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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, Dali, 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.
I hope you had a pleasant and enjoyable summer. Here at the Meadows Museum we have been working hard to develop a fall season full of new exhibitions, highlights of which include a complete series by Francisco de Zurbarán—the first time one will be featured in the United States—as well as still-life paintings by Diego Rivera and Pablo Picasso that help us further understand and appreciate their Cubist achievements. These works will be on display near the permanent collection, a unique setting comprised of masters from the same school, which will enhance the museum experience for our visitors.

Our holdings keep growing, with acquisitions from the medieval to modern, thanks to the generosity of museum patrons and supporters. In addition to the recent acquisitions in this issue, we will have an exceptional Spanish painting on loan from Dallas collectors Mr. and Mrs. Thomas C. Campbell. Dating from the 1400s, Saint Bonaventure with the Tree of Life will be on view in the galleries throughout the fall. The Meadows Museum joins other institutions to commemorate the 400th anniversary of Murillo’s birth, which will take place in December and will be honored at the Meadows for the following twelve months. To celebrate such an important anniversary, the biggest of our galleries will feature a special presentation of all of our Murillo holdings—the largest collection in the United States—and programming through 2018 will be developed to help us get to know the life and artistic achievements of this seventeenth-century Sevillian master.

Our education department has worked diligently to create a rich and enlightening series of programs, including two symposiums, as well as lectures, workshops, family activities, and tours. A wide range of subjects will be discussed, from conservation to theology, collecting to cultural urban development—please look at the programs section to see what the museum has to offer.

In addition, major improvements have taken place recently and will be unveiled in September, including the refinishing of the floors in the Jake and Nancy Hamon Galleries and the revamping and modernization of the Bob and Jean Smith Auditorium. We apologize for any inconvenience due to the closing of these spaces over the past few weeks, but hope you will appreciate the significant enhancement that these projects will bring to our visitors. The shop has new inventory, including the first accessories that have been inspired by works from our collection. I assure you that you will find a chic way to wear a work of art from the Meadows collection!

Finally, I want to thank all of our members for your support. It does make a difference to the institution to have your involvement and enthusiasm. Plenty of exclusive activities have been designed for you, including the opportunity to join us for a cultural trip to northern Spain that will end in Madrid, seeing the great museums of Spain’s capital as well as some private collections. I look forward to seeing you at your museum throughout this exciting season.

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

OPPOSITE: Unknown Artist, Saint Bonaventure with the Tree of Life, c. 1490. Oil, gold leaf, and silver leaf on panel. Collection of Mr. and Mrs. Thomas C. Campbell.
AUGUST 6-NOVEMBER 5, 2017

PICASSO/RIVERA:
STILL LIFE AND THE PRECEDEENCE OF FORM

On view through November 5, Picasso/Rivera: Still Life and the Precedence of Form presents the visual dialogue taking place between two giants of modern art, Pablo Picasso (1881-1973) and Diego Rivera (1886-1957). This exhibition affords a closer look at the development of a group of still lifes created around 1915 by the two artists, who were working in close proximity in wartime Paris. On display with Picasso’s Still Life in a Landscape in the Meadows collection is its analogue, the artist’s Still Life with Compote and Glass (1914-15) from the Columbus Museum of Art. Juxtaposed with Picasso’s canvases are two works by Diego Rivera, his Still Life with Gray Bowl (1915) from the LBJ Presidential Library in Austin and his Still Life with Bread Knife (1915), a second generous loan from the Columbus Museum of Art.

Beyond the rich anecdotes regarding the relationship of the two artists, this group of paintings provides an opportunity to find parallels as well as deviations between these canvases and the artistic sensibilities of their authors. In spite of limited wartime resources, 1914-15 proved to be a fecund era of creativity for both Picasso and Rivera.

By Nicole Atzbach, curator

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

Seville during the seventeenth century was a cosmopolitan port city and center of international commerce welcoming ships from the Americas. It was also a uniquely fertile training ground for some of Spain's best known painters of the Baroque period. Francisco Pacheco (1564-c. 1644), Alonso Cano (1601-1667), Bartolomé Esteban Murillo (1617-1682), Diego Velázquez (1599-1660), and Francisco de Zurbarán (1598-1664) all spent key moments of their careers there, and as a result, art historical discourse refers to them and others as members of the Sevillian School. Zurbarán, the subject of the Meadows Museum’s autumn exhibition, was born in a small town near Badajoz in Extremadura, the same area of southwestern Spain whence came many of the conquistadors who journeyed to the Americas a century earlier and returned to their homeland with considerable wealth. Zurbarán’s father, a Basque merchant and businessman, had established himself in Spain’s southern provinces by the end of the sixteenth century in time for the birth of his son. At only sixteen years of age, Francisco de Zurbarán went to Seville where he spent the next three years, until 1617, learning the painting trade with artist Pedro Díaz de Villanueva; it was likely also during this time that he first met other of Seville’s painters: Pacheco, Cano, and Velázquez. He would continue to paint in Seville for the decades that followed, until moving his family and studio to Madrid in 1658 where he remained until his death in 1664.

The paintings featured in this exhibition, the series Jacob and His Twelve Sons, likely date to an important point in the artist’s career in Seville, in the 1640s, and around the same time he completed major commissions for ecclesiastical patrons in Guadalupe and Seville itself. However, that decade also bore witness to a decline in the city’s fortunes, and likewise also to Zurbarán’s.

Large painting series were a frequent source of income for Zurbarán and his workshop and were popular among monastic patrons whose often grand architectural spaces could accommodate such monumental serial images with theological significance. Such commissions were in high demand both in Spain and in the Americas, for which Seville’s port made convenient point of transport. It is to the Americas that Jacob and His Twelve Sons may have been destined, though this is a supposition based on likelihoods rather than documentary evidence: a belief had
The X-radiograph mosaic shows that Zurbarán turned a recycled canvas upside-down for the portrait of Levi. The abandoned head of a veiled woman, with downcast eyes (perhaps the Madonna or a female saint) was detected beneath Levi’s proper left leg. This discovery also suggests that Zurbarán began his full-length figures with the head. Courtesy of the Kimbell Art Museum Conservation Department.
been circulating since the sixteenth century that the ten Lost Tribes of Israel had been discovered in the Americas. This presumed discovery served as a convenient justification for the conversion of America’s native populations to Christianity, just as Spanish Jews and Muslims had been converted (or expelled) in the decades before.

