

*at the* MEADOWS

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

*spring 2019*

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*at the meadows*  
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SMU students enjoying *Dalí in the Dark: SMU College Night @ the Meadows Museum*. Photo by Guy Rogers.

**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,

I would like to start by thanking everyone who contributed to make our first gala such a great success this fall, and most especially I thank the chair of the event, Pilar Tabarnero Henry. This new initiative has allowed us to raise funds toward endowing the museum's Director of Education position and has set the pattern for future fundraisers. The fall exhibition, *Dalí: Poetics of the Small, 1929–1936*, was a dreamlike backdrop for the gala event. As the subject of one of our most popular exhibitions, Dalí's imagination clearly continues to inspire. A plethora of meaningful lectures and events, including *Dalí in the Dark*—one of the most successful SMU student programs designed by our museum education department to date—made for a busy season that enlightened both spirit and mind.

This spring we are thrilled to present the work of Mariano Fortuny, one of Dalí's most revered masters, alongside creations by Fortuny's friends and family. The Meadows's extraordinary holdings of works by this great Catalan artist will be displayed throughout the galleries like never before: in conversation with works by artists such as Jean-Léon Gérôme, Raimundo de Madrazo, Alfred Stevens, Jean Louis Ernest Meissonier, and John Singer Sargent. This show is sure to bring us back to artistic taste during the Second French Empire, which coincided with the birth of Impressionism.

The collection continues to grow and I am very pleased to present what is arguably the most important drawing to enter our collection: Francisco de Goya's *Visions*. One of the last two drawings from his Album D to remain in private hands, this fragile sheet, which Goya worked carefully and in great detail, reflects his creativity and modernity. Rather than merely documenting what the artist saw, the drawing invites us to picture Goya looking inside himself and, with endless imagination, inventing these haunting compositions inspired by witchcraft and magic. This extraordinary addition is complemented

with other important acquisitions, including a panel painting by Fortuny and a generous donation from the DeCoster family of a group of works by other Spanish artists, from Ramón Casas to Antoni Tàpies.

We are thrilled to have hired Dr. Amanda W. Dotseth as the curator of the collection, and this year we welcome another pair of curatorial fellows, Dr. Wendy Sepponen and Daniel Ralston. The Meadows's fellowships continue to thrive thanks to the support of The Mellon Foundation and The Meadows Foundation. There is so much to see and learn this spring—just look through the great programming developed by our education department—and we look forward to seeing you in your museum.



**Mark A. Roglán, PhD**

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



Mark A. Roglán with Pilar and Jay Henry at the Gala Patron Party on September 11, 2018. Photo by Tamytha Cameron.



## FORTUNY: FRIENDS AND FOLLOWERS

“Have you seen Fortuny’s pictures?” In the spring of 1870, for artists and art lovers in Paris there was no more pressing question. The paintings, drawings, and etchings of the young Spanish painter Mariano Fortuny y Marsal (1838–1874) were, in the words of one prominent French critic, “an unexpected revelation” and a “sudden explosion” that heralded the arrival of an original new talent. Now considered the most important Spanish artist of the nineteenth century after Francisco de Goya (1746–1828), Fortuny influenced and inspired artists not just in Paris, but across Europe and beyond. Working in various media and ever-changing styles, Fortuny plotted a novel course between tradition and experimentation that surprised and enraptured critics, collectors, and artists alike.

The spring exhibition *Fortuny: Friends and Followers* presents a career-spanning selection of this celebrated artist’s work that includes two of his largest and most accomplished paintings: the Meadows Museum’s recent acquisition *Beach at Portici* (1874) and *The Choice of a Model* (1868–74), on long-term loan from the National Gallery of Art in Washington, DC. The exhibition places Fortuny’s oeuvre in dialogue with notable works by his cosmopolitan friends and associates, as well as contemporaries who admired his dazzling colors, his freely handled brush, and his surefooted combination of innovative style with fashionable subject matter. Fortuny’s milieu, and the reach of his work and legacy, was international. At the height of his career, his art was at the center of a diverse artistic circle that spanned European capitals and the broader transatlantic world. *Fortuny: Friends and Followers* considers his achievements

in context, evaluating the effect of his work on artists from both sides of the Atlantic, on the market, and on European, American, and Spanish art in the final third of the nineteenth century.

Born in 1838 in Reus, a town in Catalonia some seventy miles south of Barcelona, Fortuny’s first exposure to art came at the knee of his grandfather, an amateur sculptor. Formal training began at the local art school and continued in Barcelona at the Escuela de Bellas Artes. A promising student, he was awarded a scholarship in 1857 that allowed him to travel to Rome to complete his artistic education, studying the city’s unsurpassed collections of Renaissance and Baroque art. During this period, he also journeyed to Morocco to document the Spanish-Moroccan War (1859–60) for the Spanish army. After returning to Rome, where he maintained a studio until the end of his life, Fortuny began his professional career. As he worked on the commissions for the large-scale battle paintings he began during his trip to Morocco, works he eventually abandoned, he started to paint smaller Orientalist and genre pictures that brought him to the attention of wealthy collectors. This kind of work, small in size and meticulous but untraditional in style, stoked his renown in the later 1860s and won him widespread fame after his sensational success in Paris in 1870.

*Fortuny: Friends and Followers* is divided into five thematic sections, each considering different facets of Fortuny’s life and career through his art and that of his extended circle. “Modern Life and Family” takes as its focus Fortuny’s unfinished late masterpiece, *Beach at Portici*, acquired a year ago by the Meadows Museum. Liberated from the influence of the art market just before his untimely death in the fall of 1874, the artist painted scenes of modern life that employ a brilliant, loose style based on direct observation of the seaside near the summer home the Fortuny family rented in Portici, south of Naples. An idyllic image of bourgeois leisure, the painting includes a portrait of the artist’s wife, Cecilia de Madrazo (1846–1932), at center, and their young children, María Luisa (1868–1936) and Mariano Fortuny y Madrazo

John Singer Sargent (American, 1856–1925),  
*Study for “The Spanish Dancer”* (detail), 1882.  
Watercolor, 11 <sup>7</sup>/<sub>8</sub> x 7 <sup>7</sup>/<sub>8</sub> in. (30 x 20 cm).  
Dallas Museum of Art, Foundation for the  
Arts Collection, gift of Margaret J. and  
George V. Charlton in memory of Eugene  
McDermott; 1974.1.FA. Image courtesy  
Dallas Museum of Art.

(1871–1949), who would go on to become a famous fashion designer. The turn Fortuny and his circle took toward representing scenes of modern life is further demonstrated in the jewel-like interior scene *The Visit* (before 1869, Dallas Museum of Art) by his Belgian contemporary Alfred Stevens (1823–1906). American artist William Merritt Chase’s (1849–1916) pastel *Mrs. Chase and Child (I’m Going to See Grandma)* (about 1889, San Antonio Museum of Art) attests not just to the popularity of scenes from domestic life but also—with its bright, flat colors, inspired by Japanese prints—to a European and American taste for things then considered “exotic” by Western audiences.

“The Artist and the Academy” showcases sketches, independent drawings, and illustrated letters made by Fortuny and other acclaimed painters that reflect the artistic practices and social customs of the transatlantic art establishment of the 1860s and 1870s. Many of these works come from an album compiled by William Hood Stewart (1820–1897), Fortuny’s chief American patron *The Stewart Album* (1860–90, Meadows Museum), which impressionistically records the great American collector’s acquaintance with the Parisian artistic community and is crucial to understanding Fortuny’s social world.

Fortuny and many of his contemporaries were at the forefront of the momentous changes in artistic taste explored in “A Genre of Nostalgia” and also addressed in “Modern Life and Family.” These related sections—which include works by Spanish, French, Dutch, Belgian, and American artists—underscore a definitive move in the 1860s away from the large-scale, moralizing historical

William Merritt Chase (American, 1849–1916), *Mrs. Chase and Child (I’m Going to See Grandma)*, c. 1889. Pastel on paper, 29 x 41 in. (73.7 x 104.1 cm). San Antonio Museum of Art. Gift of Mrs. Frederic G. Oppenheimer, 50.6. Photography by Peggy Tenison. Courtesy of the San Antonio Museum of Art.







Jean-Léon Gérôme (French, 1824–1904), *Turkish “Bashi-bazouk” Mercenary Soldiers Playing Chess*, c. 1870–73. Oil on canvas, 25 ¼ x 21 ¼ in. (64.1 x 54 cm). The New Orleans Museum of Art. Gift of Mr. and Mrs. Chapman H. Hyams, 15.14. Courtesy of the New Orleans Museum of Art.



