



*at the* MEADOWS

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

*fall 2019*

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*at the meadows*  
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Photo by Anne Kindseth

SMU students line up on February 8, 2019, for admission to the SMU College Night program *Fortuny on a Friday* developed by the Meadows education department.

**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, polychromed 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 hope you had a nice summer full of fun and relaxation. One of my summer highlights was seeing the stunning exhibition *Fra Angelico and the Rise of the Florentine Renaissance* at the Prado and Miguel Zapata's majestic door at the Church of El Salvador in Cuenca, Spain. Now it is my pleasure to warmly welcome you back this fall to fully experience everything the Meadows Museum has to offer. I am delighted to announce that highlights from one of the most distinguished Spanish art collections in the United Kingdom, The Bowes Museum, will be making their first and only stop in the United States. This exhibition represents a rare opportunity to learn about the collecting practices of the Boweses, the fascinating couple who assembled this collection during the Victorian era. We hope you will savor these exceptional works, including El Greco's *The Tears of Saint Peter* and Goya's *Interior of a Prison*. Admiring these paintings in the unique setting of the Meadows, which also has fine examples of works by the selected artists from the Bowes, promises to be a treat for our visitors.

We were honored this spring to host an enlightening conversation between diplomats and museum officials from both the United States and Russia on the topic of the loans moratorium between our countries. The

A collaboration between the American Association of Art Museum Directors, the Meadows Museum, and SMU's Tower Center, the discussion "Finding a Way: The Soft Diplomacy of Art Exchanges Between Russia and the United States" was held on Wednesday, February 13, 2019, in the museum's galleries. FRONT ROW: James Hollifield, Academic Director, John Goodwin Tower Center for Political Studies, SMU; Glenn Lowry, Director, The Museum of Modern Art; Nicholas R. Berliner, Director of the Office of Russian Affairs, U.S. State Department; Ambassador Mikhail Shvydkoy, Special Commitments of the Ministry of Foreign Affairs for the Russian Federation; Mikhail Piotrovsky, Director, The State Hermitage Museum; Mark Roglán, The Linda P. and William A. Custard Director of the Meadows Museum and Centennial Chair in the Meadows School of the Arts. BACK ROW: Bora Laci, Program Manager and Director of Studies, John Goodwin Tower Center for Political Studies; Anita Difanis, Director of Government Affairs, Association of Art Museum Directors; Christine Anagnos, Executive Director, Association of Art Museum Directors; Daniel Orlovsky, Professor of History and George Bouhe Research Fellow in Russian Studies, SMU; Samuel Holland, Dean, Meadows School of the Arts, SMU; Linda Perryman Evans, President & CEO, The Meadows Foundation; Linda Custard, Chair, Meadows Museum Advisory Council. Photo by Christian Green.

prospects after the exchange seem encouraging and hopefully will help amend the current situation. Loans between museums are essential for the study and advancement of art, and it is our hope that these doors can once again be opened. If you did not attend the event, you can find the video recording on our website.

Final words go to thank the donors and underwriters of the new acquisitions presented here, including the grandson of the artist Ignacio Zuloaga, Rafael de Zuloaga y Suárez, and the Parisian gallerist Daniel Malingue. Their gifts will help us continue growing as the center for the study and presentation of Spanish art in America and enrich the lives of future generations of art lovers. I invite you all to see these new works, most of which are already displayed in our galleries. I look forward to seeing you at the many lectures, workshops, trips, and special events we have prepared for your enjoyment during the months ahead.



**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*







Δουκίριος ηρώδης  
επίσκοπος



SEPTEMBER 15, 2019–JANUARY 12, 2020

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

In July 1862 the French art dealer Benjamin Gogué wrote to one of his most important clients, John Bowes, to recommend the acquisition of works by certain Spanish artists. He emphasized the need for “Goyas” and “Grecos,” writing, “I have sold several pictures by these two masters. Although these two do not appeal to you as masters, I think you might as well take one of each of them for your collection.” The exchange is not merely evidence of Gogué’s personal preference but points to the perceived importance of El Greco (Doménikos Theotokópoulos, 1541–1614), and Francisco José de Goya y Lucientes (1746–1828) within the Spanish School during the second half of the nineteenth century.

The comment is also telling for what it reveals about the personal tastes of John and Joséphine Bowes. By 1862 the Anglo-French couple were already, with the help of Gogué, buying Spanish paintings for a collection that would be housed in a purpose-built museum in the market town of Barnard Castle, in County Durham, UK, which our members will remember as the location of Auckland Castle, home to Francisco de Zurbarán’s *Jacob and His Twelve Sons*. So while El Greco and Goya were not, it seems, the kind of artists the Boweses would seek out for their personal collection, they were nevertheless seen as important to their more altruistic and public enterprise. These and other Spanish artists—particularly seventeenth-century painters such as Juan Carreño de Miranda (1614–1685), Juan de Valdés Leal (1622–1690), Claudio Coello (1642–1693), and Juan Bautista Maíno (1581–1649)—were among those considered important enough for inclusion in a public collection meant to uplift and educate the people of northern

England. A selection of paintings by these artists travels to the Meadows Museum this autumn to be exhibited for the first time in the United States.

The artists represented—whom also include Juan de Borgoña (c. 1495–1536), Alonso Sánchez Coello (c. 1531–1588), and Antonio de Pereda y Salgado (1611–1678), in addition to El Greco and Goya—find parallels in the Meadows collection. The exhibition therefore represents the rare opportunity to see different aspects of each painter’s work. The selection of these particular artists for The Bowes Museum, however, was itself the result of the circumstances of timing and availability. (Where are Diego Velázquez, Bartolomé Murillo, and Alonso Cano, you may ask?) The Boweses’ Spanish

LEFT: El Greco (Doménikos Theotokópoulos) (Greek, 1541–1614), *The Tears of Saint Peter* (detail), 1580s. Oil on canvas, 43 × 35 ½ in. (109 × 90.3 cm). The Bowes Museum, Barnard Castle, County Durham, UK. Founders’ Bequest, B.M.642.

RIGHT: Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Interior of a Prison*, 1793–94. Oil on tin plate, 16 7/8 × 12 3/8 in. (43 × 31.5 cm). The Bowes Museum, Barnard Castle, County Durham, UK. Founders’ Bequest, B.M.29.