Jacob, son of Isaac and grandson of Abraham, had twelve sons between his two wives Leah and Rebecca and their handmaids Bilhah and Zilpah. They were, likewise, important figures to each of the Abrahamic faiths: Judaism, Christianity, and Islam. Jacob’s blessings or prophecies to his sons, described in Genesis 49, anticipated the Twelve Tribes of Israel the sons founded, therefore making the subject particularly meaningful to Jews. Nevertheless, in the New Testament book of Acts, Jacob’s sons’ ancient roles as founders of the Twelve Tribes of Israel emphasized their role as Patriarchs of the Christian faith as well, where they were also seen as antecedents to Christ’s twelve apostles. Ten of the Twelve Tribes were believed to have left the Kingdom of Israel long before the life of Jesus, and their discovery was associated with the coming of the Messiah across faiths. Therefore, the claim that the Lost Tribes had been identified in the “New World” was a poignant one, particularly as the momentous discovery of the Americas was itself seen by contemporary Catholics as a sign that the end of times was approaching.

Zurbarán’s thirteen paintings therefore represent both complex theological debates and political-historical realities of the Spanish Crown’s activities in the Americas. That the series was created for export is supported by not only the theological and historical circumstances but also by the existence of two contemporary related painting series of the same subject extant in Lima, Peru, and Puebla, Mexico. Outside of these American sets, the subject of Jacob and His Twelve Sons is rare and stands out among Zurbarán’s other large painting series, some of which represent the twelve apostles or specific saints meaningful to the patron, for example. Even so, the whereabouts of this, likely original, set from Zurbarán’s Seville workshop was unknown for nearly a century following their creation. All that is known is that they were in England by 1726. By mid-century they are documented in the collection of a Jewish merchant before being sold in 1756.

Here begins the more recent, known life of the paintings in a new Christian context. Twelve of the thirteen paintings (all but that featuring the youngest of Jacob’s sons, Benjamin) were purchased at auction by Bishop Richard Trevor of Durham. Having been outbid for Benjamin, he commissioned a copy from the English painter Arthur Pond (bap. 1701-1758) and installed the canvases at Auckland Castle, the residence of the Anglican bishops of Durham since the Middle Ages. At Auckland Castle, Bishop Trevor installed his monumental acquisitions in the Long Dining Room, where they have remained since. Meanwhile, Zurbarán’s painting of Benjamin ended up in yet another castle, Grimsthorpe Castle in Lincolnshire, the home, then as now, of the Willoughby de Eresby family, where it remains. However, we are very pleased to announce that Zurbarán’s Benjamin will be reunited with his brothers first at the Meadows Museum and afterward at The Frick Collection. Visitors to these two exhibitions will be the first in the United States to see the monumental series in its entirety.

For this wide-ranging study, the thirteen Auckland Castle paintings left England for the Kimbell Art Museum in Fort Worth, where they have undergone extensive examination by Claire Barry, director of conservation, and her team. The breadth of this project is unprecedented in the scholarship on Zurbarán and marks the first time one of his monumental painting series has been studied.
together and in such depth. Series of between twelve and fourteen figures—whether of apostles or Patriarchs—are important historically within the context of seventeenth-century Spain but also represent a crucial facet of Zurbarán’s output. Moreover, because of their probable shipment to the Americas, as was perhaps originally intended for Jacob and His Twelve Sons, these series would have a broad impact on the images of faith worldwide. A full-scale technical analysis of a complete series by Zurbarán has never before been undertaken. Organized by the Meadows Museum and under the scientific direction of Mark Roglán, the project has brought together scholars and scientists from the United Kingdom, the United States, and Spain, and has enjoyed the full support of the Auckland Castle Trust, in addition to The Frick Collection, which is the exhibition’s second venue.

The scientific techniques employed by the Kimbell’s conservation lab, which is among the most advanced labs of its kind in the world, have thrown light on the interworking of the master artist Zurbarán and his workshop. X-radiography and infrared reflectography help to make visible the drawing and painting beneath the finished surface for the first time since the paintings’ creation. Canvas weave analysis has made it possible to determine which paintings came from the same bolts of fabric and has shown how they were later cut down. Pigment analysis and stereo-microscopy reveal valuable details about the original appearance of the paintings, which were flush with radiant greens and delicately rendered, diaphanous clouds. Twenty-first-century technology has made it possible to see the paintings as only Zurbarán and his assistants would have seen them in seventeenth-century Seville.

The exhibition at the Meadows Museum presents the viewer with a thorough view of the three facets of the study it celebrates. The paintings themselves form the core of the display, but additional galleries will be devoted to their fascinating history at Auckland Castle and life in the United Kingdom, as well as the new discoveries that have been made about the process of their creation. For the latter, a gallery will be devoted to the display of the late medieval prints that served as compositional or iconographic models for Zurbarán in the development of Jacob and His Twelve Sons. These include woodcuts by German artist Albrecht Dürer (1471-1528), on loan from SMU’s Bridwell Library, Martin Schongauer’s (c. 1445-1491) series The Twelve Apostles from the Museum of Fine Arts, Boston, and the series featuring Jacob’s twelve sons by Jacques de Gheyn II (1565-1629) on loan from the Metropolitan Museum of Art in New York.

The findings of Claire Barry and her team at the Kimbell Art Museum will also be prominently featured in the exhibition in a conservation gallery. That space will be divided into two sections, one dedicated to artistic process and what has been discovered about how Zurbarán and his workshop created the paintings, and another dedicated to their current condition, that is, what time and circumstances have done to the canvases in the centuries since their creation. These dual aspects—creative process and condition—are two key elements of conservation science.

Finally, educational programming will offer further interpretation of the historical, theological, and material story of Zurbarán’s Jacob and His Twelve Sons. Stand-alone lectures, gallery talks, and symposia, including one dedicated exclusively to conservation science that will be co-sponsored with the Edith O’Donnell Institute of Art History at the University of Texas at Dallas (see pp. 27-32), all form key parts of the on-going study of these fascinating paintings before they head to new audiences at The Frick Collection in New York and eventually back to Auckland Castle. The enduring contribution to the scholarship from this project is its catalogue, which features essays by scholars in Spain, the United States, and the United Kingdom that treat many aspects of Zurbarán’s career, including his monumental commissions, as well the collecting history of his paintings outside of Spain.

