash, former director,
Palm Springs Art Museum; founding director,
Nasher Sculpture Center, Dallas

Laura Wilson, photographer, Dallas

Join us for a special double lecture as we launch the publication of *From Rodin to Plensa: Modern Sculpture at the Meadows Museum*. This beautifully designed permanent collection catalogue features scholarship by Steven A. Nash, former director of the Palm Springs Museum of Art and the Nasher Sculpture Center, who presents new research about the objects in the Elizabeth Meadows Sculpture collection, along with artistic photographs of



Steven A. Nash



Laura Wilson

Photo by Andrew Mitchell

the sculptures by Laura Wilson. The stunning images Wilson captured for this exceptional book set it apart from a typical catalogue, making it a work of art in its own right. Each will share their experiences working on the project. This program will be followed by a reception and book signing with the author and photographer. Avoid the line by pre-purchasing the book when you register for this event; call 214.768.8587.

APRIL 19

Lightness and Rightness: Eduardo Chillida and James Johnson Sweeney in the Museum of Fine Arts, Houston

Beatriz Cordero, professor
Saint Louis University, Madrid

This lecture will focus on Eduardo Chillida's exhibition at the Museum of Fine Arts, Houston in 1966, the first show of the Spanish artist outside Europe. In this exhibition James Johnson Sweeney, then director of the MFAH, offered an insightful view of Chillida's sculpture. He underlined the "lightness and rightness" of Chillida's works, as well as the artist's roots in Spanish artistic traditions. Sweeney's consideration of Chillida as a "tastemaker" and as "the foremost sculptor of his generation" anticipated the later understanding of the qualities of his works.

JUNE 28

At the Beach: Mariano Fortuny y Marsal and William Merritt Chase

6:00–7:30 p.m.

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

Andrew Walker, Executive Director, Amon Carter
Museum of American Art

Public Programs

Join us for this special double lecture examining the creation of Mariano Fortuny y Marsal's (1883–1874) *Beach at Portici*, 1874, and William Merritt Chase's (1849–1916) *Idle Hours*, 1894, on loan from the Amon Carter Museum of American Art. Many comparisons can be made of these two cosmopolitan painters, Fortuny of Spain and Chase of the United States. The two artists utilized a loose, rapid painting style akin to French Impressionism. Despite his early death, Fortuny established a popular genre of painting costumed figures set in richly ornamented settings. This fashion of painting was assumed by the younger Chase while he was studying abroad in Europe in the 1870s. The two painters turned to more private and personal scenes in their later work, which will be the subject of this special program held in conjunction with the summer installation *At the Beach: Mariano Fortuny y Marsal and William Merritt Chase*.

MUSIC AT THE MEADOWS

6:30 p.m.

FEBRUARY 8

Masatomo Tomikawa and Quattro Palos

Masatomo Tomikawa (Tommi) is a Japanese guitar master who spent his formative years in Spain perfecting his playing with José Luis González. Tommi plays in the finest sense of the Castilian, Andalusian, and Catalonian styles of Spain; critics have praised his ability to “convey even distinctively regional characteristics of Castille and Catalonia.” The Tokyo-based guitar quartet known as Quattro Palos will perform their United States debut for the *Music at the Meadows* series. These four young virtuosos will perform original works for the guitar inspired by the modernist spirit. **Admission for the program 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

MARCH 1 AND APRIL 26

Oldivini Organ Recitals

5:30 to 6:30 p.m.

Larry Palmer, Professor Emeritus of harpsichord and organ at SMU, will perform selections on the museum's Oldovini organ. Enjoy these special opportunities to experience centuries-old music on an eighteenth-century organ surrounded by masterworks in the Meadows Museum's permanent collection. **Free, no reservations required. Virginia Meadows Galleries**

FRIDAY AFTERNOON GALLERY TALKS

12:15 p.m.

Free with regular museum admission

FEBRUARY 16

Medieval and Modern: Alabaster from Gil de Siloé to Eduardo Chillida

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

MARCH 2

Women of the Art World and Works of Baroque Seville

Alicia Zuese, associate professor of Spanish, Dedman College of Humanities & Sciences

CHILLIDA IN DALLAS GALLERY TALKS

APRIL 20

12:15 p.m.

Part I: Chillida Downtown

Jed Morse, chief curator, Nasher Sculpture Center

This program begins at the Nasher Sculpture Center and concludes at the Morton H. Myerson Symphony Center. Participants will be walking between the two institutions.

Free. Reservations are required for this program; please call 214.768.8587.

APRIL 27

Part II: Chillida in Dallas

Scott Winterrowd, director of education, Meadows Museum

This program will focus on the special installation of Chillida drawings and plans for *De música, Dallas XV*; it will be held at the Meadows Museum.

Free with regular museum admission.

THE MEDIEVAL WORLD IN A SPANISH CONTEXT

Symposium and Special Keynote Lecture

MARCH 8 & 9

The Medieval World in a Spanish Context

Organized by Amanda W. Dotseth, the Meadows/Mellon/Prado curatorial fellow, this symposium brings together international scholars on the art of the Middle Ages to explore the breadth of objects found within the context of Spanish collections, both medieval and modern. From Islamic textiles and metalwork to North African ivory, manuscripts of varied manufacture, and Scandinavian red deer antler, the materials and production methods found in Spanish contexts reflect the diversity of the medieval world.