James Tissot (French 1836–1902), *Young Woman Holding Japanese Objects*, c. 1864–65. Oil on panel, 14  $\frac{3}{8}$  x 18 in. (36.5 x 46 cm). Private collection.

and religious compositions previously favored to small, collectible pictures of modern bourgeois life and imaginative historical tableaux focused more on costume than consequence. *The Choice of a Model* (illustrated in the fall 2018 issue of *At the Meadows*) is paradigmatic of Fortuny's painting in this style. Once part of Stewart's collection, this picture exemplifies a rococo revival style that became, along with Orientalist scenes, Fortuny's calling card by the end of the 1860s.

Fortuny's rapid ascent in Paris was facilitated by his adoption and adaptation of established trends. He was often compared to Jean Louis Ernest Meissonier (1815–1891), known for historical genre scenes, and one of the most famous French artists of the 1860s. Meissonier's pictures, invariably small and painstakingly painted, paid homage to seventeenth-century Dutch and Flemish paintings of everyday life, often relocating them

to dandified eighteenth-century settings that delight in an imagined, uncomplicated past. *Information (General Desaix and the Peasant)* (1867, Dallas Museum of Art), is exemplary of Meissonier's punctilious attention to the minutiae of military uniforms and equine anatomy as well as representative of another of his characteristic historical genre subjects: scenes from the Napoleonic era. Later paintings on historical subjects by Spanish followers of Fortuny, drawn from the rich collection of the Meadows Museum, such as Antonio Casanova y Estorach (1847–1896) and José Jimenez Aranda (1837–1903), attest to the style's persistent appeal to artists and collectors throughout the later nineteenth century.

"The Allure of the 'Exotic,'" contends with the European fascination with otherness, taking Spain, North Africa, and Japan as places inflected by difference, sometimes imagined, sometimes real, in the work of Fortuny and



Jean-Léon Gérôme (French, 1824–1904), *Tiger on the Watch*, c. 1888. Oil on canvas, 25 × 35 5/8 in. (63.5 × 90.5 cm). Museum of Fine Arts, Houston. Gift of the Houston Art League, the George M. Dickinson Bequest, AL.21. Photograph © The Museum of Fine Arts, Houston

others. This fascination fueled a demand for paintings of non-Western subject matter. Fortuny, who traveled to Morocco on three occasions, derived pictorial inspiration from his encounters with North Africa's brilliant light and unfamiliar mores. On his journeys he made small studies of figures and motifs that he later used in finished works. *Crouched Arab* (about 1871), a recent addition to the Meadows Museum's extensive collection of works by Fortuny (see pp. 18-21 in this issue), showcases the artist's incisive ability to quickly render essential details. The etchings grouped in this section, by contrast, demonstrate a capability for careful elaboration and compositional gravitas that Vincent van Gogh (1853–1890) wrote admiringly of in a letter to his brother. Also presented is the work of Jean-Léon Gérôme

(1824–1904), who shared a dealer with Fortuny and enjoyed widespread popularity. Gérôme's exacting style and aptitude for vividly colored Orientalist scenes—which he combined in *Turkish "Bashi-bazouk" Mercenary Soldiers Playing Chess* (c. 1870–73, New Orleans Museum of Art) and *Tiger on the Watch* (about 1888, Museum of Fine Arts, Houston) were sought after in Paris and the United States.

In the nineteenth century, Spain itself was understood by many as an exotic locale. This contributed to the American interest in Fortuny demonstrated in this exhibition by works formerly in Stewart's collection, sketches and letters from his album, the Chase pastel, and, perhaps most powerfully, a masterful watercolor

by John Singer Sargent (1856–1925). The American painter’s enthusiasm for Fortuny, part of a general cultural interest in Spain in the United States that took hold during the 1880s, stemmed from an appreciation of Fortuny’s vibrant watercolors, one of which Sargent owned in reproduction. Sargent’s lively and evocative *Study for “The Spanish Dancer”* (1882, Dallas Museum of Art) has the finish and gestural flair of an independent work, as did many of Fortuny’s watercolors.

*Fortuny: Friends and Followers* also addresses Fortuny and his circle’s European travels in “Cosmopolitan Places” by displaying works that record the varied scenes Fortuny and his artistic companions encountered and depicted. Wherever these itinerant artists lived or worked, whether in grand apartments on the Avenue des Champs-Élysées in Paris, along the canals of Venice, or at the seashore in Portici, they documented the world around them with sensitivity. Sometimes, too, as with Fortuny’s sparse and vertically oriented *Seascape (Study for Beach at Portici)* (1874, Meadows Museum) in which the influence of Japanese prints is apparent—they documented the world around them with unexpected novelty.

The art of Fortuny, though immensely influential during his life and the decades following his death, was little known outside Spain for much of the twentieth century. He has always, however, been a point of reference for Spanish artists. Salvador Dalí (1904–1989), typically contrarian, was an aficionado of Fortuny in the middle of the twentieth century, when the popularity of nineteenth-century genre scenes was at its lowest. Indeed, the Meadows’s *Crouched Arab* is a study for a larger painting that Dalí purchased in 1962. Pablo Picasso (1881–1973) also rated Fortuny’s paintings highly, even though Picasso’s work was emblematic of the modernism and abstraction that, until recently, consigned Fortuny to footnotes.

Jean Louis Ernest Meissonier (French 1815–1891), *Self-Portrait*, c. 1880. Oil on panel, 8 ¼ x 5 ⅞ in. (21 x 15 cm). Private collection. Photo by Kevin Todora.

Fortuny has enjoyed renewed public and scholarly interest in the twenty-first century. The artist was the subject of an extensive monographic exhibition held in 2017 at the Museo Nacional del Prado, as well as a number of exhibitions elsewhere in Spain in recent years. *Fortuny: Friends and Followers* is the first exhibition devoted to the subject of Fortuny and his legacy to be held in the United States since the Meadows Museum’s *Prelude to Spanish Modernism: Fortuny to Picasso* in 2005, and adds to a growing body of scholarship that reconsiders the artist’s place in histories of nineteenth-century art. This exhibition examines Fortuny in a fresh light, inviting a new answer to that old question: “have you seen Fortuny’s pictures?”

**By Daniel Ralston, Meadows Curatorial Fellow**

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





A Melendez Valdes su amigo Goya. 179

SEPTEMBER 15, 2019–JANUARY 12, 2020

## HIGHLIGHTS FROM THE BOWES MUSEUM: EL GRECO, GOYA, AND A TASTE FOR SPAIN

Far away from London's busy national museums, The Bowes Museum in County Durham is home to one of the most extraordinary art collections in the United Kingdom. Its remarkably diverse holdings include paintings, sculpture, decorative art, clocks, and costumes. Those who visit often do so to see its famous life-size silver swan automaton, an eighteenth-century masterpiece of English craftsmanship, in action. Fewer visitors, however, know that The Bowes Museum also houses Britain's largest collection of Spanish painting. This curious fact is a testament to the lifelong work of the institution's intrepid founders, John and Joséphine Bowes, who, in the latter half of the nineteenth century, dedicated their time and considerable resources to a rather singular vision: to bring art and its edifying potential to the people of County Durham. With that goal in mind, the couple set about amassing an art collection as diverse as it was idiosyncratic. The couple's connections

with Parisian art dealers—Joséphine was herself French and the couple had met in Paris—made it possible to collect on a grand scale at a relatively rapid pace; between 1862 and 1874 they purchased an astounding 15,000 objects. However, it was the advice to acquire paintings from the famed collection of Spanish politician Francisco Javier de Quinto y Cortés, Conde de Quinto (1810–1860), that resulted in The Bowes Museum's wealth of paintings from Spain. The museum houses excellent representative works by artists such as Juan de Borgoña (c. 1470–c. 1534), El Greco (1541–1614), Juan Carreño de Miranda (1614–1685), Juan de Valdés Leal (1622–1690), Claudio Coello (1642–1693), and Francisco de Goya (1746–1828), all of whom also feature prominently in the Meadows collection. The Boweses also showed considerable zeal in the construction of a grand gallery in the market town of Barnard Castle for their collection's care and public display. Neither lived to see the building's

LEFT: Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Portrait of Juan Antonio Meléndez Valdés*, 1797. Oil on canvas, 28  $\frac{7}{8}$  x 22  $\frac{1}{2}$  in. (73.3 x 57.1 cm). The Bowes Museum, Barnard Castle, County Durham, UK, B.M. 26.

RIGHT: The Bowes Museum, Barnard Castle, County Durham, UK. Photo by Alden Chadwick.





completion, but the imposing structure opened to the public in 1892 and represents an unprecedented undertaking for its time. It continues to serve its visitors with engaging exhibitions and public programs.