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

This exhibition has been co-organized by the Meadows Museum, SMU; The Frick Collection; and Auckland Castle; in association with the Kimbell Art Museum. A generous gift from The Meadows Foundation has helped make this exhibition and technical study possible. The exhibition catalogue has been underwritten by the Centro de Estudios Europa Hispánica and the Center for Spain in America.
December of 2017 will witness the 400th birthday of Bartolomé Esteban Murillo (1617-1682), christened in his own lifetime the “Apelles of Seville.” The Meadows Museum is in possession of five of this master painter’s works, more paintings by this artist than any other museum in the United States. This exhibition celebrates Murillo by exhibiting the extraordinary holdings at the Meadows together with paintings by his Sevillian contemporaries, thus situating Murillo’s singular treatment of religious subject matter within the context of the artistic center with which he remains so intimately associated.

Early modern Seville was a city of contradictions. The sixteenth century witnessed an influx of goods and wealth from all parts of the Iberian world, including Italy, Flanders, and the Spanish American colonies. But over the course of the seventeenth century, Seville was beset by epidemics and natural disasters, crime and social unrest, widespread poverty, even hunger. Even so, Seville enjoyed a dynamic cultural life, characterized by intellectual debate and intense religious devotion. It was home to a large and diverse population that crowded the streets alongside festivals and processions. It was a city where, according to the famous author of Don Quixote, Miguel de Cervantes (1547-1616), one went looking for adventure.

Seville was where Murillo lived, and it was where Murillo died. Murillo rarely left the city during his lifetime, and over the course of his career, he became its shining star. In spite of these crises, Seville remained a prominent artistic capital; at the height of his career, Murillo enjoyed the most prestigious commissions that Seville had to offer, both from religious institutions and from private citizens. In total, Murillo produced over 400 works over the course of his life. His paintings were visible in major churches all over the city and in the homes of its wealthiest residents.

The most successful of these were his paintings of religious subjects executed with a gracefulness of expression and a softness of brushstroke that are now the most recognizable hallmarks of the painter’s artistic maturity. The paintings featured in this exhibition, including Murillo’s Immaculate Conception (1655-60), Saint Justa (c. 1665) and Saint Rufina (c. 1665), Christ on the Cross with the Virgin, Mary Magdalene, and Saint John (c. 1670), and Jacob Laying the Peeled Rods before the Flocks of Laban (c. 1665), are all exemplary of these qualities. These paintings will be hung together in a single gallery alongside comparable works by other Sevillian masters, works that throw into still sharper relief Murillo’s distinctive approach to his chosen art form. Every one of these paintings dates to the museum’s founding collection, assembled by Algur H. Meadows himself.

This December, we invite you to share his enthusiasm for this artist and to enjoy anew the museum’s extraordinary collection of his paintings.

By Julia Vazquez, Meadows/Kress/Prado curatorial fellow

This exhibition has been organized by the Meadows Museum and funded by a generous gift from The Meadows Foundation.
MEMORY, MIND, MATTER: THE SCULPTURE OF EDUARDO CHILLIDA

This exhibition introduces viewers to a new side of Eduardo Chillida (1924-2002), one of Spain's most celebrated modern sculptors. Most people familiar with the artist know his monumental sculptures in iron and stone that simultaneously compliment and shape their urban and rural landscapes. During the second half of the twentieth century, he was truly prolific, creating a large body of work including the Peine del Viento XV (Wind Comb), 1976, in his hometown of San Sebastián (País Vasco); Elogio del Horizonte (Eulogy to the Horizon), 1990, in Gijón (Asturias); and his foundation, the Museo Chillida-Leku in the Basque town of Hernani. Reaching wide audiences, Chillida's soaring sculptures appear in the public spaces and museums of Spain's largest cities, Madrid and Barcelona, but are also represented in the permanent collections of museums worldwide. These include the Kunsthalle Basel in Switzerland, the Neue Nationalgalerie in Berlin, Tate Britain, as well as both the Museum of Modern Art and the Metropolitan Museum of Art in New York. The artist's popularity in, and connection to, the United States is notable but Chillida also has a particular connection to Texas. His first major retrospective was held at the Museum of Fine Arts, Houston, in 1966, and just over two decades later, in 1989, he made De Musica for the Morton H. Meyerson Symphony Center in Dallas, which remains one of his most celebrated sculptures.

Memory, Mind, Matter: The Sculpture of Eduardo Chillida comes to the Meadows Museum from the Salvador Dali Museum in St. Petersburg, Florida, with the purpose of introducing viewers to a new dimension of the artist's talent. Chillida trained as an architect before studying sculpture and was therefore inclined to be much more attentive to space and materials, as his monumental sculptures make evident. No doubt his architectural training also ensured his skill as a draughtsman. Two-dimensional works on paper—including collages, prints, and drawings—feature prominently in this exhibition. These are joined by sixteen sculptures in varied materials that offer a comprehensive look at the artist's oeuvre. Co-curated by William Jeffett, curator of exhibitions for the Dali Museum, and Ignacio Chillida, the artist's son, the Meadows Museum is this exhibition's only other venue in the United States, where the sculptor was popular from very early in his career. All objects featured are on loan from the Museo Chillida-Leku and were selected to encourage audiences to emphasize the artist's attention to human and organic forms in his work; Chillida rejected the reading of his work as purely abstract. A catalogue produced by the Dali Museum features original essays that address Chillida's popularity among American collectors as well as other aspects of the Spaniard's career, including the historical context of his work, his participation in the postwar international avant-garde movement, his closeness to the materials he chose (stone, iron, paper), figurative subjects to which he frequently returned such as hands, and the deeper philosophical and poetic qualities he sought for his art. This exhibition is a rare and welcome opportunity to learn more about Eduardo Chillida and celebrate the true range and depth of one of Spain's most important twentieth-century artists.