SPECIAL KEYNOTE LECTURE

MARCH 8

6:00 p.m.

Julian Raby, Dame Jillian Sackler Director of the Arthur M. Sackler Gallery and Freer Gallery of Art

SYMPOSIUM SCHEDULE

MARCH 9

10:00 a.m.–5:00 p.m.

Presenters include:

Ana Cabrera, The Victoria & Albert Museum/Museo Nacional de Arte Decorativo, Madrid

Jordi Camps, Museu Nacional d'Art de Catalunya

Heather Ecker, Virdian Projects

Charles T. Little, The Metropolitan Museum of Art

Therese Martín, Spanish National Research Council, Madrid

Christine Sciacca, The Walters Art Museum

Shannon Wearing, University of California, Los Angeles

Please visit the museum website for detailed information on this program. **Advance registration is required. To register, please call 214.768.8587. Bob and Jean Smith Auditorium**



LUIS MARTÍN LECTURE SERIES IN THE HUMANITIES

FEBRUARY 9, 16, 23; MARCH 16, & 23

10:30–11:30 a.m.

Murillo: Artistic Intelligence and the Spanish Golden Age

Rebecca Quinn Teresi, PhD candidate, Department of the History of Art, Johns Hopkins University; former Meadows/Kress/Prado curatorial fellow, Meadows Museum

This five-part lecture series focuses on the life, career, and legacy of the most iconic painter of the later Spanish

Golden Age, Bartolomé Esteban Murillo. Coming of age in the generation after Velázquez and Zurbarán, by the mid-seventeenth century Murillo was well established as the most prestigious painter in all of Seville, dominating the local market until his death in 1682. An artist renowned not only for his religious paintings but also for his technical virtuosity, accomplished portraits, and poignant and sometimes cheeky genre scenes, Murillo's work saw tremendous influence after his death and beyond the Iberian Peninsula. Celebrating the 400th

Public Programs

anniversary of the painter's birth, this series will complement the special installation showcasing the museum's outstanding holdings of five of the artist's paintings. \$50 for the 5-part series; free for museum members; and for SMU faculty, staff, and students. **Advance registration is required.** This program is made possible by gifts from the Fannie and Stephen Kahn Charitable Foundation and the Eugene McDermott Foundation. **To register, please call 214.768.8587.**

Bob and Jean Smith Auditorium

MEMORY, MIND, MATTER: THE PUBLIC ART OF EDUARDO CHILLIDA IN FOCUS

FEBRUARY 2

10:30–11:30 a.m.

Luis Chillida, Museo Chillida-Leku

Luis Chillida will offer a more personal introduction to the life and work of his late father, the celebrated Spanish sculptor Eduardo Chillida (1924–2002), in the context of the exhibition *Memory, Mind, Matter: The Sculpture of Eduardo Chillida*. The exhibition, curated by the speaker's brother Ignacio Chillida, offers a rare glimpse into the sculptor's creative process through the display of smaller works in various media including steel, concrete, and paper. The talk will also focus on Chillida's interest in creating works for public spaces, in particular the commission of *De música, Dallas XV*, for



which the sculptor was chosen by architect I. M. Pei to create a site-specific work for the Morton H. Meyerson Symphony Center.

SUMMER LECTURE SERIES

MAY 31, JUNE 7, JUNE 14

6:00–7:30 p.m.

Light, Camera, Landscape: The Rise of International Impressionism

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

Technological advances in the nineteenth century made it possible for artists to work en plein air. The advent of train travel and tubed pigments beckoned urban artists to villages such as Barbizon and Fontainebleau. Taking full advantage of natural light, these painters started an artistic revolution. Not only did the Paris School become a magnet attracting artists from across Europe and the United States, but it ultimately sent them back to their home countries, bringing this radical new style with them. This series will trace the rise of Impressionism in France, the offshoots of painters in Spain and Italy, and the aftershocks that it sent throughout the West. \$40 for the 3-part series; free for museum members and SMU staff, faculty, and students. **Advance registration is required.** To register, please call 214.768.8587.

FAMILY PROGRAMS

APRIL 21

10:00 a.m. to 1:00 p.m.

Meadows Family Day: Founder's Day Celebration

Visitors of all ages can explore the sculptures and works on paper of Eduardo Chillida. Activities will include hands-on 2-D and 3-D art projects, and sensory approaches engaging visitors through sight, sound, touch, taste, and smell. The program is free and will include special entertainment, activities, refreshments, and more!

JUNE 23

10:00 a.m. to 2:00 p.m.

A Day at the Beach



Spend the day at the beach and take in the light of late nineteenth century masters Mariano Fortuny y Marsal of Spain and William Merritt Chase of the United States. This special community day will include art making, gallery talks, and sensory approaches. The program is free and will include special entertainment, activities, refreshments, and more!