Antonio de Pereda y Salgado (Spanish, 1611–1678), *Tobias Restoring His Father's Sight*, 1652. Oil on canvas, 75 <sup>5</sup>/<sub>8</sub> × 61 <sup>7</sup>/<sub>8</sub> in. (192 × 157 cm). The Bowes Museum, Barnard Castle, County Durham, UK. Founders' Bequest. B.M.34.



purchases were all derived from a single collection, that of the Spanish historian and politician Francisco Javier de Quinto y Cortés, conde de Quinto (1810–1860), who died in France. Therefore, it was in France that the widowed condessa de Quinto sold the collection in the years following her husband's death through a combination of private sales and public auctions. Gogué represented both the condessa, whose liquidation of the collection was necessitated primarily by financial need, and the Boweses, by brokering deals between the two parties while at the same time advising on questions of condition, conservation, and attribution. The relationship with Gogué was therefore fundamental in shaping The Bowes Museum's collection of old master paintings, and his advice on the works of El Greco and Goya resulted in the acquisition of some of the museum's finest paintings. Gogué saw that the conde's paintings by those two artists—El Greco's *Tears of Saint Peter* (1580s) and Goya's *Interior of a Prison* (1793–94) and *Don Juan Antonio Meléndez Valdés* (1797)—were of the quality and importance to make them good fits for a museum whose goal was to present a comprehensive art historical narrative.

The contents of the Quinto collection, namely its focus on Baroque painters active in and around Madrid, reflects the circumstances of its formation in the Spanish capital in the middle of the nineteenth century. Although from Zaragoza (Aragón), the young Quinto soon found himself in Madrid, where he enjoyed royal favor, including the title bestowed upon him by Queen Isabel II (1830–1904). There, between 1847 and 1850, he served as director of the Museo de la Trinidad whose collection was, together with the Spanish royal collection, the basis for the Museo Nacional del Prado. The Museo de la Trinidad was named for the Madrid convent that was used to store and display art from the surrounding area (Ávila, Segovia, Toledo, and Madrid itself) that had been nationalized or confiscated from the Catholic Church by the Spanish government

beginning in 1836 (in a series of decrees known as the *Desamortización de Mendizábal*, or Disentailment of Mendizábal). Quinto's position offered unprecedented access to newly available works of art.

As an avid collector, painter, and member of the Real Academia de Bellas Artes de San Fernando, the conde de Quinto took full advantage of his position of influence in Madrid to acquire not only works by Spanish Baroque painters but also paintings by Goya, who had died only a few decades earlier. Indeed, the conde once owned both The Bowes Museum's *Interior of a Prison* and the Meadows Museum's *Yard with Madmen* (1794), created around the same time and from the same series of paintings on tin plate. The heady days of collecting in Madrid would not last, however. The count and his wife's close relationship with the Spanish royal family—in particular with the queen regent María Cristina de Borbón-Dos Sicilias (1806–1878)—would ultimately prompt them to follow her into exile in France in 1854. Thus it was in France that Quinto died unexpectedly just before his fiftieth birthday.



Juan Bautista Maino (Spanish, 1581–1649), *A Carmelite Monk (Saint Agabus?)*, 1620–25. Oil on canvas, 43 1/2 × 35 1/2 in. (110.5 × 90.2 cm). The Bowes Museum, Barnard Castle, County Durham, UK. Founders' Bequest. B.M.807.





Juan Carreño de Miranda (Spanish, 1614–1685), *Belshazzar's Feast*, c. 1647–49. Oil on canvas, 68 × 129 in. (172.7 × 327.6 cm). The Bowes Museum, Barnard Castle, County Durham, UK. Founders' Bequest. B.M.19.







The conde and his wife had brought with them more than two hundred paintings from Spain, and the condessa's sale following her husband's death therefore resulted in the unprecedented availability of Spanish paintings on the Parisian, and thus international, art market. Thanks to their relationship with Gogué and their longtime residence in France, John and Joséphine Bowes had first pick of the collection prior to its public auction. Throughout the 1860s the Boweses bought more than seventy paintings from the conde de Quinto's collection either directly from his widow or through subsequent sales brokered by Gogué, whom the Boweses eventually hired as their curator. Gogué's plea to buy "Grecos" was not immediately successful. In 1862 John seems to have refused to buy *The Tears of Saint Peter*, which Gogué described as exhibiting "all the qualities and faults of this master," and instead the dealer bought it for his own stock, only to sell it to the Boweses in 1869.

Spanish art represented only one aspect of the Boweses' efforts to amass an art collection that was as comprehensive as possible. By capitalizing on the sale of the conde de Quinto's collection in Paris, John and Joséphine ensured that by the time The Bowes Museum officially opened on June 10, 1892—an event that, sadly, the couple never lived to see—it could boast the largest and one of the most important collections of Spanish painting in the United Kingdom at the time. A selection of Gogué's letters, including the one quoted above, will be featured in the exhibition together with other archival materials on loan from The Bowes Museum, such as the ledger in which John recorded all purchases. They reveal just how seriously the Boweses took the task of building a public museum. The French-born Joséphine, herself a painter, was actively involved in the museum project, and through her purchases we get a sense that she gravitated toward impressionistic landscapes of her homeland. That the couple would also assemble one of the largest and most important collections of Spanish art in England is therefore all the more noteworthy.

Even though it is unclear exactly when they conceived of their museum, by the 1860s John and Joséphine's collecting had evidentially transcended their personal taste. So they did not have to personally appreciate the works by Spanish sixteenth- to eighteenth-century artists that they purchased to acknowledge the importance

of their inclusion within the museum; the Boweses subordinated their personal taste to what they believed would be the public good. In other words, Gogué didn't have to convince John and Joséphine to like the paintings they bought but only to persuade them that the works were important to the mission of their museum. There is now little doubt that among the couple's most important purchases are those Gogué brokered with the condessa de Quinto and perhaps especially the paintings by El Greco and Goya. These purchases, while largely focused on artists working in and around Madrid, nevertheless represent the breadth of artistic expression in early modern Spain with everything from large-scale religious paintings to secular portraits of royalty. As one of the most comprehensive collections of Spanish art outside Spain, the Meadows offers an ideal context within which to exhibit selections from The Bowes Museum.

Many of the paintings illuminate different aspects of an artist's work than do those in the Meadows collection, whether through their distinct subject matter or their representation of a different phase of the artist's career. Carreño y Miranda's *Belshazzar's Feast* (c. 1647–49), for instance, is a large-scale canvas in which the figures are dwarfed by the surrounding architecture. Likely painted early in the artist's career, it offers a new understanding of his development when compared with the three later works in the Meadows collection, two of which are portraits and therefore exemplify a different type of commission. Portraits or portrait-like images of saints by Claudio Coello, Valdés Leal, and Maíno all stand in contrast to the larger multigure compositions by those artists in the Meadows collection.