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

This exhibition is co-organized by The Dali Museum and Museo Chillida-Leku, in collaboration with the Meadows Museum, SMU, Dallas. Additional support for the Meadows Museum’s presentation is generously provided by The Meadows Foundation.
The Meadows Museum is pleased to announce its first acquisition of a medieval painting in over a decade: an early fifteenth-century panel painting by the Catalan artist Pere Vall. His panel painting is a prime example of the large, gilded retables that so commonly furnished the numerous altars of Spain's many churches. Vall is not only well documented in Catalonia, but is thought to have trained with a well-known artist of the period: Pere Serra, who was active in Barcelona around the same time and betrays a similar affinity for flat figures with strong contours. Therefore, Vall must be understood as a participant within broader stylistic trends of his time and place, part of an active industry fueling the demand for devotional images. The subjects of this panel painting, Saints Benedict and Onuphrius, are two holy men who enjoyed active cults in Spain throughout the medieval period and beyond. Their depiction here reveals both larger contemporary devotional trends and reflects the personal piety of the altarpiece’s patron, about whom little more than his or her place of residence, relative wealth, and desired intercessors, is known. Static and highly stylized, these images of saintly men are the public faces of that personal piety. The selected saints were prominently featured among five additional panels in the bottom—and therefore most visible—row of an altarpiece (called a predella or banco) within a chapel in Cardona. Two other panels from the same predella are now in the collection of the Indianapolis Museum of Art.

This significant acquisition is among the oldest artworks in the Meadows collection; only two (the capital from Madinat al-Zahra’ and the Catalan Cabinet) predate it. While the Meadows’s collection is particularly strong in early modern Spanish painting as well as in modern painting and sculpture, only a few objects represent the roughly six centuries of the Middle Ages. This panel therefore represents a significant acquisition depicting the Hispanic artistic tradition of the later medieval period, which was characterized and dominated by large, painted retablos serving as instructional and inspirational backdrops for the theater of the Mass. Saints Benedict and Onuphrius stands to offer a more complete view of the range of paintings produced in turn-of-the-fifteenth-century Iberia. Although both these objects were participant in the liturgy, Vall’s beautifully gilded panel represents a more elite and costly commission than the slightly earlier cabinet; and it is one that would have had a more public presence owing to its prominent station behind the altar. With Saints Benedict and Onuphrius in the Meadows collection, the museum is better poised to offer students and visitors a more complete view of the religious practice that so shaped the lives of medieval Spaniards.

By Amanda W. Dotseth, Meadows/Mellon/Prado curatorial fellow
Pere Vall (c. 1400-c. 1422), Saints Benedict and Onuphrius, c. 1410. Tempera on softwood panel, 35 x 26 3/8 in. (89 x 67 cm). Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Richard and Luba Barrett, MM.2017.02. Photo by Kevin Todora.

**acquisitions**
Born in Segorbe on May 17, 1730, and deceased on July 13, 1803, José Camarón y Boronat is one of the most distinguished artists to emerge from the late eighteenth-century Valencian school of painting. Descended from a long line of working artists, Camarón began his artistic formation studying drawing and sculpture under the tutelage of his father, Nicolás Camarón (1692-1767); later, he studied with his uncle Eliseus Boronat, a painter of miniatures, and with Miguel Posadas, a rococo painter. He completed his training in Madrid, probably in the workshop of Valencian painter and miniaturist Francisco Bonay (act. 1702-1732). In 1753, he joined the Academy of Santa Bárbara in Valencia as a member and professor. In 1768, Camarón became a founding member of the Real Academia de Bellas Artes de San Carlos in Valencia, became its director of painting in 1790, and director of the academy as a whole in 1796 (a position that he held until 1801). In addition, he was named academician of merit in 1762 by the Real Academia de Bellas Artes de San Fernando. He is described in primary and secondary sources alike as an extraordinarily prolific artist, with a tremendous total output.

Camarón produced paintings of nearly every recognizable genre (religious and profane paintings, allegories, portraits, and landscapes and seascapes) and was the master of many media (easel painting, miniature painting, fresco, pastel, and so on): he is now best remembered for his genre scenes, which showcase his mastery of the Spanish rococo. However, Camarón also produced innumerable drawings, and this one is exemplary of the style and technique that he brought to this practice. The work is a small-scale drawing of the Madonna and Child, surrounded by putti and saintly worshippers. The composition consists of the interaction of these figures, which together form a classical triangle. The drawing is characterized by subtly graduated tones produced using a combination of ink and wash. A close look at the drawing reveals a hatching that is distinctly Camarón’s, a handling of the brush that commentators have described as characteristic of the artist and unmistakable once noticed.

The acquisition of this drawing expands the already considerable collection of drawings in the possession of the Meadows Museum. But this drawing is especially of note because it is so visibly comparable to holdings by the painter in the Museo Nacional del Prado, which possesses drawings by the artist of religious subjects that feature a similar emphasis on multi-figure compositions, subtle tonal gradations and the hatching mentioned above, and gentle expressivity. In particular, their *The Virgin of the Rosary* has much in common with the drawing recently acquired by the Meadows, from the pose of the figure to the putti motifs that appear around her, to say nothing of the delicate handling of the medium that Camarón brought to both works.

**By Julia Vazquez, Meadows/Kress/Prado curatorial fellow**

José Camarón y Boronat (Spanish, 1730-1803), The Madonna and Child in Glory Surrounded by Saints and Putti, 18th century. Black chalk, pen and brown ink, brown wash on paper, 8 1/1 x 6 in. (21 x 15 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds provided by the Joe M. and Doris R. Dealey Family Foundation, MM.2016.09. Photo by Kevin Todora.
In 1966, Samuel Shore, head of Shorewood Publishers in New York, commissioned Salvador Dalí (1904–1989) for a project commemorating the upcoming twentieth anniversary of the founding of the State of Israel. Such a commission was not uncommon for the artist; he had already completed commissions that included Dante’s Divine Comedy (1951-60, published in 1963) and the Biblia Sacra (1963-64, published in 1969). In fact, from approximately 1965 to 1979, the artist’s output was largely comprised of painted works on paper, completed on commission and made expressly for production as limited edition prints. As such, a large portion of Dalí’s graphic oeuvre is comprised of lithographic reproductions of original watercolors and gouache paintings.

The commission from Samuel Shore was for a series of twenty-five paintings depicting the renewal of the Jewish people. As was his preference for this type of project, Dalí completed his mixed media paintings in gouache, watercolor, and Indian ink on paper; the paintings were then reproduced as lithographs and published in a limited edition of 250 sets of twenty-five lithographs each. A letter of introduction by David Ben-Gurion (1886-1973), the primary founder of the State of Israel and the first prime minister of Israel, accompanied each set. Titled Aliyah, a Hebrew word that literally means “migration to the land of Israel,” the series was completed in 1968 in time for the celebration of Israeli Independence Day on April 3.