*Highlights from The Bowes Museum: El Greco, Goya, and a Taste for Spain* will feature a selection of some of the best Spanish paintings from this notable museum in Northern England, many displayed for the first time in the United States. A focused exhibition consisting of just under a dozen works, it showcases paintings on panel and on canvas that range in date from the early sixteenth to late-eighteenth centuries. These three centuries mark a crucial period in the history and development of Spanish art that witnessed a transition from the massive, gold-encrusted retablos depicting imagined likenesses of historical saints, to portraits of living piety, such as Coello's royal nun *Mariana of Austria, Queen of Spain* (1677–80), and of leading intellectuals, as seen in Goya's penetrative portrait of the poet Juan Antonio Meléndez Valdés from 1797. This is an exhibition with three centuries of saints and sinners, and likenesses at once sacred and secular intended to inspire devotion, admiration, awe, and even discomfort. *Highlights from The Bowes Museum* will explore these and other themes within the broader art historical context provided by the Meadows Museum's collection while also taking a closer look at John and Joséphine Bowes's role in the historic collection and display of Spanish art outside of Spain.

**By Amanda W. Dotseth, curator, Meadows Museum**

LEFT: Claudio Coello (Spanish, 1642–1693), *Mariana of Austria, Queen of Spain*, 1677–80. Oil on canvas, 41 ¼ x 33 ½ in. (104.7 x 84.1 cm). The Bowes Museum, Barnard Castle, County Durham, UK; B.M.32. RIGHT: Juan de Valdés Leal (Spanish, 1622–1690), *Saint Eustochium* (detail), 1656–57. Oil on canvas, 81 ½ x 48 in. (206 x 122 cm). The Bowes Museum, Barnard Castle, County Durham, UK; B.M.10.





Visions

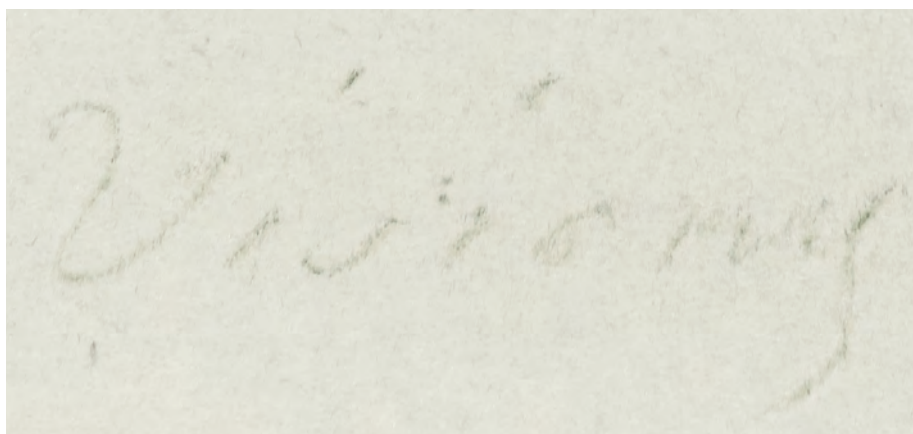
## FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746–1828)

*Visions*, c. 1819–23

In the history of Western art, especially prior to the modern period, it is rare to have evidence of the works an artist made exclusively for him- or herself. These works likely existed, of course, but unlike costly, formal commissions—through which artists made their living—personal and intentionally private creative output often does not survive. Professional artists had to conform to the demands of their era and of their patrons, to budgets, to the physical limitations of their materials, and to the capriciousness of tastes. Early in his career, the great Spanish painter, draftsman, and printmaker Francisco de Goya was no exception. Goya got his start painting cartoons for the Royal Tapestry Factory in Madrid and, in 1786 at the age of forty, was awarded a salaried position as the official painter for the court of King Charles III. It was later in the artist's life, however, as his health deteriorated and he became increasingly isolated from public life, that Goya's artistic output tended further toward the deeply personal, less commercial, cynical, and dark (both literally and figuratively). The frescos known as the "black paintings," so-named for their murky, monochromatic palette and disturbing subject matter, now in the Museo Nacional del Prado, are the best known from this late phase of Goya's career. However, during the final decade of the artist's long life, much of his output was not intended for sale. Indeed, it is often unclear if Goya expected anyone, save himself, to behold such works or whether they were ever meant to be displayed at all.

Among the more enigmatic objects from this period of Goya's life is an album of twenty-three drawings in carbon-black ink on paper, known as the "Witches and Old Women Album" or "Album D"—it has been argued that this is the fourth drawing album out of eight (Albums A–H) created by Goya. Owing to its personal nature, "Album D" and others like it have been described as "journal albums," implying that these contain Goya's diary jottings in the form of images rather than prose. The Meadows Museum has recently acquired drawing no. 10 from "Album D." We know it is no. 10 because the numeral 11 is transferred onto the verso of the sheet. True to the "Witches and Old Women Album" from which it comes, the Meadows drawing depicts two old women (or possibly a woman and a man) with grotesque features, flowing garments, and head coverings in what at first appears to be an embrace. Upon closer inspection, however, it becomes clear that the woman on the left has her hand in her companion's pocket, perhaps to pick-pocket any valuables. Their expressions are unnervingly intense despite the abbreviated way Goya rendered the facial features with rapid but confident lines and smudges of grays and blacks. The figures seem to levitate or float in space as another woman peeks out from below (or, perhaps, behind) on the bottom right; her skirt is visible on the other side of the two principal figures. The faintest graphite inscription remains, "Visiones," or visions, presumably referring to the artist's own.

LEFT: Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Visions*, c. 1819–23. Brush and black and gray ink with scraping on paper, 9 1/3 x 5 2/3 in. (23.6 x 14.5 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from The Meadows Foundation, with additional support provided by Cyrena Nolan, MM.2019.01.  
RIGHT: Francisco de Goya, *Visions* (detail), c. 1819–23. Photos by Kevin Todora.





In this drawing, Goya summoned exceptional technical skill in the rendering of his enigmatic subjects. Layers of varied saturations of the carbon-black ink create the impression of depth, shadow, and tension, yet the medium's watery quality lends itself to its ephemeral subjects; the horizontal woman with her hollow eyes and ghoulish grin is barely there at all—like an afterthought or an echo. However sketchy these figures feel, they are far from the result of raw spontaneity. Goya intensely worked each drawing in his album, rotating the page and erasing (by way of burnishing, or scraping away the ink with a knife) as he went. What we see here is planned and deliberate. Goya's grimaces are intentionally as unnerving as his gazes are piercing. We are left to wonder at the soul that conjured such images and was compelled to commit them to paper. And yet, it is important to remember that *Visions* was once part of a book containing page after page of "witches and old women" as well as other haunting figures who confronted viewers in succession as they flipped from each disturbing scene to the next.

*Visions* is the first drawing by Goya to enter the Meadows Museum's collection, already home to excellent examples of the artist's paintings and first-edition sets of all four of his major print series. It is significant for its rarity as well as for its fascinating provenance. It was in the family's collection after the artist's death and owned by his grandson who is depicted in the Meadows Museum's painting *Portrait of Mariano Goya, the Artist's Grandson* (1827); later, it was owned by the Spanish painter Federico de Madrazo y Kuntz (1815–1894), whose work is also

represented at the Meadows, as well as by the great French writer Victor Hugo (1802–1885). It is a work whose intensity surpasses the humility of its size and medium. This drawing's importance in the artist's oeuvre should not be understated. It shows us Goya making art for Goya and is a window into his uneasy mind near the end of his life.

By Amanda W. Dotseth, *curator, Meadows Museum*



LEFT: Francisco de Goya, *Visions* (detail), c. 1819–23. Photo by Kevin Todora. RIGHT: Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Portrait of Mariano Goya, the Artist's Grandson*, 1827. Oil on canvas, 20 1/2 x 16 1/4 in. (52.1 x 41.3 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds donated by The Meadows Foundation and a gift from Mrs. Eugene McDermott, in honor of the Meadows Museum's 50th Anniversary, MM.2013.08. Photo by Michael Bodycomb.