DRAWING FROM THE MASTERS

Sundays every other week:

FEBRUARY 11 & 25; MARCH 11 & 25;
APRIL 15 & 29; MAY 13 & 27; JUNE 10 & 24;
JULY 15 & 29; AUGUST 12 & 26
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 and on a first-come, first-served basis. For more information or to request adaptive materials for participants with low vision, contact museumaccess@smu.edu or 214.768.4993.

ACCESS PROGRAMS

For information about visiting the Meadows Museum as or with individuals with disabilities, contact Kayle Patton at museumaccess@smu.edu or 214.768.3980.

Connections

FEBRUARY 7, 14, 21; APRIL 4, 11, 18
Wednesdays, 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.

Re-Connections

MARCH 9, MAY 11, JUNE 8, JULY 13, AUGUST 3
Fridays, 10:30 a.m.–12:00 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.



MEMBERSHIP NEWS

SPANISH MISSIONS: DISCOVERING THE MISSIONS OF CAMINO REAL

Museum members journeyed to California this past fall for an incredible journey exploring Spanish missions along the Camino Real. Additional tour highlights included the Norton Simon Museum, the Huntington Library, the J. Paul Getty Museum, and The Hearst Castle. Our trips combine curatorial expertise, historical perspective, and behind-the-scenes viewing arrangements.



Trip members in front of the Getty Museum with Getty director Dr. Timothy Potts. From left to right: Carlos Gonzalez-Jaime, Jorge Balador, Eliza Solender, Laura Hurt, Gary Scott, Marian Hines, Mark Roglán, Chiufang Hwang, Linda Custard, Getty Director Dr. Timothy Potts, William Hwang, Richard Irwin, Gwen Irwin, Alice Sklar, Susan Albritton, Barbara McKenzie, and Mike McKenzie.

JOIN THE MEADOWS MUSEUM IN SPAIN, APRIL 16–21, 2018



Travel with the Meadows Museum is an exclusive benefit for members at the Ribera Patron-level and above. Space is limited and available on a first-come, first-served basis. Visit www.trip-programs.com/trip/meadows-spain for a full itinerary, or call our membership office at 214.768.2765 for more information or to upgrade your membership today.

During the upcoming trip to Spain, the Meadows group will be staying for two nights in the Hotel Marqués de Riscal, a 5-star hotel, winery, and architectural wonder designed by Frank O. Gehry.

MEADOWS MUSEUM WELCOMES KAITLIN SANSON AS MEMBERSHIP MANAGER

Originally from Tyler, Texas, Kaitlin Sanson graduated from Louisiana Tech University with a BFA in photography and a minor in art history. Most recently she was gallery director for Russell Tether Fine Arts Associates (RTFAA), and previously worked at the Masur Museum of Art as a curatorial intern and later as gallery assistant. During her time at the Masur, Kaitlin was committed to increasing both membership and community involvement while supporting the mission of the museum, and helped develop programming and events to engage new members and visitors.





SNAPSHOTS: 1. Dallie Clark, Larry Bagwell, and Peggy Brown 2. Maria and Richard Von Horvath 3. Diane Byrd and Stacey McCord 4. Erica and Brent Upham 5. David Page and Tish Brewer. Photos by Tamytha Cameron.

MEADOWS MUSEUM CONTACTS

Membership

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Museum Main Number

214.768.2516

At the Meadows

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ON THE COVER: Mariano Fortuny y Marsal
(Spanish 1838–1874), *Beach at Portici* (detail),
1874. Photo by Robert LaPrelle.

MEADOWS MUSEUM

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.

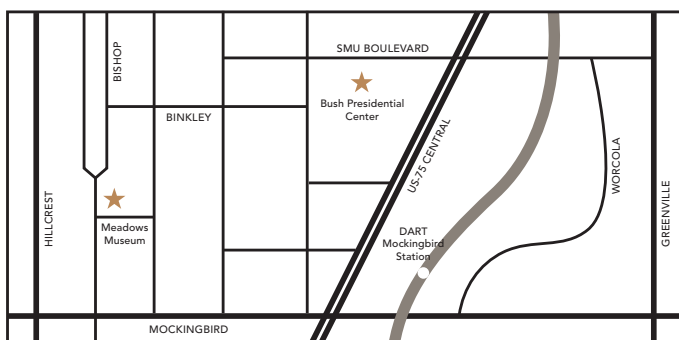
Free public parking is available
in the garage under the Museum.



Introducing *Melissa Borrell Design Jewelry* in the Meadows Museum Shop

This architecturally inspired jewelry is created by Austin-based designer Melissa Borrell and is a perfect complement to the Meadows Museum exhibition *Memory, Mind, Matter: The Sculpture of Eduardo Chillida*. The graphic, bold forms are modern, unique, and appealing. Lightweight pieces are comfortable to wear, perfect statement pieces to complete an outfit, and great conversation starters! Drawn in 3D, these designs were output by a 3D printer by Selective Laser Sintering in nylon. Stop by the museum shop for this new line of exciting jewelry! Beginning at \$40.

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.