The exhibition and its catalogue will explore in greater depth the history of The Bowes Museum and its founders as well as the art historical importance of their collection of Spanish paintings. The catalogue features essays by curators at both institutions and not only illustrates the paintings on view in the Meadows exhibition but also includes an appendix listing other Spanish paintings from The Bowes Museum. Archival materials will also be included in the installation in order to highlight the importance of the Quinto collection in the museum's formation. These include letters between Gogué and John Bowes, receipts, and other documents relating





Juan de Borgoña (Spanish, c. 1495–1536), *Saint Jerome and Saint Ambrose*, c. 1510. Tempera and gold on panel, 34 1/2 × 47 1/2 in. (87.6 × 120.7 cm). The Bowes Museum, County Durham. Founders' Bequest. B.M.8.

to the selection and purchase of paintings from the Quinto collection. Together the paintings and archival materials demonstrate the importance of Spanish art in the construction of larger art historical narratives while also acknowledging the key role played by collectors—from the conde de Quinto, to John and Joséphine Bowes, to Algur Meadows—and their taste for Spain in making Spanish art known to wider audiences.

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

*This exhibition has been co-organized by The Bowes Museum, Barnard Castle, England, and the Meadows Museum, and funded by a generous gift from The Meadows Foundation.*

## A BOOK OF TREASURES FROM THE BOWES MUSEUM



The fall exhibition *El Greco, Goya, and a Taste for Spain: Highlights from The Bowes Museum* is accompanied by an exhibition catalogue featuring two curatorial essays and a fully illustrated plates section, as well as an illustrated checklist of nearly all of the over 100 Spanish paintings in the Bowes collection. With an introduction to John and Joséphine Bowes and their museum written by Bowes project curator Bernadette Petti, and an essay contextualizing the Bowes works within the broader scope of Spanish art history by Meadows Museum curator Amanda W. Dotseth, this handsome volume gives readers an in-depth look at the rich historical contexts in which this collection comes to life. \$40



APRIL 30–NOVEMBER 3, 2019

## GOYA'S VISIONS IN INK: THE CENTERPIECE OF THE MEADOWS DRAWINGS COLLECTION

Drawing is the artist's most direct and spontaneous expression, a species of writing: it reveals, better than does painting, his true personality.

—Edgar Degas

This sentiment perfectly encapsulates the essence of the album drawings created by Francisco José de Goya y Lucientes (1746–1828) during the last

three decades of his life. These personal albums, often compared to written journals, contained the artist's innermost thoughts in the form of captivating images. Goya produced eight albums in total, comprising approximately 550 drawings. The recently acquired brush-and-ink drawing *Visions* (c. 1819–23) was once part of one of these albums—Album D, also known as the “Witches and Old Women” album—and marks the first





such work by Goya to enter the collection of the Meadows Museum (as discussed in the spring 2019 issue of *At the Meadows*).

*Goya's Visions in Ink: The Centerpiece of the Meadows Drawings Collection* presents this new acquisition for the first time, exploring facets of its creation and provenance and situating it within the context of the museum's permanent collection. Prints from Goya's series *Los Disparates (The Follies)*, published after his death but created nearly simultaneously with the drawing, around 1815 to 1823, suggest correlations in subject matter and theme. Additionally, a selection of drawings by other artists from the permanent collection, ranging in date from the seventeenth to the twentieth century, grounds Goya's singular work within the tradition of artists working on paper.

The acquisition of *Visions* underscores the museum's concerted and ongoing effort to add depth to its Goya holdings as well as to expand its collection of drawings. In the past thirteen years the museum has augmented its Goya holdings with four works: the oil painting *Portrait of Mariano Goya, the Artist's Grandson* (1827), one of the last portraits known to have been painted by the artist, as well as three working proofs, each from one of his four major print series. Likewise, in the past decade the museum has acquired more than fifty

drawings by various artists, a number that represents more than half of the museum's total acquisition of drawings since its founding in 1965. Notable examples from this group include works by Juan de Valdés Leal (1622–1690), Mariano Salvador Maella (1739–1819), Ramón Casas (1866–1932), and Isidre Nonell (1872–1911).

**By Shelley DeMaria, curatorial assistant,  
Meadows Museum**

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

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 <sup>3</sup>/<sub>8</sub> x 5 <sup>3</sup>/<sub>4</sub> in. (24 x 15 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 Brad Flowers. RIGHT: Juan de Valdés Leal (Spanish, 1622–1690), *The Apparition of Christ to Saint Ignatius on His Way to Rome*, c. 1662. Black and red chalk on paper, 12 <sup>3</sup>/<sub>8</sub> x 9 <sup>1</sup>/<sub>8</sub> in. (31.3 x 23.2 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds generously provided by Friends and Docents of the Meadows Museum, MM.2013.05. Photo by Michael Bodycomb.





OCTOBER 18, 2019–JANUARY 12, 2020

## SOROLLA IN THE STUDIO

An Exceptional Loan from an Important Spanish Collection

In fall 1902 Joaquín Sorolla y Bastida (1863–1923), then at the height of his artistic powers and international renown, set out to rival his illustrious predecessor Diego Velázquez (1599–1660) in the representation of the female nude. Earlier that year Sorolla had traveled to England to see perhaps the most famous female nude in the history of Spanish art, Velázquez's *Toilet of Venus* (also known as *The Rokeby Venus*), then in the collection of Rokeby Park,

a country house in remote northern England. Sorolla's superlative response to Velázquez is *Female Nude* (1902), a masterpiece of expressively painted skin and satin that reprises but reverses the composition of *The Rokeby Venus* and replaces mythology with modern intimacy.

We are pleased to announce that Sorolla's *Female Nude*, which the artist displayed prominently in his studio and exhibited widely during his lifetime, has been placed



Sorolla's studio in the Pasaje de la Alhambra, Madrid, with *Female Nude* displayed in the upper left, c. 1902. Museo Sorolla, Madrid, Spain, inv. no. 86523.

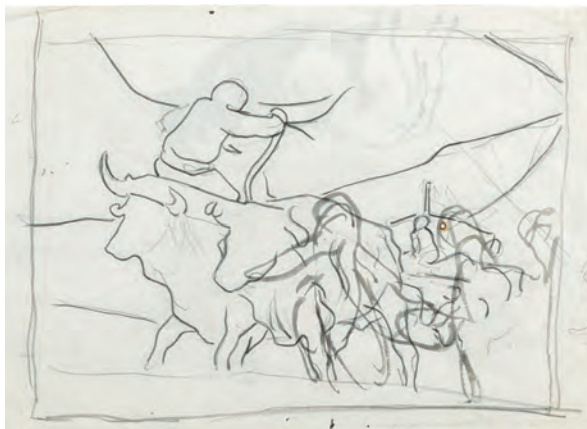


Diego Velázquez (Spanish, 1599–1660), *The Toilet of Venus (The Rokeby Venus)*, c. 1647–51. Oil on canvas, 48 ¼ x 69 ⅝ in. (122.5 x 177 cm). National Gallery of Art, London. Presented by the Art Fund, NG2057.



on long-term loan at the Meadows Museum. The arrival of this extraordinary painting, a splendid example of the artist's mature style that has not traveled to the United States since 1911, presents a fitting opportunity to celebrate and reconsider the museum's growing collection of works by the Valencian artist.