The original paintings were exhibited from April 1 to April 20, 1968, at the Huntington Hartford Museum in New York; the lithographs went on view in Israel and cities within Europe and the United States. As described in the April 1968 issue of Hadassah Magazine, “... the series of paintings captures the spirit of the Jews from the first days of the exile and for nearly 2,000 years in the diaspora until their final return to their cherished soil of Israel. Embracing a wide spectrum of moods, from gaiety to deep drama and stark tragedy, it culminates in the ultimate triumph of justice and the joyous restoration of the nation.” Indeed, Dalí drew inspiration from both the Old Testament and contemporary history when creating the twenty-five images. After the close of the exhibition at the Huntington Hartford Museum, both the originals and prints were offered for sale. The original paintings were dispersed and the locations of most are unknown today. Many of the print sets were also dispersed; there are only a handful of complete sets known today.

This complete set, edition fifty-eight of 250, was generously given by Bill and Linda Custard in celebration of Meadows Museum advisory council member Janet Kafka and her twentieth year as Honorary Consul of Spain in Dallas.

By Shelley DeMaria, curatorial assistant

Salvador Dalí (1904-1989), Aliyah, 1968. Complete portfolio of 25 color lithographs on Arches paper, 25 1/2 x 19 1/2 in. (64.8 x 49.5 cm) (each sheet). Ed. 58/250. 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.2017.02.01–25. ABOVE: Plate 1, Aliyah.
Salvador Dalí (1904-1989), from Aliyah, 1968. CLOCKWISE FROM TOP LEFT: Plate 21, “Let them have dominion over the fish of the sea and over the fowl of the air and over the cattle and over every creeping thing” (Genesis 1:26); Plate 11, On the Shores of Freedom: The Eliahu Golomb brings “illegal” immigrants; Plate 18, The Price – Bereave; Plate 15, A Moment in History: David Ben Gurion reads the Declaration of Independence, May 5, 1948.
The American Society for Hispanic Art Historical Studies, an affiliated society of the College Art Association, has selected *Sorolla in America: Friends and Patrons* for its 2017 Eleanor Tufts Award. The award is given to a distinguished book in English on the history of Spanish or Portuguese art history.

*Sorolla in America*, jointly published by the Meadows Museum, Center for Spain in America (CSA), and the Fundación Museo Sorolla, with the collaboration of the Centro de Estudios Europa Hispánica (CEEH), excelled in the award categories of “thoroughness of research,” “significance of findings,” and “clarity of expression.” According to the award committee, “the book examines the circumstances of the Valencian painter Joaquín Sorolla y Bastida’s (1863–1923) meteoric rise in popularity among collectors and institutions in the United States, as well as his productive relationships with American painters. It expands the existing literature on Sorolla in important ways, especially by bringing to light new archival sources and images across a number of cogent, thoughtful essays. The scholarly rigor and attention to detail that characterize the book’s chapters, and the logic with which the individual essays are organized make the publication an exemplum of what a museum-based academic publication can and should do. Furthermore, the high quality of the book’s production ensures that, for years to come, it will remain a touchstone for scholarship on Sorolla, the transatlantic visual culture of the turn of the twentieth century, and the history of collecting writ large.”

Co-edited and with an essay by Meadows Museum Director Mark A. Roglán, the book also features scholarly contributions from Nicole Atzbach, Meadows Museum curator; Shelley DeMaria, Meadows Museum curatorial assistant; and Alexandra Letvin, former Meadows/Kress/Prado curatorial fellow; along with contributions from many other distinguished scholars. Available at the Meadows Museum Shop ($90).

**IN THE MEADOWS MUSEUM SHOP**

*Spanish Art in America*

Great works of Spanish art in museums in the United States encompassing a wealth of treasures from the Middles Ages to the contemporary art scene in Spain are brought together for the first time in a comprehensive volume with essays by the curators of some of these museums and world-renowned specialists in Spanish art. Edited and with an essay by Mark Roglán, and including essays by current Meadows/Mellon/Prado postdoctoral fellow Amanda Dotseth, former Meadows/Mellon/Prado postdoctoral fellow Iraida Rodríguez-Negrón, and former Meadows/Kress/Prado predoctoral fellow Rebecca Quinn Teresi. ($75)
Thanks to a generous gift from the Center for Spain in America (CSA) the Meadows Museum will continue to support a pre-doctoral fellowship program. The program originally funded by the Kress Foundation began in 2011 and has supported the research of four previous fellows: Iraida Rodríguez Negrón (2011-2013), Alexandra Letvin (2013-2015), Rebecca Quinn Teresi (2015-2016), and Julia Vazquez (2016-2017). The pre-doctoral fellows will carry the title of Meadows/Center for Spain in America/Prado fellow. The deadline for applications will be February 1, 2018, with the fellowship term commencing the following September.

The Meadows/Center for Spain in America/Prado pre-doctoral fellowship and its counterpart the Meadows/Mellon/Prado postdoctoral fellowship have afforded participants an intensive scholarly, professional, and international experience, with the unique opportunity to research Spanish art at both the Meadows Museum and the Museo Nacional del Prado in Madrid. The Center for Spanish Art and its Spanish counterpart, Centro de Estudios Europa Hispánica (CEEH), have collaborated with the Meadows Museum on several projects prior to this announcement, including the exhibition and catalogue for *The Lost Manuscripts from the Sistine Chapel: An Epic Journey from Rome to Toledo* (2011); the exhibition and catalogue for *The Spanish Gesture: Drawings From Murillo to Goya in the Hamburger Kunsthalle* (2014); *Sorolla in America: Friends and Patrons* (2015), a study of the major collectors of Sorolla’s work that recently won the Eleanor Tufts Award; and the forthcoming exhibition catalogue *Zurbarán: Jacob and His Twelve Sons, Paintings from Auckland Castle*, due out this September. The grants in support of our Meadows/Prado fellowships help to solidify the Meadows Museum’s position as a premier center of Spanish art research and education in the United States and reinforce the museum’s ongoing partnership with the Museo del Prado.
PUBLIC PROGRAMS

AFTERNOON GALLERY TALKS
12:15 p.m.
Free with regular Museum admission.