## MARIANO FORTUNY Y MARSAL (1838–1874)

*Crouched Arab*, c. 1871

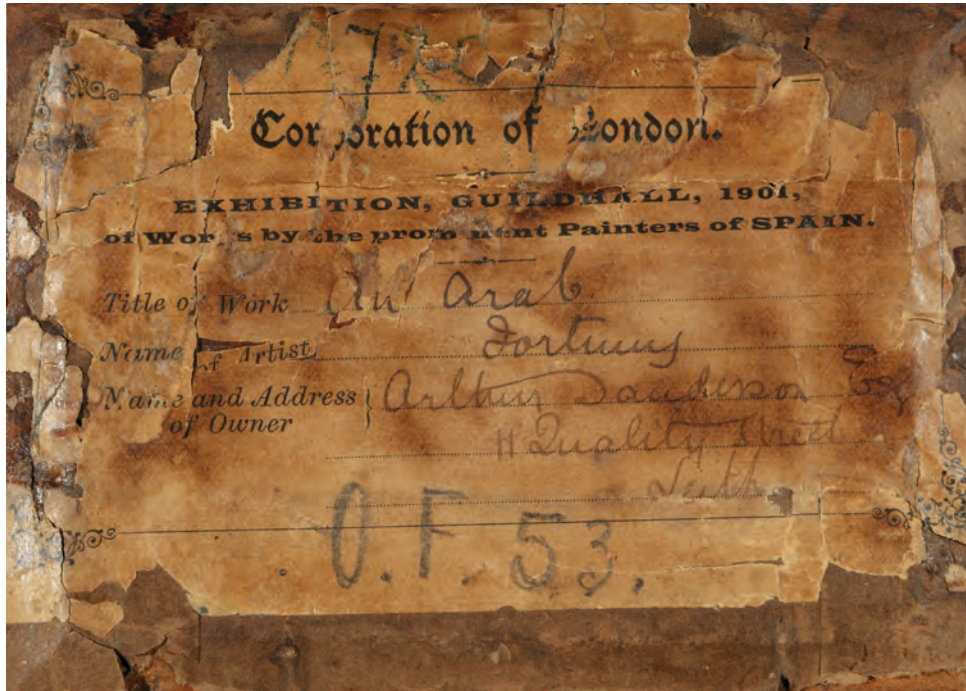
Mariano Fortuny y Marsal distinguished himself in Europe and abroad as a cosmopolitan painter, but was throughout his career inspired by the country of his birth. He painted Spain and his images sought to capture the self-consciously exotic (or exoticized) subjects he imagined or found there. In pursuit of new material Fortuny took extended trips to southern Spain, especially Granada, where inspiration for his nostalgic and commercially successful genre paintings was plentiful. And it was in Granada that Fortuny made this exuberant and rapid oil sketch recently acquired by the Meadows Museum. *Crouched Arab* dates to around 1871, when the artist was thirty-three years of age, and is a preparatory study for the much larger canvas *Tribunal of the Alhambra* (1871). Both works are representative of what motivated Fortuny's travels in southern Spain: painting the people and architecture of the country's longest-lived Islamic kingdom (it only fell to the Catholic Monarchs, Ferdinand and Isabella, in 1492, nearly eight centuries after Muslims first arrived in Iberia). The remarkable architecture of Granada's mid-thirteenth-century Alhambra Palace, with its patios and fountains decorated with intricately carved stuccowork and ceramic tiles, was at once tangible a remnant of Spain's Islamic past and a visually stunning inspiration for many artists and writers during the nineteenth-century. Capitalizing on so rich a source, Fortuny was foremost among those artists who popularized paintings of Arab subjects during the second half of the century, many selling their wares to international collectors through Parisian galleries. *Crouched Arab*, like the painting for which it is a study, is an excellent example of the genre.

Mariano Fortuny y Marsal (Spanish, 1838–1874), *Crouched Arab*, c. 1871. Oil on board, 3 ½ x 5 in. (9 x 13 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds donated by Jenny and Richard Mullen and friends of the Meadows Museum, MM.2018.09. Photo by Kevin Todora.









ABOVE: Reverse of *Crouched Arab* by Mariano Fortuny showing an exhibition label for the 1901 exhibition of "Works by the Prominent Painters of Spain" at the London Guildhall. In addition to works by Spain's Golden Age painters, this influential exhibition included paintings by Raimundo de Madrazo as well as Fortuny's *The Choice of a Model*, which was by that time famous. Photo by Kevin Todora. LEFT: Mariano Fortuny y Marsal (Spanish, 1838–1874), *Tribunal of the Alhambra*, 1871. Oil on canvas, 29 5/8 x 27 1/8 in. (75.2 x 59 cm). Fundació Gala-Salvador Dalí, Figueres, inv. no. 9204. Image courtesy of Fundació Gala-Salvador Dalí.



Mariano Fortuny y Marsal (Spanish, 1838–1874), *Crouched Arab* (detail), c. 1871. Photo by Kevin Todora.



Mariano Fortuny y Marsal (Spanish, 1838–1874), *Tribunal of the Alhambra* (detail), 1871.

The final painting, *Tribunal of the Alhambra*, is itself further evidence of Fortuny's popularity during his lifetime and legacy thereafter. That canvas was purchased by renowned Spanish Surrealist Salvador Dalí (1904–1989) in New York in 1962 and remains in that artist's foundation in Figueres (Catalonia).

The acquisition marks an important addition to the Meadows Museum's holdings of works by Fortuny. Unlike other oils by the artist in the collection, which represent the direction he would take in the final months of his short career, *Crouched Arab* is more characteristic of the technique and subject matter of an earlier period in Fortuny's artistic formation, three years before his death in 1874. Although an informal sketch in which the setting is remarkably abbreviated,

the figure is beautifully developed and possesses presence and weight within three-dimensional space. The guard's countenance and hunched posture suggest psychological as well as physical fatigue unequalled in the final painting, where he appears more brightly lit and, though isolated, is not central to the composition. *Crouched Arab* humbly summarizes all the qualities for which Fortuny is celebrated: dynamic brushwork; the reflection of full sun on garments and skin; the rendering of cool, blue shadows; and emotional, if elusive, gravitas conveyed with darting daubs of color.

By Amanda W. Dotseth, *curator, Meadows Museum*

## RECENT ACQUISITION

### *Six Works by Six Modern Artists from the Collection of Cyrus and Barbara DeCoster*

The Meadows Museum is pleased to announce the recent addition to its collection of six works by six modern artists: Ramón Casas, Josep Serra Llimona, Joaquim Mir, Joan Miró, Antonio Saura, and Antoni Tàpies. The works represent a range of media—oil on panel, watercolor on paper, and lithographs—and include examples by two artists not previously represented within the museum's collection. Indicative of the breadth of modernist styles and subject matter popular during the span of the twentieth century, the group of works augments the museum's ability to portray this period more fully.

The works come from the collection of Cyrus and Barbara DeCoster, and join three drawings by Francisco Gimeno Arasa (1858–1927), Isidre Nonell (1872–1911), and Joaquín Sorolla (1863–1923) previously given by the DeCosters in 2016 (see *At The Meadows*, spring 2017). Cyrus DeCoster (1914–1999) was a professor of Spanish literature at Northwestern University for nearly two decades, and his interest in the culture of Spain extended to fine art as well. Many of the works within the DeCosters' collection were acquired during sabbaticals in Spain in the 1970s.



A watercolor and charcoal sketch by Ramón Casas (1866–1932) represents the first work by the Catalan artist to enter the Meadows collection. A leading figure of the *Modernisme* movement in Barcelona at the turn of the twentieth century, Casas was actively involved in the cultural life of the city. In 1897 Casas helped to finance the opening of *Els Quatre Gats*, a café that became a central meeting place for modernist artists such as Pablo Picasso (1881–1973), and in 1899, along with fellow artist Miquel Utrillo (1862–1934), Casas cofounded the influential journal *Pèl & Ploma*, for which he provided the illustrations. Known for his portraits, primarily depicting the societal and cultural elite, Casas's *Lady Reading* is an apt example of his work and is the type of sketch he often produced alongside more finished oil portraits.

Joaquim Mir Trinxet (1873–1940), another notable member of the *Modernisme* circle that surrounded *Els Quatre Gats*, is represented by a small-scale oil painting that adds to the museum's holdings of the artist's work while offering a new format through which to understand

his process. At just under 5 by 7 inches, Mir's *Landscape* shows the artist working on a scale much reduced from *Allegory* (c. 1903) and *Catalan Landscape* (before 1928), both housed in the Meadows collection. While it is possible that the present work was made as a study for a larger composition, the level of attention and thoughtful execution suggests it may be a finished work of its own, likely completed as an exercise in plein-air painting. The painting's palette comprises the same yellow and ochre tones used by the artist throughout much of his early work in particular, which led to his inclusion in the group known as *Colla del Safrà* (Saffron Group).

A lesser-known Catalan artist, Josep Serra Llimona (b. 1937), is represented with a watercolor painting of a verdant landscape, the first work by the artist to enter the Meadows collection. Llimona, a generation or two younger than the *Modernisme* artists, received his artistic training in Paris at the Académie de la Grande Chaumière, an art school serving as an alternative to the more conservative École des Beaux-Arts, and the same school where Claudio Castelucho (1870–1927) taught

LEFT: Ramón Casas (Spanish, 1866–1932), *Lady Reading*, c. 1900–5. Watercolor and graphite on paper, 5 1/2 x 8 7/8 in. (14 x 23 cm). Meadows Museum, SMU, Dallas. Gift from Cyrus C. and Barbara K. DeCoster, MM.2018.10.01. RIGHT: Joaquim Mir Trinxet (Spanish, 1873–1940), *Landscape*, n.d. Oil on panel, 4 1/2 x 6 3/4 in. (11 x 17 cm). Meadows Museum, SMU, Dallas. Gift from Cyrus C. and Barbara K. DeCoster, MM.2018.10.02. Photos by Kevin Todora.