*Sorolla in the Studio*, a focused exhibition that complements the exceptional loan of *Female Nude*, presents a diverse selection of works by Sorolla, including several recent acquisitions, from the museum's permanent collection. Between 1902 and 1906, the fertile period addressed by the exhibition, Sorolla consolidated his brilliant and loose style, intensified his engagement with the history of art, and cultivated the subjects most characteristic of his oeuvre: representations



Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Taking Out the Boat*, c. 1903. Pencil and ink on paper, 8 ⅝ x 12 ½ in. (22 x 32 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from Elizabeth Solender and Gary L. Scott and Cheryl and Kevin Vogel, MM.2018.04.B. Photo by Kevin Todora.

of family, Spanish landscapes, and sunlit Mediterranean beach scenes. This exhibition investigates—through paintings, preparatory works on paper, and a distinctive plein air oil sketch—the artist's compositional process in the early years of the twentieth century as well as the definitive establishment of his fame in Spain and abroad.

After Sorolla was awarded the Grand Prix at the Exposition Universelle in Paris in 1900, he enjoyed a transatlantic celebrity that attracted important portrait commissions and, in 1906, occasioned a large retrospective at the Galerie Georges Petit in Paris. *Sorolla in the Studio* reveals the creative practice that resulted in some of this period's most notable paintings, including his monumental double royal portrait, *The Regency*, begun in 1903 and completed in 1906. In addition to a gestural preparatory sketch for that painting, the exhibition features expressive drawings related to Sorolla's famous large-scale beach scenes as well as images of his family. These drawings, on view for the first time at the Meadows, come from a suite of vivid preparatory works that were acquired in 2018 directly from the artist's descendants. *Sorolla in the Studio*, which presents works by the artist from the museum's collection alongside his magnificent *Female Nude*, explores the artist's working methods at a pivotal moment in his distinguished career.

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

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



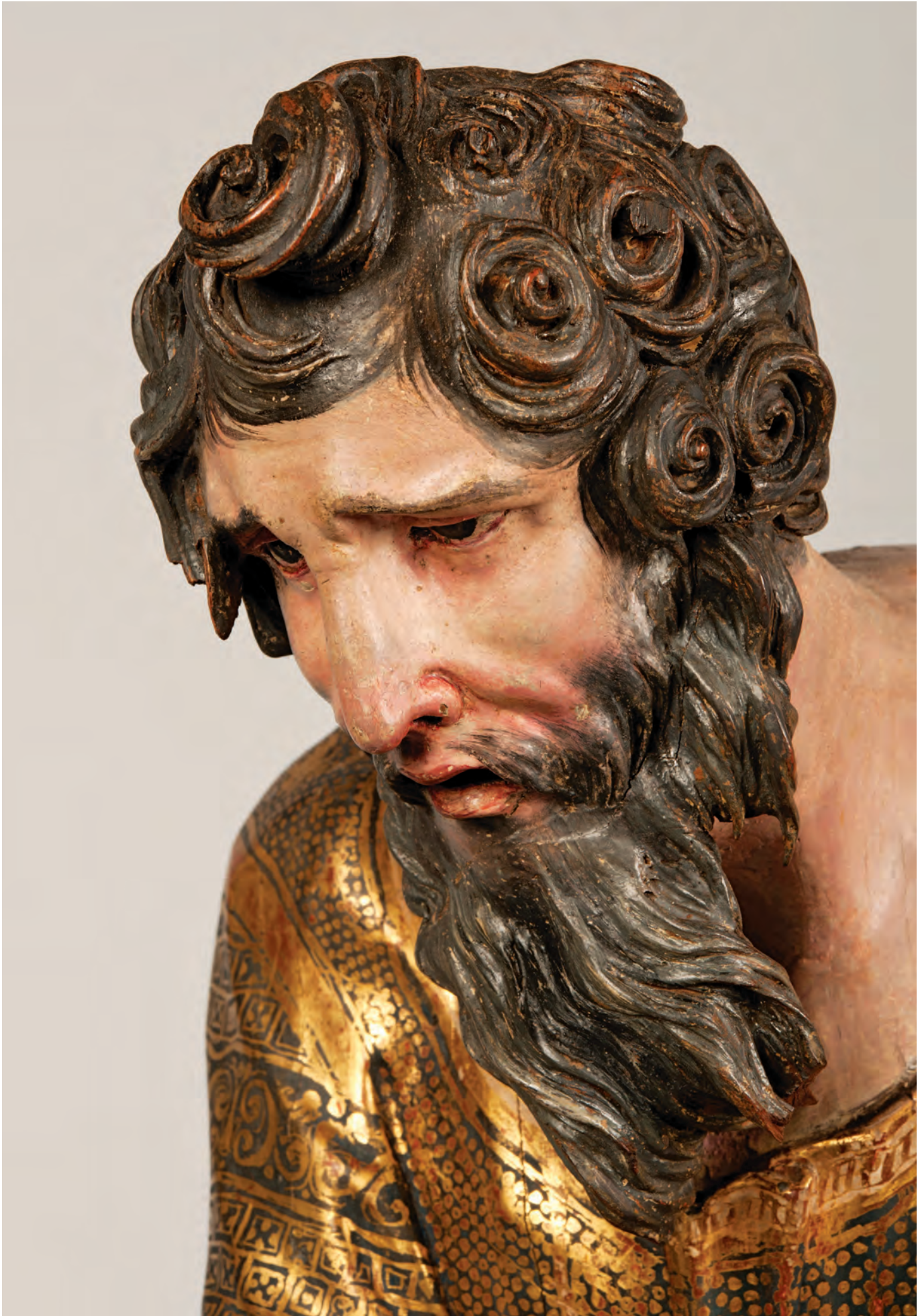


Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Female Nude*, 1902.  
Oil on canvas, 41 ¾ x 73 ¼ in. (106 x 186 cm). Private collection.











MARCH 29–JULY 26, 2020

## ALONSO BERRUGUETE: FIRST SCULPTOR OF RENAISSANCE SPAIN

Although Alonso Berruguete (c. 1488–1561) has been heralded for centuries as one of Spain's greatest sculptors, his name is virtually unknown in the United States. *Alonso Berruguete: First Sculptor of Renaissance Spain* is the first exhibition dedicated to this influential artist to be presented outside Spain. Organized with the National Gallery of Art (Washington, DC), where it will be on view this fall prior to its Dallas debut in spring 2020, this ambitious installation is an unprecedented opportunity to appreciate the full breadth of his artistic practice, including drawings, paintings, and sculptures in various media. Berruguete was known for his distinctive blend of dynamically arranged bodies and vivid, emotional expressions. Indeed, no other artist in early sixteenth-century Spain matched Berruguete's imagination.