SEPTEMBER 8
Inside Out: Pablo Picasso, Diego Rivera, and the Open Window
Scott Winterrowd, interim director of education, Meadows Museum

OCTOBER 6
Cubism, Collage, and Modern American Poetry
Anne Keefe, publications coordinator, Meadows Museum

OCTOBER 20
Dressing the Part: Reflected Prophecies in Zurbarán’s Sons of Jacob
Nancy Cohen Israel, art historian and owner of Art à la Carte

DECEMBER 8
Artistic Appropriations: Zurbarán’s Use of Prints and Studio Practice
Amanda W. Dotseth, Meadows/Mellon/Prado curatorial fellow, Meadows Museum

EVENING LECTURES
6 p.m.
Free; reservations required, 214.768.8587.
Bob and Jean Smith Auditorium

AUGUST 31
Radical Form, Traditional Subject: Picasso/Rivera and the Cubist Still Life
Nicole Atzbach, curator, Meadows Museum

This program will examine the works featured in the focused exhibition, Picasso/Rivera: Still Life and the Precedence of Form and examine the sources for the imagery that both artists were working from. While their mode of expression was radical, the subject matter engaged by Picasso and Rivera was steeped in art historical traditions of landscape, still life, and the theme of painting as an illusionistic window onto the world. The lecture will elucidate the relationship of these two artists and study the dialogue of shared visual language between them around 1914-15.

SEPTEMBER 21
Diego Rivera: From the School of Paris to the Birth of the Mexican School
Augustín Arteaga, Eugene McDermott Director of the Dallas Museum of Art

While most people are familiar with Diego Rivera’s monumental murals that tell the story of post-revolutionary Mexico, his early training in the 1910s brought him in touch with the European avant-garde. Over a period of years that he spent in Paris, Rivera worked in a Cubist idiom. Accompanying the exhibition Picasso/Rivera: Still Life and the Precedence of Form, this lecture will focus on this early period and Rivera’s subsequent shift toward mural painting and the creations of the Mexican school in the following decades. This program is made possible by a gift from Richard and Gwen Irwin.

OCTOBER 26
Zurbarán’s Series for the New World
Odile Delenda, research fellow at the Wildenstein Institute and author of the Zurbarán catalogue raisonné

By 1640, the great commissions of the art market in Seville were drying up while the colonial American market was beginning to thrive. By mid-century, the Andalusian
capital suffered a deep economic depression, impacted by the outbreak of the plague in 1649, greatly reducing the city’s population. At this time, the workshop of Francisco de Zurbarán (1598-1664) began to produce numerous canvases for the colonial market. This lecture will examine Jacob and His Twelve Sons in the context of other series produced by Zurbarán and his workshop. These included sacred themes such as the Founders of Orders, the Twelve Apostles, the Virgin Saints, and the Sons of Jacob, along with secular themes such as the Seven Infants of Lara or the Roman Caesars that were made to adorn the religious and civic buildings of the New World.

MUSIC AT THE MEADOWS
SEPTEMBER 7
6:30 p.m.
Milongas y mas, Enrique Muñoz
Enrique Muñoz from Santisteban del Puerto, Jaén, Spain, will perform his unique blend of Ibero-American guitar music. His program is inspired by the musical genre milonga that originated in the Río de la Plata areas of Argentina and Uruguay in the late nineteenth century. Works performed will range from classical pieces of the sixteenth century, to nineteenth- and twentieth-century compositions. The performance will feature music from his forthcoming album Latino, which celebrates the music of Spain and Latin America. 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

OCTOBER 12
6:30 p.m.
Escrito en el aire (Written in the Air)
Spanish poet José Ignacio Foronda will read works from Escrito en el aire—a collection of poems that have taught him to look at birds and nature with other eyes, the eyes of culture. Inspired by the Spanish masters in the Meadows Museum, poems by Spanish or Spanish-American authors will be presented alongside the images that inspired their creation. This program is co-organized with the Wild Detectives Bookstore (Oak Cliff). Please note this program will be entirely in Spanish. Free with advanced registration. To register; call 214.768.8587.

PANEL PRESENTATION
SEPTEMBER 15
10:30 a.m.-12 p.m.
Zurbarán: Jacob and His Twelve Sons
Art at the Center of Civic Engagement
Jonathan Ruffer, chairman of Auckland Castle Trust, Eleven Arches, and Ruffer, LLP, and Christopher Ferguson, curatorial, conservation, and exhibitions director, Auckland Castle Trust, will present the plans for the restoration of the former home of the Prince Bishops and the development of a collection of Spanish art as the central project for the revitalization of County Durham in Northern England. The presentations will be followed by an introduction to the work of Clyde Valentín, director of Ignite/Arts Dallas, an initiative of Meadows School of the Arts, SMU, to engage the larger public programs
Public Programs

Dallas community in the arts. Following the presentation, Samuel S. Holland, the Algur H. Meadows Dean of the Meadows School of the Arts, SMU, will moderate a discussion about the positioning of the arts as catalysts for community engagement. Free with advanced reservation. To register, please call 214.768.8587.

Bob and Jean Smith Auditorium

LUIS MARTÍN LECTURE SERIES IN THE HUMANITIES
SEPTEMBER 29, OCTOBER 6, 13, 20 & 27
AND NOVEMBER 3
10:30-11:30 a.m.

Poetry in Paint: The World and Work of Francisco de Zurbarán
Adam Jasienski, assistant professor of art history, SMU

This six-part lecture series will center on the Spanish painter Francisco de Zurbarán (1598-1664), the subject of the exhibition Zurbarán: Jacob and His Twelve Sons, Paintings from Auckland Castle. Zurbarán never left the Iberian Peninsula, but many of his artworks did, which encourages us to think about Zurbarán in the context of broader Spanish colonial world, which in the seventeenth century included present-day Mexico, much of South America, the Philippines, and large parts of Italy and the Low Countries. Zurbarán participated in a vigorous cross-cultural exchange between these disparate territories, much like his contemporaries Diego Velázquez, Peter Paul Rubens, Jusepe de Ribera, and Bartolomé Esteban Murillo. This last figure—Murillo—will also be a significant presence in the lectures, as the other leading artist in southern Spain and as the Meadows will be celebrating the quatercentenary of his birth with an installation that will open December 6, 2017. Coffee and pastries served in the Founders Room before each lecture, from 10-10:25 a.m. $50 for the 6-part series; free for museum members, SMU staff, faculty and students. Advance registration is required. To register, please call 214.768.8587. This program is made possible by gifts from the Fannie and Stephan Khan Charitable Foundation and the Eugene McDermott Foundation.