Joan Miró (Spanish, 1893–1983), *Musical Days of Donaueschingen (Les journées musicales de Donaueschingen)*, 1969. Lithograph on paper, 35 1/2 x 25 1/4 in. (90 x 64 cm). Meadows Museum, SMU, Dallas. Gift from Cyrus C. and Barbara K. DeCoster, MM.2018.10.03. © Successió Miró/Artists Rights Society (ARS), New York/ADAGP, Paris 2018. Photo by Kevin Todora.

toward the beginning of the twentieth century. Taking inspiration from the Impressionists, Llimona's landscapes, as evidenced by the present watercolor, reflect his preference for plein-air painting and his keen attention to capturing the effects of light on the surrounding environment.

Three prints, by Joan Miró (1893–1983), Antonio Saura (1930–1998), and Antoni Tàpies (1923–2012), round out the gift. All dating to the 1960s and 1970s, the prints reveal the interests of those artists working in the postwar environment, often defined by abstraction. Each print forms a fitting complement to the example of each respective artist's painting already held within the collection, revealing a continuity of artistic concerns across media. The Meadows Museum is most grateful for the continued generosity of the DeCoster family and is pleased to be able to share these noteworthy modern works with its visitors.

By Shelley DeMaria, *Meadows Museum curatorial assistant*



ABOVE RIGHT: Antonio Saura (Spanish, 1930–1998), *Your Hair is Yellow (Tu cabello es amarillo)* from *Diversaurio*, 1962. Lithograph on paper, 30 1/2 x 22 in. (77 x 56 cm). Meadows Museum, SMU, Dallas. Gift from Cyrus C. and Barbara K. DeCoster, MM.2018.10.04. © Succession Antonio Saura/ www.antoniosaura.org/A+V Agencia de Creadores Visuales 2018. ABOVE: Antoni Tàpies (Spanish, 1923–2012), *Letter O*, 1975. Lithograph on paper, 21 x 26 7/8 in. (53 x 68 cm). Meadows Museum, SMU, Dallas. Gift from Cyrus C. and Barbara K. DeCoster, MM.2018.10.06. © 2018 Comissió Tàpies/Artists Rights Society (ARS), New York/VEGAP, Madrid. Photos by Kevin Todora.

## THE MEADOWS MUSEUM WELCOMES DR. AMANDA W. DOTSETH AS CURATOR

The Meadows Museum is pleased to announce that, following a six-month international search, it has appointed Dr. Amanda W. Dotseth to the position of curator. An accomplished scholar, Dotseth's research is grounded in the Spanish Middle Ages and has addressed



Dr. Amanda W. Dotseth, curator at the Meadows Museum.  
Photo by Tamytha Cameron



a wide range of topics, including architecture, panel painting, and the history of collecting. Dotseth recently completed the Meadows/Mellon/Prado postdoctoral fellowship and began her new role as curator in September 2018. During the fellowship at the Meadows, she coordinated the first colloquium of current and former Meadows/Prado fellows and organized a symposium on medieval art called “The Medieval World in a Spanish Context,” which featured internationally recognized scholars in the field.

Dotseth completed her PhD on Spanish Romanesque architecture at the Courtauld Institute of Art in 2015. During her doctoral studies, she also served as a pre-doctoral fellow at the Spanish National Research Council in Madrid. Dotseth is an alumna of SMU's Meadows School of the Arts (MA, art history, 2006) and served as the assistant curator at the Meadows Museum, where she was instrumental in the research project, exhibition, and catalogue *Fernando Gallego and His Workshop: The Altarpiece from Ciudad Rodrigo*. During that period, Dotseth helped to secure a number of important acquisitions—including works by Jaume Plensa, George Rickey, María Blanchard, and Martín Rico y Ortega—and collaborated on the reinstallation of the museum's permanent collection galleries and sculpture plaza. Dotseth has received numerous grants and awards for her research on medieval Spanish art. She previously held a Fulbright fellowship and received the British Archaeological Association's Ochs Scholarship, among other awards, in support of her research in Spain.

As the Meadows Museum's curator, Dotseth remains active in the larger field of medieval studies. She is an associated scholar for the project “The Medieval Treasury across Frontiers and Generations: The Kingdom of León-Castile in the Context of Muslim-Christian Interchange,” funded by a Spanish National Grant, and a short-term collaborator on the project “Petrifying Wealth: The Southern European Shift to Collective Investment in Masonry as Identity, c.1050-1300,” funded by the European Research Council.

## MEET OUR NEW CURATORIAL FELLOWS

The Meadows Museum is honored to have received a second grant from The Andrew W. Mellon Foundation to continue its postdoctoral curatorial fellowship program. The postdoctoral fellowship was established in 2014 with an initial grant from the Mellon Foundation and that gift has been renewed and increased to fund three two-year curatorial fellowships over the next six years.

This fall we welcome our third Mellon Curatorial Fellow, Dr. Wendy Sepponen. Sepponen received her PhD in art history from the University of Michigan, and her field of expertise is sixteenth-century Spanish sculpture and its relationship to Italy. She also holds an MA degree in art history from the University of Toronto and a BA in art history from Carleton College in Northfield, Minnesota. Prior to joining the Meadows, Sepponen was the Joseph F. McCrindle Foundation Curatorial Fellow at the National Gallery of Art in Washington, DC, where she had the opportunity to work on a collaborative

project between the NGA and the Meadows Museum, the forthcoming exhibition *Alonso Berruguete: First Sculptor of Renaissance Spain*, which will come to Dallas in 2020.

We are also pleased to announce the continuation of the predoctoral curatorial fellowship with support from The Meadows Foundation. We welcome Daniel Ralston, a PhD candidate at Columbia University, as our new Meadows Curatorial Fellow. His area of research is focused on Mariano Fortuny and the impact of Spanish painting in late nineteenth-century France. Ralston received his BA in art history and Spanish from the University of British Columbia. With his focus on late nineteenth-century Spanish painters, he will be assisting with the spring 2019 exhibition at the Meadows *Fortuny: Friends and Followers*.

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



Photo by Jade Coast Photography



Photo by Cameron Handlinge-Rooney

## MEADOWS MUSEUM, SMU, HOSTS INAUGURAL MASTERPIECE GALA

Celebrating the Meadows Museum's inaugural Masterpiece Gala, chair Pilar Henry and honorary chairs Peggy and Carl Sewell welcomed 300 attendees to "The Color of Dreams," a Salvador Dalí-inspired gala fundraiser held at the Meadows Museum on Saturday, October 13, 2018.

Attendees mingled and enjoyed cocktails and canapés as dancers from SMU's Meadows School of the Arts performed around them. The dancers, all first-year dance majors in the Meadows School of the Arts, wore hand-crafted masks that displayed inspiring elements from their chosen Dalí painting.

As a special pre-dinner treat, acclaimed musicians and SMU professors Joaquín Achúcarro, pianist, and Andrés Díaz, cellist, performed together for the first time to the delight of the audience.

A seated dinner was served in the Jake and Nancy Hamon Galleries. Following dessert, patrons proceeded downstairs for live music and dancing with Cuvée in the Gene and Jerry Jones Great Hall.

Proceeds from the evening will help to establish an endowment for the museum's Director of Education position, a pivotal role in fulfilling the museum's mission and serving our local community and beyond.

Presenting Sponsors were Peggy and Carl Sewell with Sewell Automotive Companies. Pinea Wine was the Fine Wine Sponsor, with Natura Bissè as the Exclusive Beauty Sponsor. PaperCity was the Media Sponsor with MySweetCharity as Society Blog Sponsor. The Meadows Museum would like to thank these and all participants and donors for their support of "The Color of Dreams."