Born around 1488 in the small northern Castilian town of Paredes de Nava, Berruguete was the eldest son of Pedro Berruguete, a successful painter from a prestigious local family. The young Alonso likely received his earliest artistic training in his father's studio, and around 1506 he was part of a generation of Spanish artists who traveled to Italy to further their education. During the approximately ten years he spent based in Florence and Rome, he learned and worked alongside artists who became the preeminent Florentine Mannerist painters, including Andrea del Sarto (1486–1530), Pontormo (1494–1555), and Rosso Fiorentino (1494–1540). Notably Berruguete also knew Michelangelo (1475–1564) and gained permission to study and copy the Italian artist's famous cartoon *The Battle of Cascina*, an anecdote that was later reported by Giorgio Vasari in his *Lives of the Artists* (1568). Although Berruguete's Italian period shaped the way Spanish writers came to view him, the works themselves are idiosyncratic and speak to his status as Spain's most original artist of the time. His paintings in particular were no doubt



LEFT: Alonso Berruguete (Spanish, c. 1488–1561), *Patriarch* (detail) from the high altarpiece for the church San Benito el Real, 1526–32. RIGHT: Alonso Berruguete (Spanish, c. 1488–1561), *Patriarch*, 1526–32. Polychromed wood, 36 <sup>3</sup>/<sub>8</sub> x 13 <sup>3</sup>/<sub>8</sub> x 15 in. (93 x 34 x 38 cm). © Museo Nacional de Escultura, Valladolid. Photographs by Javier Muñoz and Paz Pastor.





Alonso Berruguete (Spanish, c. 1488–1561), *Saint Matthew* from the high altarpiece for the church San Benito el Real, 1526–32. Oil on panel, 57  $\frac{7}{8}$  x 40  $\frac{1}{8}$  x 4  $\frac{3}{8}$  in. (147 x 102 x 11 cm). © Museo Nacional de Escultura, Valladolid. Photograph by Javier Muñoz and Paz Pastor.



informed by his time and training in Italy, as seen in the diffuse lighting, the modeling of forms, and the attention to anatomy evident in the expressive poses. More importantly, he adapted those qualities in the service of what was most desired by Spanish patrons and viewers: elaborate altarpieces, or retablos, that included paintings and sculptures in polychromed wood.

After his return to Spain in 1518, commissions for retablos from throughout Castile dominated Berruguete's career. As a result, he established himself simultaneously as an innovative designer and as a coordinator of complex commissions. Altarpieces required an artist to excel in all art forms: architecture for the frame, sculpture, painting, and drawings, which he used to communicate his designs to a large and diverse workshop. The best example of Berruguete's abilities in these fields is the retablo for the church of San Benito el Real in Valladolid. Executed between 1526 and 1532, it remains one of his masterpieces. It was composed of thirty-two small statues, four paintings, eight narrative reliefs, five larger-than-life-size statues, and other decorative reliefs and architectural structures too numerous to describe. Almost two dozen of the best examples from the retablo of San Benito will make up the heart of *Alonso Berruguete: First Sculptor of Renaissance Spain*, thanks to the special collaboration with and generosity of the Museo Nacional de Escultura in Valladolid, where the disassembled altarpiece now resides.

Berruguete undertook his most ambitious projects in the last decades of his life. These were located in Toledo, the heart of the Catholic Church in Spain. Between 1539 and 1546 he worked on the stalls and decorations for the cathedral's choir, and in 1554 he began carving the elaborate tomb of Cardinal Tavera, one of his most loyal patrons, for the hospital founded by the cleric. Berruguete

died in that very hospital in 1561, bringing to a close decades of prolific drawing, painting, sculpting, and designing. In addition to the selections from San Benito, the exhibition will examine the full range of the artist's career, including rare paintings from his Italian period, nearly half of all drawings confidently attributed to him, and a video that brings to life his works in Spain that cannot travel to Dallas, such as those in the Toledo cathedral. *Alonso Berruguete: First Sculptor of Renaissance Spain* promises to reunite the greatest examples of artistic ingenuity from the Spanish Renaissance.

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

*This exhibition is organized by the Meadows Museum, SMU, Dallas, and the National Gallery of Art, Washington, in collaboration with the Museo Nacional de Escultura, Valladolid, and funded by a generous gift from The Meadows Foundation.*



Alonso Berruguete (Spanish, c. 1488–1561), *Study of Christ the Savior*, c. 1555. Red chalk and black chalk on paper, 16 ¼ x 9 ¼ in. (41.2 x 23.5 cm). Gallerie degli Uffizi, Florence. Gabinetto di Disegni e Stampi, 10282 S. Gabinetto Fotografico delle Gallerie degli Uffizi.



## MANUEL RAMÍREZ DE ARELLANO

### *Our Lady of Solitude*, 1769

This tender sculpture of the Virgin Mary in a quiet moment of mourning is an accomplished example of terracotta sculpture from the late eighteenth century. Made by sculptor Manuel Ramírez (1721/22–1786), *Our Lady of Solitude* (*La Virgen de la Soledad*), completed in 1769 and recently acquired by the Meadows Museum, represents a significant contribution to the collection.

Its small size, a mere 10 1/4 inches (26.3 cm) high, speaks to the sculpture's original function as an object for private devotion. Its scale prompts close, careful looking. The skillful modeling encourages further appreciation, as elicited by the Virgin's enraptured expression—particularly her parted lips and teeth—and delicately folding drapery.

Ramírez was from a family in the northern city of Zaragoza that founded one of Spain's earliest art academies in 1714, the Academia del Dibujo (Academy of Drawing). It is possible that a young Francisco de

Goya (born in Fuendetodos [Aragon] in 1746) studied in the academy alongside Manuel and his two brothers. The sculpture's rosy pink and rich azurite robes fit squarely within the prevailing style of the time, which was moving away from the Baroque theatricality of the seventeenth century and toward the Rococo colors and Neoclassical forms made popular under Spain's new Bourbon monarchs.

This sculpture is exceptionally rare. Scholars have been able to confirm only three extant commissions undertaken by Ramírez, all in the Carthusian monastery of Aula Dei in Zaragoza (to which Goya contributed a cycle of frescoes at the same time): the church's facade, its high altarpiece, and a series of eleven sculptures that line the nave. Never before published, *Our Lady of Solitude* contributes, because of its signature, to a fuller understanding of the body of work that can be securely attributed to this artist. After modeling the figure in wet clay, Ramírez signed and dated the bottom before firing and painting it. The inscription is an extraordinary testimony to the time and place in which he produced it: *A di[a] 8 Enero / Mad[rid] 1769 / Fecit' M : Rz* (On January 8, 1769, in Madrid. Made by Manuel Ramírez). Historically it has been extremely difficult to attribute sculptures from this period to a particular artist, as they are frequently the products of vast workshops and many hands.