Bob and Jean Smith Auditorium

DRAWING FROM THE MASTERS
Sundays every other week:
SEPTEMBER 3 & 24, OCTOBER 8 & 22,
NOVEMBER 5 & 19, JANUARY 7 & 21
1:30-3 p.m.

Enjoy afternoons of informal drawing instruction as artist Ian O’Brien leads you through the Meadows Museum’s galleries. Each session will provide an opportunity to explore a variety of techniques and improve drawing skills. Designed for adults and students ages 15 and older, and open to all abilities and experience levels. Drawing materials will be available, but participants are encouraged to bring their own sketchpads and pencils.
Public Programs

Free with admission; no advance registration required. Attendance is limited to 20 and based on a first-come, first-served basis. For more information or to request adaptive materials for participants with low vision, please contact museumaccess@smu.edu or 214.768.3980.

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

Insights and Outlooks
OCTOBER 14
11 a.m.-12:30 p.m.
Acknowledging that every museum visitor possesses a unique set of interests and abilities, this program offers participants multiple ways to engage with and discover works of art. Through a variety of multisensory, interdisciplinary activities, we will enjoy an in-depth exploration of the Cubist paintings of Pablo Picasso and Diego Rivera. The program is designed for adults and students, ages 15 and older. It will be presented by Carmen Smith, professor in the Doctorate of Liberal Studies Program at SMU. Free; advance registration is required. To register, please call 214.768.8587.

Virginia Meadows Galleries

Connections
SEPTEMBER 6, 20 & 27, NOVEMBER 1, 8 & 15, FEBRUARY 7, 14 & 21
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.

The Gates

Re-Connections
OCTOBER 13, DECEMBER 15 & JANUARY 12
Fridays, 10:30 a.m.-12 p.m.
Individuals with early stage dementia, their care partners and family members are invited to attend this relaxed social gathering. Attendees visit with friends over coffee and light refreshments, explore the galleries, and enjoy an informal gallery activity. Registration is encouraged but not required at museumaccess@smu.edu or 214.768.3980.

The Gates
JACOB AND HIS TWELVE SONS: THE INTERSECTION OF ART AND WORLD RELIGIONS

Symposium and Special Keynote Lecture

NOVEMBER 14
9:30 a.m.-4:30 p.m.

Join SMU local scholars and faculty experts for a daylong symposium examining a monumental series of religious paintings by the seventeenth-century Spanish master Francisco de Zurbarán. At the height of his artistic maturity and inspired by the biblical text of Genesis 49, Zurbarán and his workshop created life-size oil-on-canvas paintings of the Hebrew Patriarch and each of his twelve sons—the individuals who would become the founders of the Twelve Tribes of Israel. These vivid biblical characters are present in the foundations of the world’s three enduring monotheistic faith traditions—Judaism, Christianity, and Islam.

The morning program will engage in a conversation exploring the religious context and significance of Zurbarán’s works from the vantage points of Judaism, Islam, and Christianity, while the afternoon sessions will focus on broad historical, art historical, and musical contexts.

The program will culminate in the evening with a keynote lecture and conversation on the timeless theme of faith in the arts led by the celebrated theologian and author N.T. Wright. Currently serving as a Research Professor of New Testament and Early Christianity at St. Mary’s College, University of St. Andrews, Scotland, N.T. Wright is the former Bishop of Durham. As the Bishop of Durham, Wright lived daily in the presence of Zurbarán’s Jacob and His Twelve Sons at Auckland Castle where the works have been housed since 1756.

Francisco de Zurbarán (Spanish, 1598-1664), Jacob, c. 1640-45. Oil on canvas. © Auckland Castle Trust/Zurbarán Trust. Photo by Robert LaPrelle.
SYMPOSIUM SCHEDULE
The daytime portion of the program is free with advanced registration. To register call 214.768.8587. The keynote lecture by N. T. Wright will take place at 7:30 p.m. at Highland Park United Methodist Church in Wesley Hall across from the Meadows Museum. Seating is available on a first-come, first-served basis.

9:30-10:30 a.m. Coffee and viewing of Zurbarán: Jacob and His Twelve Sons, Paintings from Auckland Castle
10:30 a.m.-12:30 p.m. Presentations and panel discussion on religious contexts with speakers:

**Shira Lander**, professor of practice and director of Jewish studies, Dedman College of Humanities and Sciences, SMU

**Imam Shpendim Nadzaku**, resident scholar/Imam, Islamic Association of North Texas

**Ted Campbell**, professor of Church history, Perkins School of Theology, SMU

2:30-4:30 p.m. Presentations on historical, art historical, and musical contexts with speakers:

**Ken Andrien**, Edmund J. and Louise W. Kahn Chair in Colonial Latin American History, Dedman College of Humanities and Sciences, SMU

**Adam Jasienski**, assistant professor of art history, Meadows School of the Arts, SMU

**Larry Palmer**, Professor Emeritus of Harpsichord and Organ, Meadows School of the Arts, SMU

Bob and Jean Smith Auditorium

7:30 p.m. Keynote lecture

**Jacob and the Bishop: Where Faith and Art Meet**

**N.T. Wright**, Research Professor of New Testament and Early Christianity at the University of St. Andrews

KEYNOTE LECTURE
Bishop Richard Trevor of Durham bought Jacob and His Twelve Sons by the Spanish master Francisco de Zurbarán in 1756, and extended the Long Dining Room at Auckland Castle to provide a worthy showcase for the group. The purchase of the series was intended to communicate to the leaders of northern England the fact, which was very controversial at the time and from time to time since then, that the Jewish people and their traditions have a valued and honored place in national life. Apart from brief absences for exhibitions, the paintings have been there ever since, still conveying the same message for consideration by today's pluralistic society.

The paintings invite contemplation of the way in which art reflects back on ancient traditions and out into the wider world. They also communicate the way in which faith and art, so often polarized today, can and perhaps should inform and reinforce one another.