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1. Meadows Museum Director Mark Roglán and wife, Kathleen; President R. Gerald Turner and wife, Gail; Honorary Gala Chairs Carl and Peggy Sewell; Gala Chair Pilar Henry and husband, Jay; The Meadows Foundation President Linda Perryman Evans and Scott Yankee; Linda and William Custard; and Beth Holland and Dean Sam Holland 2. Dinner menus awaited guests as they arrived in the galleries 3. Gala Chair Pilar Henry and her husband, Jay 4. Wally Stone and Nancy Dedman 5. Flowers from Fleurt Floral Design by Margaret Ryder decorated the tables 6. Amy Williams, Mary Anne Cree, Bruce Williams 7. William and Linda Custard 8. Blanca Pons-Sorolla and the Honorable Janet Kafka 9. Ellison and Laura Hurt 10. The band Cuvée set the stage for dancing in the Jones Great Hall



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1. Guests danced well into the night 2. Guests enjoyed a seated dinner in the museum's upper galleries 3. John Henry and Laura Wilson 4. Ross and Margot Perot 5. Adriana and Guillermo Perales 6. Sandra and Gonzalo Ricaud, Myriam and Eduardo Diaz, Gabriela and Marco Navarro

# The Color of Dreams

SMU MEADOWS MUSEUM MASTERPIECE GALA 2018



7. SMU President R. Gerald Turner and Mrs. Gail Turner 8. Guests dined in the Jake and Nancy Hamon Galleries 9. Peggy and Carl Sewell 10. Billowing ombre drapes set the tone for the evening 11. John and Deborah Scott 12. Dean Sam Holland and his wife, Beth 13. Mike and Sharon McCullough, Cynthia and Tom Mitchell



1. Cuvée performs 2. Lee and Ann Hobson 3. Provost Steve Currall and Cheyenne Currall 4. Marilyn Augur, Bill and Shirley McIntyre 5. Barbara and William Benac 6. Katherine and Key Coker 7. Bess and Ted Enloe, Caren Prothro 8. Andrew Sinwell, Kim Elting, Abigail Sinwell, Stewart Cohen



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9. Joaquín Achúcarro, pianist, and Andrés Díaz, cellist, performed together for the first time to the delight of the audience 10. Jennifer and Peter Altabef 11. Barbara and Mike McKenzie 12. Dalí-inspired desserts by Cassandra Tomassetti of Cassandra Fine Catering 13. Zac and Hollee Hirzel 14. Chuck Briant and Lilly Albritton 15. Ashlee and Chris Kleinert





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1. Jay and Whitney Grogan, Diane and Harold Byrd 2. SMU student dancers with Dalí-inspired masks performed during the cocktail hour 3. Mason and Allen Custard 4. Gina and Michael Levy 5. Elegant table settings and décor were arranged in the galleries among Spanish masterpieces in the museum's collection 6. Richard and Karen Pollock



7. Ed and Julie Hawes, Gayle and Paul Stoffel 8. Capera Ryan and Kaleta Johnson  
9. Guests celebrate the announcement of more than \$700,000 raised toward the  
endowment of the Director of Education at the Meadows Museum 10. Melinda and  
Mark Knowles 11. Lindsay Perryman Evans, President and CEO of The Meadows  
Foundation 12. Michael and Alison Weinstein 13. Jose Gomez and Francis Luttmer

## SMU COLLEGE NIGHTS @ THE MEADOWS MUSEUM

Last September, with the recognition that *Dali: Poetics of the Small, 1929–1936* presented the perfect opportunity to engage the SMU student population, the museum held *Dali in the Dark: SMU College Night @ the Meadows Museum*. This SMU student-exclusive event, planned both for and by students, attracted 650 SMU students and provided something for everyone.

In addition to viewing the fall exhibition *Dali: Poetics of the Small, 1929–1936*, students enjoyed numerous entry points into the world of Dalí—from tarot readings, Surrealist games, and student-led gallery talks to art making, films, and a Dalí-inspired dessert bar. The first 100 students through the door also received an

exclusive *Dali in the Dark* t-shirt designed by local artist Francisco Moreno.

A generous grant from the SMU President's Commission on Substance Abuse Prevention, which funds programs that offer SMU students healthy late-night activities, enabled the museum to offer this robust program.

Recent alumna Briana Long assisted on the project during her final term as an SMU student and was critical to its success. She began at the museum as a William B. Jordan Intern and grew into the SMU Student Programs Assistant role for this program. Not only did she co-design the event, but Long also



provided crucial campus connections and key insight that enabled the museum to successfully market the program to the SMU student body.

*Dalí in the Dark* proved that SMU students are eager to engage with the museum and led to the formation of the Meadows Museum Student Council (MMSC). The MMSC is a group of SMU students from diverse majors that helps the museum develop new ways to engage the SMU student body through planning, marketing, and facilitating creative events.

The MMSC is currently planning the spring *SMU College Night @ the Meadows Museum*, which will focus on the *Fortuny: Friends and Followers* exhibition.

The overwhelming response to *Dalí in the Dark* and the number of students who experienced the exhibition thrilled the museum. We look forward to inviting the SMU student population back for another exciting late-night event this spring.

**By Anne Kindseth, Meadows Museum education programs manager**



Photos by Guy Rogers.

## EXCLUSIVE DALÍ IN THE DARK EVENT HELD FOR SMU ALUMNI

Inspired by the success of the *Dalí in the Dark* student program, the museum developed a special night for SMU alumni. On Wednesday, October 24, 2018, 150 SMU alumni gathered at the Meadows Museum to explore the mini-masterpieces of Salvador Dalí during a sold-out, after-hours event. Guests enjoyed a surreal spread of Spanish wines, cheeses, and crystal-clear pumpkin pie, as well as tarot readings with the Dalí deck, Surrealist games, a photo booth, and a screening of the short films *Un Chien Andalou* and *Destino*.



Photo by Kim Laeson.

# Public Programs



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

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

## EVENING LECTURES

Thursdays at 6 pm

Free; reservations required.

To register, please call 214.768.8587.

Bob and Jean Smith Auditorium

### FEBRUARY 7

*The Spanish Look: Fortuny, Frenchmen, and the Sombrero Calañés*

**Daniel Ralston**, Meadows Curatorial Fellow

In the 1860s, as Mariano Fortuny embarked on his brief but glittering international career, a fashion for all things Spanish was sweeping Paris. Being, or, better still, seeming to be Spanish mattered. French artists, observed a Spaniard in 1869, painted Spanish scenes in which picturesque subject matter and costume—like the Andalusian hat known as the *sombrero calañés*—stood in as symbols of deeper cultural and artistic understanding. This lecture explores how Fortuny, his artistic circle, and his principal American collectors sought to define, construct, and propagate their own unique image of Spain.

### MARCH 7

*Eakins, Sargent, and Chase: Fortuny's Divergent American Admirers*

**Brian Allen**, independent art historian

During his short life and the decade following his death, Mariano Fortuny attracted the admiration of American artists who would seem to have little in common with him or with each other. This talk examines the Spanish

master's appeal to a range of young American painters working in differing styles, from Thomas Eakin's realism, to John Singer Sargent's painterly naturalism, and William Merritt Chase's adaptation of brushwork akin to Impressionism. Fortuny's popularity among American artists and connoisseurs was a precursor to the wave of Hispanophilia that struck some sectors of the country's cultural elite starting in the 1890s.

### APRIL 11

*Dressing the Model*

**Gloria Groom**, chair of European painting and sculpture, Art Institute of Chicago

This lecture will explore why and how the artists of Mariano Fortuny's circle—Tissot, Gérôme, Alfred Stevens, and other so-called academic painters used fashion in their portraits and genre scenes. It will look also at how these artists intersected socially and professionally with the Impressionists, including Renoir, Monet, Degas, and Manet, in their embrace of fashion for broader artistic goals. Dr. Gloria Groom was the curator of the groundbreaking exhibition *Impressionism, Fashion and Modernity* (2012–13), which was organized by the Art Institute of Chicago.



Meadows Curatorial Fellow Daniel Ralston gives a presentation on Fortuny to the new Meadows Museum Student Council to inspire them as they plan the spring SMU College Night.

MAY 2

*Goya: A Vision in Wash*

**Stephanie Stepanek**, curator emerita of prints and drawings, Museum of Fine Arts, Boston

The Meadows Museum recently acquired a rare and significant drawing in ink wash by Francisco de Goya, *Visions*, which captures the core of the artist's creative mind. This lecture will consider the drawing from multiple points of view: its placement within an extended sequence devoted to the perception of the surreal and the real, personified by witches and old women; its connection to works of social satire in drawings, prints, and paintings that he executed throughout his life; and as example of the artist's superb command of the brush to capture character, personality, body language, and airborne motion.

## LUIS MARTÍN LECTURE SERIES IN THE HUMANITIES

6 FRIDAYS: MARCH 1, 8, 15, 22, 29 & APRIL 5  
10:30–11:30 am

*Art in Medieval and Renaissance Spain*

While the Meadows Museum is perhaps best known for its excellent collection of Early Modern and Modern Spanish art, it is also home to significant holdings of medieval and Renaissance painting and sculpture. Recent years have seen the significant addition of fifteenth- and sixteen-century panel paintings to the collection, which help to offer a more balanced history of Spanish art. In order to contextualize these important acquisitions, this lecture series will consider artmaking in the Middle Ages beginning with the oldest object in the Meadows collection, which dates to the tenth century. Lectures will highlight the ways in which Spain's multi-confessional makeup inspired a remarkable diversity of visual expression. Architecture and its adornments; intimate, portable objects; sacred books; and monumental altarpieces all made by and for Iberian Christians, Muslims, and Jews will be examined. The six-part lecture series will conclude with a look forward to the stylistic shifts characteristic of Renaissance art and architecture in the sixteenth century.