The terracotta medium of this sculpture also fills another gap in our knowledge. There is archival evidence that Ramírez worked in terracotta, but it has never been confirmed by an actual object. This sculpture proves beyond a doubt that he was producing



Manuel Ramírez de Arellano, *Our Lady of Solitude*, 1769. Detail showing the inscription and signature on base.



small-scale works in terracotta in addition to his larger monastic commissions. With the archival reference, the sculpture suggests that his output was more diverse in medium and function than previously considered.

The inscription also addresses a decade, specifically 1762–72, that has been unaccounted for in the artist's biography. We know Manuel was working alongside his older brother José in Zaragoza in 1762 and that in 1772 he attended a meeting of the Real Academia de Bellas Artes de San Fernando in Madrid. This sculpture is evidence that Ramírez spent more time in the Spanish capital than previously believed and that he worked productively outside his hometown studio.

*Our Lady of Solitude* joins two other terracotta sculptures in the Meadows collection: *Saint Paul the Hermit* (c. 1715) by Juan Alonso Villabrille y Ron (c. 1663–1732) and *Young Saint John the Baptist* (18th century) by Luisa Roldán (1650–1704). It is the first sculpted Marian image to enter the Meadows collection as well as the first example of Spanish academic sculpture. Ramírez was not only a contemporary of Goya but also his colleague, and this acquisition will complement and enrich the museum's already strong holdings of late eighteenth-century paintings and works on paper. *Our Lady of Solitude* is currently on view in the Jake and Nancy Hamon galleries.

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

Manuel Ramírez de Arellano (Spanish, 1721/22–1789), *Our Lady of Solitude*, 1769. Polychromed terracotta, 10  $\frac{1}{4}$  x 4  $\frac{3}{4}$  x 4  $\frac{3}{8}$  in. (26 x 12.1 x 11.1 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from Barbara Wright McKenzie '74 and Mike McKenzie, MM.2019.04. Photo by Kevin Todora.





## IGNACIO ZULOAGA (1870–1945)

### *Portrait of Margaret Kahn, 1923*

When the Spanish artist Ignacio Zuloaga made his first and only visit to the United States in 1924, he found an American audience that was captivated by his paintings and eager to sit for portraits. Well known for his images of Spain—in which he portrayed his native country’s landscapes, people, costumes, and customs—Zuloaga was also a sought-after portraitist. Indeed, a significant portion of his work in the genre was dedicated to representations of American sitters, with many such portraits having been completed prior to the artist’s visit to the United States. The present work, a portrait of Margaret Kahn (later Margaret Kahn Ryan), falls within this category.

Born in the Basque city of Eibar, located between San Sebastián and Bilbao, Zuloaga belonged to a family of artisans. Initially trained in metalwork, a practice passed down from his paternal great-grandfather through successive generations, Zuloaga changed course after his introduction to the work of Spanish masters such as El Greco (1541–1614), Diego Velázquez (1599–1660), and Francisco de Goya (1746–1828) during a trip to Madrid in 1887. In 1889 Zuloaga made the requisite trip to Rome to advance his artistic studies and then moved to

Paris, where his artistic circle included Ramón Casas (1866–1932), Paul Gauguin (1848–1903), Santiago Rusiñol (1861–1931), and Henri de Toulouse-Lautrec (1864–1901), among others. By 1900 Zuloaga was dividing his time between the French capital and his native country, and regularly exhibiting his works in international exhibitions to widespread acclaim.

Zuloaga’s work was first shown in the United States in 1909, when Archer Milton Huntington (1870–1955), founder of the Hispanic Society of America in New York, sponsored an exhibition of the artist’s paintings at his institution. On view from March 21 to April 11, the exhibition consisted of thirty-eight works by Zuloaga and was well received by both the public and the press. An article published in the *New York Times* on March 18, 1909, stated, “In Señor [*sic*] Zuloaga’s pictures we have subtlety, brilliancy, richness, and gayety [*sic*] without joyousness; a close mingling of the artificial with the real; technical proficiency and occasionally cynical comment upon life.” The exhibition introduced Zuloaga to an American audience that remained attuned to his work for many years to come.

Zuloaga’s second one-person exhibition in the United States took place seven years later. Between November 1916 and November 1917 a selection of forty-three paintings by the artist traveled to eleven cities across the country. This second exhibition garnered even more recognition for the artist, in particular with



Arnold Genthe (American, born in Germany, 1869–1942), *Portrait of Miss Margaret Kahn*, 1923. Nitrate negative, 5 x 7 in. (12.7 x 17.8 cm). Genthe Collection, Prints & Photographs Division, Library of Congress, LC-G401-T-4120-016.





Ignacio Zuloaga (Spanish, 1870–1945), *Portrait of Margaret Kahn*, 1923. Charcoal and graphite on paper, 14 x 9 <sup>3</sup>/<sub>4</sub> in. (36 x 25 cm). Meadows Museum, SMU, Dallas. Gift of Rafael de Zuloaga y Suárez, MM.2019.02. Photo by Kevin Todora.



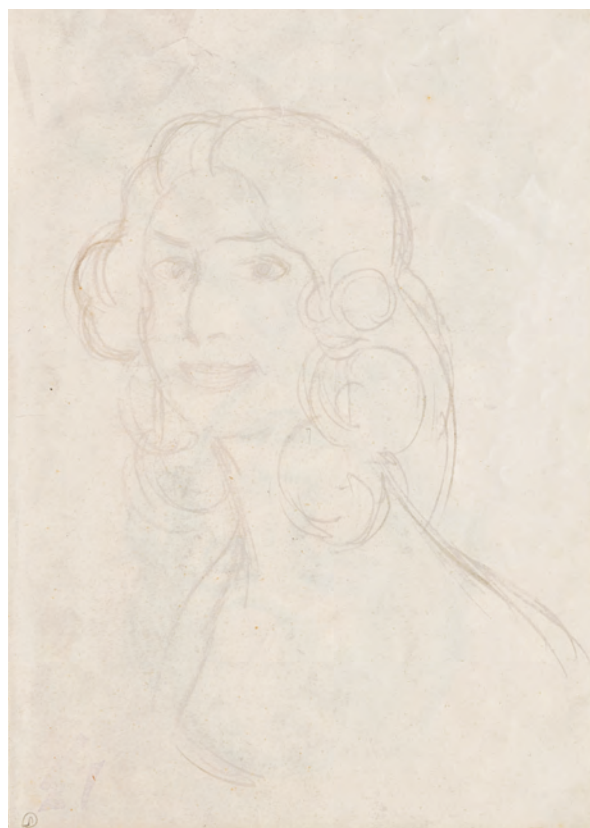
Americans who wished to have him capture their likenesses. It seems likely that Zuloaga's work may have caught the attention of the Kahn family at this time. Margaret Kahn (1901–1995) was painted “a la española” by Zuloaga at his Paris studio six years later, in 1923.