Highland Park United Methodist Church
Wesley Hall
PRESENTATION SPEAKER

Claire Barry, director of conservation at the Kimbell Art Museum in Fort Worth, joined the Kimbell in 1984. In 1992 she initiated a joint conservation program at the Kimbell Art Museum to provide care for European paintings, from about 1300-1946, as well as American paintings, from about 1800-1970, at the neighboring Amon Carter Museum. Ms. Barry examines and restores newly acquired paintings as well as works in both permanent collections, including works by Fra Angelico, Titian, Pietro da Cortona, Poussin, Raeburn, Bonington, Caravaggio, Murillo, and Velázquez. She performs technical examinations of paintings using X-radiography, autoradiography, infrared reflectography, ultraviolet fluorescence, and microscopy, and lectures regularly on artists’ painting materials and techniques. Ms. Barry was the Sherman Fairchild Paintings Conservation Fellow at the Metropolitan Museum of Art, New York, and is a graduate of the Cooperstown Graduate Program in the Conservation of Historic and Artistic Works in Cooperstown, New York. She received her Bachelor of Arts in Art History from Oberlin College and has taken courses at the Musée du Louvre.

DECEMBER 1
10 a.m.-12:30 p.m.

The use of X-ray, infrared reflectography, and pigment and ground analysis in conservation allows an examination beneath the skin of paint and often reveals the working processes of the artist. Claire Barry, director of conservation at the Kimbell Art Museum in Fort Worth, will present her analysis of Francisco de Zurbarán’s *Jacob and His Twelve Sons* and discuss the artist’s studio practice and the changes that have occurred to the paintings over time. In addition to her presentation, Barry has invited esteemed colleagues in the conservation field to participate in discussing the working methods of the Sevillian masters including Velázquez and Murillo.

Presenters for this program will also include:

Rocio Bruquetas Galán, Department of Conservation and Restoration, Museo de América, Madrid

Michael Gallagher, Sherman Fairchild Conservator in Charge, Department of Paintings Conservation, Metropolitan Museum of Art

Zahira Véliz Bomford, senior conservator, Museum of Fine Arts, Houston

Free with advanced registration. To register, please call 214.768.8587. This symposium is co-sponsored by the Meadows Museum and the Edith O’Donnell Institute of Art History at the University of Texas at Dallas.
Public Programs

Francisco de Zurbarán (Spanish, 1598-1664), Asher, c. 1640-45. Oil on canvas. © Auckland Castle Trust/Zurbarán Trust. Photo by Robert LaPrelle.

Zurbarán initially depicted the basket of bread as de Gheyn II had illustrated in 1589 (see p. 30), but by adding a few select loaves he transformed it into an overflowing one, emphasizing the bounty of Asher’s blessing. CLOCKWISE FROM TOP LEFT: X-radiographic detail, Asher. RIGHT: Infrared reflectography detail, Asher. LOWER RIGHT: Detail, Asher. LOWER LEFT: Detail, Asher, showing (in raking light) the use of a stylus or brush handle to carve into the wet paint in the upper left of the loaf of bread to create a textural effect similar to the dark brushed on accents in the upper right.
IN THE MEADOWS MUSEUM SHOP

Zurbarán: Jacob and His Twelve Sons Paintings from Auckland Castle

The impressive series of paintings known as *Jacob and His Twelve Sons* portrays thirteen life-size figures by Spanish master Francisco de Zurbarán (1598-1664). Painted between about 1640 and 1645, the series depicts figures named in Chapter 49 of the Book of Genesis in which Jacob bestows his deathbed blessings to his sons, each of whom go on to found the Twelve Tribes of Israel. Co-edited by Susan Grace Galassi, senior curator at The Frick Collection; Edward Payne, senior curator of Spanish art at Auckland Castle; and Mark Roglán, director of the Meadows Museum; this publication chronicles the scientific analysis of the series *Jacob and His Twelve Sons* led by Claire Barry at the Kimbell Art Museum’s Conservation Department and also provides focused art historical studies of the works. Essays cover the iconography of the Twelve Tribes of Israel, the history of the canvases, and Zurbarán’s artistic practices and visual sources. With this comprehensive and varied approach, the book constitutes the most extensive contribution to the scholarship on one of the most ambitious series by this Golden Age master. ($45)
EXPLORE NORTHERN SPAIN AND THE BASQUE COUNTRY

Meadows Museum members at the Ribera Patron level and above are invited to join us in 2018 to explore the Basque Country, Rioja, Castile, and Madrid. During this journey, we will visit sights ranging from the architectural marvel that is the Guggenheim in Bilbao, to the beautiful vineyards and wineries around Elciego. A particular focus of the trip will be a focus on the life and works of Eduardo Chillida (1924-2002), who was from the Basque region of Spain. Chillida’s art will be prominently featured in an upcoming exhibition at the Meadows Museum in the spring of 2018. Chillida has major public works in cities around the world including Barcelona, Paris, and Dallas. His monumental sculpture De Musica is located on the promenade in front of the Meyerson Symphony Center. For more information, please visit trip-programs.com/trip/meadows-spain or call the membership office at 214.768.2765.

UPCOMING MEMBER EVENTS

SEPTEMBER 15
Zurbarán Members’ Preview Reception
Members get first look at Jacob and His Twelve Sons.

DECEMBER 6
Holiday Soirée and Year of Murillo Kick-off
At this year’s party we’ll celebrate the 400th birthday of artist Bartolomé Esteban Murillo by inaugurating a year-long special installation of our Murillo holdings.

FEBRUARY 2
Chillida Members’ Preview Reception
Members see it first! We return to modern Spanish art with an exhibition of work by Eduardo Chillida.

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Museum Main Number
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At the Meadows
Editing and coordination: Anne Keefe
Design: Melissa Witt
Printing: ColorDynamics, Inc.

© 2017 by Meadows Museum, SMU
ISSN 2475-8698

MEADOWS MUSEUM
meadowsmuseumdallas.org
214.768.2516

MUSEUM SERVICES
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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.

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.

Meadows Museum Shop Features
Wearable Art Inspired by the Collection
These handmade, 100% silk scarves
are based on Esteban Vicente's Untitled
(1958), given by the Meadows Museum
in 2015. The combination of warm and
cool colors makes this the perfect
accessory for any season.
$48 in the Meadows Museum Shop.

Visit meadowsmuseumdallas.org