A Dallas ISD teacher in the museum's Teacher as Artist Program (TAP) explores the effects of light and shadow during a teacher workshop.

\$60 for the 6-part series; free for museum members; and for SMU faculty, staff, and students. **Advance registration is required. To register, please call 214.768.8587.** Bob and Jean Smith Auditorium  
*This program is made possible by gifts from the Fannie and Stephen Khan Charitable Foundation and the Eugene McDermott Foundation.*

MARCH 1

*Series Introduction: Art in Medieval and Renaissance Spain*  
**Amanda W. Dotseth**, curator, Meadows Museum

MARCH 8

*From Sound to Light: Understanding the Medieval Western Muslim Practice of Converting Christian Bells into Lamps*  
**Ali Asgar Alibhai**, visiting lecturer, The University of Texas at Dallas

MARCH 15

*Patronage without Patrons: Manuscripts and Anonymity in Jewish Iberia*  
**Julie Harris**, affiliated scholar, Spertus Institute for Jewish Learning and Leadership

MARCH 22

*Toward the Development of a "Spanish Style" under the Umayyad Caliphate*  
**Abbey Stockstill**, assistant professor, Meadows School of the Arts

# Public Programs

**MARCH 29**

*Angels in the Architecture: Sacred Space and Its Adornments*

**Amanda W. Dotseth**, curator, Meadows Museum

**APRIL 5**

*Death and Devotion: Sculpture in Sixteenth-Century Spain*

**Wendy Sepponen**, Mellon Curatorial Fellow, Meadows Museum

## MUSIC AT THE MEADOWS

**FEBRUARY 28 & APRIL 25**

**5:30–6:00 pm**

*Oldovini Organ Recitals*

**Free; no reservations required.**

Virginia Meadows Galleries

Larry Palmer, Professor Emeritus of harpsichord and organ, SMU, will perform selections on the museum's Oldovini organ. Enjoy these special opportunities to experience centuries-old music on an eighteenth-century organ surrounded by masterworks in the Meadows Museum's permanent collection.



On October 13, 2018, the Meadows Museum participated in NorthPark Center's ArtROCKS! family day, which had a surrealist theme.

**MARCH 21**

**6:30 pm**

*Bach—A Birthday Celebration*

**Meadows Chamber Music Ensemble**

**Admission is \$15 for nonmembers; \$10 for museum members; and \$5 for SMU students, faculty, and staff. To register, please call 214.768.8587.**

Jake and Nancy Hamon Galleries

Celebrate the 334th birthday of the Baroque composer Johann Sebastian Bach in the unique setting of the Meadows Museum's galleries. This program will feature the colorful 1st Brandenburg Concerto and Bach's beloved Double Violin Concerto, with Emanuel Borok and Aaron Boyd as soloists.

## FRIDAY AFTERNOON GALLERY TALKS

**12:15 pm**

**Free with regular museum admission.**

**FEBRUARY 22**

*Americans Abroad: Academic Artistic Training and the Lure of Orientalism*

**Randall Griffin**, University Distinguished Professor, Meadows School of the Arts

**MARCH 22**

*From Sketch to Finished Subject: Watercolor in the Late Nineteenth Century*

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

**APRIL 26**

*Fortuny and French Academic Painting*

**Nicole Myers**, Lillian and James H. Clark Curator of European Painting and Sculpture, Dallas Museum of Art

**MAY 17**

*Fame and Fortuny: The Artist and His Market*

**Daniel Ralston**, Meadows Curatorial Fellow, Meadows Museum

## SPECIAL SYMPOSIUM

# FINDING A WAY: THE SOFT DIPLOMACY OF ART EXCHANGES BETWEEN RUSSIA AND THE UNITED STATES

WEDNESDAY, FEBRUARY 13

5:00–7:30 pm

This program will explore the politics of international cultural exchange since the 2011 moratorium on loans of art objects between Russian, government-owned museums and institutions in the United States. The program will begin with a conversation between art museum directors Mikhail Piotrovski of the State Hermitage Museum, Saint Petersburg, and Glenn Lowry of the Museum of Modern Art, New York, followed by a discussion between diplomatic officials from Russia and the United States. Daniel T. Orlovsky, Professor and George Bouhe Research Fellow in Russian Studies, Dedman College of Humanities & Sciences, will moderate both conversations.

For more information on this program please visit: <https://www.smu.edu/towercenter>.

**To register for this program, please contact the Tower Center at 214.768.4716 or email [tower@smu.edu](mailto:tower@smu.edu).**

*This program is organized by the John Goodwin Tower Center for Political Studies at SMU, in collaboration with the Association of Art Museum Directors (AAMD) and the Meadows Museum.*



**Mikhail Piotrovsky** has been director of the State Hermitage Museum since 1992. He is a member of the Russian Academy of Sciences, an active member of the Russian Academy of Arts, a member of the Presidential Council for Science and Education, and chairman of the Council of Russian Museums.



**Glenn Lowry** has been the director of the Museum of Modern Art since 1995. He serves on the Boards of Trustees for both the American Association of Art Museum Directors and The Andrew W. Mellon Foundation. He is a fellow of the American Academy of Arts and Sciences and serves on the advisory council of the Department of Art History and Archaeology at Columbia University.

# Public Programs

## FILM PROGRAMS

APRIL 4

6:00 pm

*Rafael Azcona's The Executioner*

Susan Azcona

Free; reservations required.

To register, please call 214.768.8587.

Bob and Jean Smith Auditorium

Rescheduled from the fall, this program will commemorate the tenth anniversary of the death of Academy Award-winning screenwriter Rafael Azcona. The program features a special screening of Azcona's black-humor masterpiece, *The Executioner*, followed by a conversation with Susan Azcona, who will be in attendance to discuss her husband's legacy. The winner of five Goya Awards, Rafael Azcona is considered the most important screenwriter in Spanish film. *This program is presented in collaboration with the Wild Detectives Bookstore (Oak Cliff).*

## ARTFUL CONVERSATIONS

Tuesdays at 2:00 pm

FEBRUARY 12, MARCH 19, APRIL 9

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

Join fellow art lovers for an hour to discuss a single artwork. Close looking gives participants the time and



A summer exhibition based on beach scenes by Mariano Fortuny and William Merritt Chase set the scene for Meadows visitors to celebrate a day "At the Beach" on June 23, 2018.

space to delight in the details, wonder aloud, contemplate context, and leave the museum having really experienced a work of art. **Free with regular museum admission; no advance registration required.**

## SUMMER LECTURE SERIES

3 THURSDAYS: JUNE 6, 13, 20

6:00–7:30 pm

Bob and Jean Smith Auditorium

*Flemish Muse: Artistic Connections Across Spain and the Low Countries During the Fifteenth and Sixteenth Centuries*

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

While Habsburg Spain ruled the Low Countries in the fifteenth and sixteenth centuries, it was the revolutionary painting techniques of Flemish artists that infused the Iberian Peninsula with a new artistic spirit. These stylistic connections will be highlighted using works from the Meadows Museum's permanent collection, including the newly acquired *Adoration of the Magi* by the Master of Sigena. The series will also explore how this inspiration ultimately fueled Spain's Golden Age in the following century.

\$40 for the 3-part series; free for museum members; and for SMU faculty, staff, and students. **Advance registration is required.** To register, please call 214.768.8587.

## DRAWING FROM THE MASTERS

Sundays twice per month: JANUARY 13 & 27;  
FEBRUARY 10 & 24; MARCH 3 & 24; APRIL 14 & 28;  
MAY 12 & 26; JUNE 9 & 23; JULY 14 & 28;  
AUGUST 11 & 25

1:30–3:00 pm

Enjoy afternoons of informal drawing instruction as artist Ian O'Brien leads you through the Meadows Museum's galleries. Each session will provide an opportunity to explore a variety of techniques and improve drawing skills. Designed for adults and students ages 15 and older, and open to all abilities and experience levels.

Drawing materials will be available, but participants are encouraged to bring their own sketchpads and pencils. **Free with regular museum admission; no advance registration required.** Attendance is limited to 20 on a first-come, first-served basis.

## FAMILY PROGRAMS

*Sensory Day*

**MARCH 2**

**10:00 am–1:30 pm**

Join us for this free disability-friendly family day where families can enjoy the museum in a safe and understanding environment, allowing parents to network with one another and children to discover new friends! Through multisensory art, music, and movement activities, children will practice motor and social skills, choice making, and experimentation, all while exploring their own creativity. Accommodations are made to many spaces and activities increasing accessibility for those with visual impairment, and special materials are available to facilitate the museum experience. Large-print and braille materials will be available and Spanish-speaking volunteers will be present. All are welcome.