Margaret, also known as Nin, was part of a prominent New York family that had a sustained interest in the arts. Her father, Otto Hermann Kahn, was a banker who had an important role in the reorganization of the country's railroad system and was also an influential patron of the arts, especially the Metropolitan Opera Company. Margaret shared these interests with her father, likewise devoting her patronage and support to the opera and fine arts. In 1928 she married John Barry Ryan Jr. (1901–1966), the grandson of Thomas Fortune Ryan, an American tobacco, insurance, and transportation magnate. The marriage between Margaret and John represented the union of two prominent New York financial dynasties.

The Meadows Museum's newly acquired drawing by Zuloaga was likely made at the same time that the artist painted Margaret Kahn's portrait. Representing a bust view of the sitter, as opposed to the full-length view offered in the painting, the drawing nonetheless contains elements that closely correspond to the painting and is executed with the bold mark making and linear quality that are evident in Zuloaga's paintings. In both compositions Margaret's face is turned directly outward, her steady gaze meeting that of the viewer and a half smile gracing her lips. She appears

to wear the same black shawl in the drawing that she does in the painting—Zuloaga was known for adorning his American sitters with elements of Spanish style. A second drawing appears on the reverse of the sheet. It likewise depicts the bust of a female sitter, though in this case one not yet identified, lightly and cursorily sketched in a manner dissimilar to the more finished depiction of Margaret. The first work on paper by Zuloaga to enter the Meadows collection, the drawing remained in the collection of the artist and was generously given to the museum by his grandson Rafael de Zuloaga y Suárez.

**By Shelley DeMaria, curatorial assistant, Meadows Museum**



The reverse side of *Portrait of Margaret Khan* showing a faintly rendered second portrait of an unknown woman.



## SALVADOR DALÍ (1904–1989)

### *Venus de Milo with Drawers*, 1936 (cast 1971)

In a text titled “Objets surréalistes,” published in the Parisian journal *Le surréalisme au service de la révolution* in 1931, Salvador Dalí espoused the production of Surrealist objects. He wrote: “These objects, lending themselves to a minimum of mechanical functioning, are based on phantasms and representations likely to be provoked by the realization of unconscious acts. . . . These acts correspond to distinctly characterized erotic desires and fantasies.” That year witnessed the creation of Dalí’s first such object. The artist would go on to create many additional works in this vein, including the Meadows Museum’s recent acquisition *Venus de Milo with Drawers*, graciously given by Daniel Malingue.

Taking inspiration from the second-century BCE marble *Venus de Milo* at the Musée du Louvre, Paris, Dalí created his own Surrealist version in 1936. Modifying the form of the original, Dalí added six removable drawers to the figure’s body: at the forehead, breasts, stomach,

abdomen, and proper left knee. The British Surrealist artist Conroy Maddox (1912–1995) suggested that the work was the result of a linguistic confusion, in which the Spaniard interpreted the English phrase “chest of drawers” in the most literal sense.

Dalí formed the initial object in plaster, making it approximately thirty-eight inches high, about half the size of the original marble *Venus*. This plaster reproduction remained largely unknown until the 1960s, when it was acquired by the art dealer Max Clarac-Sérou. With Dalí’s permission, Clarac-Sérou cast an edition of

Salvador Dalí (Spanish, 1904–1989), *The Anthropomorphic Cabinet (Le cabinet anthropomorphique)*, 1936. Oil on canvas, 10 x 17 ¼ in. (25.3 x 43.9 cm). Inv. 0191. Kunstsammlung Nordrhein-Westfalen, Duesseldorf, Germany. Photo by Walter Klein © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society.







six bronzes and four artist's proofs in 1964. These bronzes were painted white in a clever maneuver to mimic both the marble of the Greek statue and the original plaster form. Over the course of the next twenty-five years, until his death in 1989, Dalí continued to re-create his version of the *Venus de Milo* in myriad variations. Of the additional editions produced, the present work comes from the one that most closely matches the artist's original. Part of an edition of 150 that was cast in 1971 by the Venturi Arte foundry in Bologna, Italy, the sculptures in this edition are smaller in size, measuring approximately fifteen inches in height, but are similarly painted white and likewise include the six fully functioning drawers.

*Venus de Milo with Drawers* has become one of the most recognizable objects created by the artist, yet the subject matter—a female figure with drawers making up part of her body—appeared in various iterations within Dalí's oeuvre. Most notable among them is the painting *The Anthropomorphic Cabinet* (1936; Kunstsammlung Nordrhein-Westfalen, Düsseldorf), as well as a related drawing from the same year, *City of Drawers* (Art Institute of Chicago), both of which depict a reclining female form whose torso is composed of various drawers.

**By Shelley DeMaria, curatorial assistant,  
Meadows Museum**

RIGHT: Salvador Dalí (Spanish, 1904–1989), *Venus de Milo with Drawers*, 1936 (cast 1971). White paint on bronze, 15 x 3 1/8 x 3 7/8 in. (38 x 8 x 10 cm). Meadows Museum, SMU, Dallas. Gift of Daniel Malingue, MM.2019.03. Photo by Kevin Todora. LEFT: Alexandros of Antioch (Greek), *Aphrodite, known as the "Venus de Milo"*, c. 100 BC. Marble, 80 in. (203 cm) high. Musée du Louvre, Paris, France. Gift of the marquis de Rivière to Louis XVIII.







## A DISTINGUISHED GUEST: SECUNDINO HERNÁNDEZ

When the works succeed I don't see geometric shapes any more. I see a dance between pictorial languages and a balance between something which is very much under control and something else which is accidental.

—Secundino Hernández

A native of the Spanish capital, Madrid, Secundino Hernández (b. 1975) developed his artistic identity in a city better known for its world-class collections of El Greco, Diego Velázquez, and Francisco de Goya than for its contemporary art scene. That his work should betray a certain sympathy for the old masters is therefore not unexpected. But Spain's modern masters—Pablo Picasso, Joan Miró, Antonio Saura, and Antoni Tàpies—also bolster Hernández's gestural lines, fitful textures, studied palette, and idiosyncratic compositions. Much like these great artists, Hernández seems aware of his participation in a long tradition that, in one way or another, sets about challenging presumed dichotomies: spontaneity and deliberation, figuration and abstraction, positive and negative, darkness and light. It is the inherent tension in contradiction that lies at the heart of his body of work. Hernández balances the weight of the past with the demands

of the present in ways that are at once tacit and sly. His gestural marks are simultaneously confident and circumspect.