To request additional accommodations, please contact Kayle Patton at [museumaccess@smu.edu](mailto:museumaccess@smu.edu) or 214.768.2740 at least one week prior to make arrangements. *This program is presented in collaboration with the Blind Children's Vocational Discovery and Development Program, a division of Texas Health and Human Services.*

*Meadows Museum Family Day*

**SATURDAY, APRIL 13**

**10:00 am–1:00 pm**

Come to the Meadows Museum's free Family Day to explore paintings by Spanish painter Mariano Fortuny (1838–1874), his friends, and the artists he knew and influenced. Enjoy hands-on art activities for tots to teens, a museum-wide scavenger hunt, and healthy snacks. This program is part of Founders Day weekend activities across the SMU campus.



Visitors at the Meadows Museum's community day in June pose with their Salvador Dalí moustaches.

## ACCESS PROGRAMS

For information about visiting the Meadows Museum as or with individuals with disabilities, contact Kayle Patton at [museumaccess@smu.edu](mailto:museumaccess@smu.edu) or 214.768.3980.

*Connections*

**FEBRUARY 13, 20, 27; APRIL 3, 10, 17**

**Wednesdays, 10:30 am–12:30 pm**

This informal three-part program is designed for individuals with early stage dementia, their care partners, and family members. Participants explore the galleries through interactive activities, experiment with different materials to create individual and group projects, and discover works of art through music, dance, literature, and storytelling. Light refreshments will be served. **Space is limited and advance registration is required.** For more information and to register, contact [museumaccess@smu.edu](mailto:museumaccess@smu.edu).

*Re-Connections*

**JANUARY 18, MARCH 15, MAY 10, JUNE 14,**

**JULY 12, AUGUST 9**

**Fridays, 10:30 am–12:00 pm**

Individuals with early stage dementia, their care partners, and family members are invited to attend this relaxed social gathering. Attendees visit with friends over coffee and light refreshments, explore the galleries, and enjoy an informal gallery activity. **Space is limited and advance registration is required.** For more information and to register, contact [museumaccess@smu.edu](mailto:museumaccess@smu.edu).

## MEMBER TRAVEL

### ARGENTINA: BUENOS AIRES AND MENDOZA

April 24–May 1, 2019

This spring members will explore the beautiful and vibrant city of Buenos Aires where we will visit museums, private collections, and artist studios. Our journey then continues to South America's premier wine region, Mendoza. We only have a few spots left so be sure to register as soon as possible to ensure that you are able to join us on what is bound to be a fabulous trip! Travel with the Meadows Museum is an exclusive benefit for members at the Ribera-Patron level and above. **To upgrade your membership today, or if you have any questions, please contact membership manager Kaitlin Sanson at [ksanson@smu.edu](mailto:ksanson@smu.edu) or 214-768-2765.**



Building of Congress and the fountain in Buenos Aires, Argentina. Photo by Evgeniya Uvarova/Shutterstock.com

## MEMBERS AND FRIENDS

The support of our Meadows Museum members is vital to the mission of the museum and allows us to continue to bring exciting exhibitions, inclusive access, and educational programming to our community. In celebration of the upcoming exhibition *Fortuny: Friends and Followers*, members are invited to bring a guest who is not a member of the museum to select member events. This is a wonderful opportunity to share your love of the museum with friends who have considered memberships or those who will be experiencing the Meadows for the very first time!

**Guests who become Meadows Museum members will receive three months free! For current members, if your invited guest purchases a new membership, you'll receive three months free on your NEXT membership renewal!**



Guests at the Dalí exhibition's member opening were treated to surreal Tarot card readings. Photo by Tamytha Cameron

**Members are invited to bring a guest to the following events:**

**FEBRUARY 1, 6–8 pm**

*Members' Preview Reception*  
*Fortuny: Friends and Followers*

Join us for a special preview of our newest exhibition, exclusively for members and their guests.

**FEBRUARY 2**

*Members' Preview Day*  
*Fortuny: Friends and Followers*

Members and their guests get a sneak peek at *Fortuny: Friends and Followers*. Stop by the Algur H. Meadows Founders Room between 1–3 pm for a special treat to thank you for being a member.

**MARCH 28, 6–7:30 pm**

*Member Meetup and Tour with Curator Amanda Dotseth*

Meet and mingle with other members and their guests over wine and small bites, followed by a tour of the exhibition *Fortuny: Friends and Followers* led by curator Amanda Dotseth. Join us to socialize and learn more about how the spring exhibition explores the legacy of Spanish great Mariano Fortuny y Marsal. One ticket allows for one member and one guest. Tickets are \$35 and non-refundable. **To register please contact Kaitlin Sanson at 214-768-2765 or [ksanson@smu.edu](mailto:ksanson@smu.edu).**



SNAPSHOTS: 1. Gloria DeCillis, Leslie DeCillis, and Lourdes Ruh 2. Jim Vick and Marie Cooney 3. Nancy Murchison, Karl and Gisela Ziebarth, Bill Murchison 4. Marla and Mike Boone, Pedie Bramblett 5. Megan Tucker-Moon and Aaron Moon 6. Katie Corder and Tonya Harris. Photos by Tamytha Cameron.

## MEADOWS MUSEUM CONTACTS

### Membership

Kaitlin Sanson, *membership manager*  
ksanson@smu.edu, 214.768.2765

### Education

#### For programs:

Scott Winterrowd, *director of education*  
swinterrowd@smu.edu

Anne Kindseth, *education programs manager*  
akindseth@smu.edu

#### For tours and access programs:

Kayle Patton, *education coordinator*  
meadowsmuseumtours@smu.edu  
museumaccess@smu.edu

### Curatorial

Shelley DeMaria, *curatorial assistant*  
sdemaria@smu.edu

### Media

Carrie Sanger, *marketing and PR manager*  
csanger@smu.edu

### Collections

Anne Lenhart, *collections manager*  
alenhart@smu.edu

### Facility Rentals

Robin Benson Linek, *special events manager*  
rlinek@smu.edu

### Operations

Jennifer Aprea, *museum services and operations manager*  
japrea@smu.edu, 214.768.3968

### Box Office

214.768.8587

### Gift Shop

Barbara West, *gift shop supervisor*  
museumshop@smu.edu, 214.768.1695

### Museum Main Number

214.768.2516

### At the Meadows

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ON THE COVER: Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Visions* (detail), c. 1819–23. Brush and black and gray ink with scraping on paper, 9 1/3 x 5 2/3 in. (23.6 x 14.5 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from The Meadows Foundation, with additional support provided by Cyrena Nolan, MM.2019.01. Photo by Kevin Todora.

## MEADOWS MUSEUM

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

214.768.2516

### MUSEUM SERVICES

Membership 214.768.2765

Tours 214.768.2740

Box Office 214.768.8587

Museum Shop 214.768.1695

Rentals 214.768.4771

### HOURS

Tuesday–Friday, 10 am–5 pm

Saturday, 10 am–5 pm

Sunday, 1 pm–5 pm

Thursdays until 9 pm

### ADMISSION

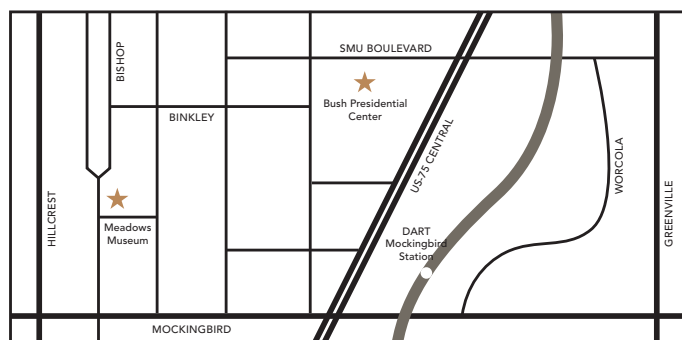
\$12 general admission; \$10 seniors.

Free to members; children under 12;

SMU faculty, staff, and students.

Free Thursdays after 5 pm

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



## Fabulous Fortuny Fashion!

Bring home the Meadows Museum Shop's newest custom scarf! This large cotton scarf portrays Mariano Fortuny's *Beach at Portici*, 1874. With its multitude of impressionistic colors, it is sure to be the perfect accessory for any art lover. \$65, available exclusively in the Meadows Museum Shop.



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

## Ride the DART Museum Express!

The DART Route 743 (Museum Express) provides FREE continuous service from Mockingbird Station to the Bush Center on SMU Boulevard, and on to the Meadows Museum on Bishop Boulevard, all courtesy of SMU. Hours of service on the specially marked shuttle are 10 am–5 pm Tuesday through Saturday and 1–5 pm on Sunday.