Although grounded in Madrid, Hernández's monumental canvases have been exhibited worldwide: across continental Europe and from London to Helsinki, São Paulo to Shanghai. From late November 2019 to late April 2020, one of the artist's recent paintings will be on special loan to the Meadows Museum. This painting from 2019 represents the latest development in the artist's technique, which combines the cutting and re-sewing of the support with the application and removal of paint, thus inviting the viewer to bear witness to "making and unmaking." Confronted with the controlled chaos of creative method, one observes the structure imposed by tense linear seams while intermittently visible patches of the raw, stained canvas defy order. The resulting nuances of color, depth, and texture and the synthesis of additive and subtractive processes are characteristic of the Spaniard's oeuvre. (He is in good company in this regard; Mariano Fortuny sewed two paintings into one to create *Beach at Portici* and Goya scraped away at his supports, whether copperplate or paper.) At the Meadows, the untitled painting by Hernández will be exhibited within the context of the museum's permanent collection of modern Spanish painting, where it will be in dialogue with works that similarly challenge their materials and genre by Miquel Barceló, Saura, and Tàpies. The artist will himself be the distinguished guest of the Meadows Museum in April of 2020.

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



Secundino Hernández (Spanish, 1975-), *Untitled*, 2019. RB glue, chalk, calcium carbonate, titanium white pigment and dye on linen, 112 <sup>5</sup>/<sub>8</sub> x 157 <sup>1</sup>/<sub>2</sub> in. (286 x 400 cm). © Secundino Hernández. Courtesy the artist and Victoria Miro, London/Venice.



## MEADOWS FOUNDATION RECEIVES SPANISH AWARD

On February 26, 2019, Linda Perryman Evans accepted the “A” Award at the ARCO Foundation Awards dinner and gala on behalf of The Meadows Foundation. The ARCO Foundation, which promotes contemporary art collecting and research, has actively participated in the modernization and expansion of Spain’s traditional art market since ARCO’s founding in 1987. The “A” Awards are given to those individuals and organizations in the community with a history of supporting contemporary art, in particular the collecting of Spanish art in all contexts—from private to museum collections, individuals to acquisitions committees. As President and CEO of The Meadows Foundation, Evans has had profound involvement in supporting the Meadow Museum’s research, collection, and presentation of Spanish art. The Meadows Foundation received special acknowledgement in 2019 for its efforts and labors in collecting “the very best of Spanish art, not only modern and contemporary, but of all eras.”



Linda Perryman Evans, President and CEO of The Meadows Foundation, receiving the 2019 ARCO “A” Award from José Guirao, Spain’s Minister of Culture.



The ARCO Foundation’s “A” Awards gala and dinner held on February 26, 2019, honored those at the forefront of contemporary art research and collection. LEFT TO RIGHT: Juan Manuel Elizalde, Director General, Colección Kells; Linda Perryman Evans, President and CEO, The Meadows Foundation; Alexandra Bryce Cisneros, President, Contemporary Art Acquisitions Committee, Museo de Arte de Lima; Maribel López, Co-director, ARCOMadrid; Pablo Hernández de Cos, Governor, Banco de España; Ángel Garrido, President, Autonomous Community of Madrid; José Guirao, Minister of Culture and Sport of Spain; Carlos Urroz, Director, ARCOMadrid; Cleusa Garfinkel, collector; Choli Fuentes, Adjunct Director, Colección Kells; and Juan Entrecanales de Azcárate, Director, Colección H.E.F.



## NEW LIGHTING FOR THE GALLERIES

The Meadows Museum recently invested in new light fixtures for the galleries. Featuring smart technology, the new LED fixtures are controlled via Bluetooth. When the fixtures are installed, they connect wirelessly to a laptop and a specially designed computer program allows the exhibitions team to adjust settings in each fixture, including beam intensity and color temperature. This gives the team greater control of light levels to help ensure that works are not exposed to too much light when exhibited.

In addition to enhanced control of the visual output, the new fixtures offer other benefits as well. Energy savings are significant and twofold: the fixtures require less energy to operate and the museum no longer has to purchase halogen light bulbs, which can quickly burn

out. LED bulbs are fully integrated in the new fixtures, which are designed to last on average ten to fifteen years. The new fixtures also work with the museum's existing light track and they do not put out heat, which helps maintain a stable temperature in gallery spaces.

The new fixtures were installed for the first time in the Virginia Meadows galleries for *Fortuny: Friends and Followers* exhibition. The exhibitions team plans to use them for all upcoming exhibitions and, eventually, to replace all halogen fixtures throughout the museum with smart fixtures.

**By Julie Herrick, exhibitions manager,  
Meadows Museum**



The Meadows exhibitions team lighting the current exhibition *Goya's Visions in Ink: The Centerpiece of the Meadows Drawings Collection*. The smart-technology fixtures (above) are especially useful for calibrating light exposure when working with delicate works on paper. Light settings can be controlled from a laptop using special software.





## SENSORY DAY

Families from across the Dallas community were treated to the third annual Sensory Day family day at the museum on Saturday, March 2. The event, which was introduced three years ago as a private program for families in the state's Blind Children's Vocational Discovery and Development Program, was opened to the public for the first time and welcomed 260 attendees.

Originally designed for families of children with vision loss, Sensory Day has grown into an inclusive family event for children across a spectrum of abilities. Some of the day's activities included painting, drawing, textural weaving, and making Kool-Aid-dyed dough. Each activity was carefully considered and allowed for multisensory engagement. Painting involved puff-painted images plus paints mixed with various materials, enabling children to see their designs and distinguish colors in both visual and tactile ways. The dough activity, on top of encouraging multi-generational engagement, was a feast for the eyes, nose, and little hands as the Kool-Aid contributed color and scent to the hands-on process.

In addition to art-making opportunities, attendees enjoyed music activities led by SMU Music Therapy students as well as time in the galleries exploring multisensory, hands-on materials related to works on view. Materials included props, perfumes, and tactile representations of the paintings, all encouraging sensory exploration.

The museum partnered with several organizations to make the day a success. The Blind Children's Program staff were instrumental in the design of each activity, spreading word to their constituent families, and were on hand at the event. SMU's Student Association of Music Therapy (SMUTY) facilitated music activities, a favorite of many families. The museum has also enjoyed a longtime relationship with SMU's Delta Gamma sorority, whose philanthropic mission is "Service for Sight." These students—who are trained each semester in assisting people with vision loss—were crucial in contributing fifty hours of art material preparation on

top of facilitating art activities throughout the event alongside Meadows Museum docents and staff.

The amazing response to this year's Sensory Day exceeded expectations and reinforces the museum's goal of continually striving for programming that is inclusive to visitors across the spectrum of human experience. We look forward to another sensational Sensory Day next spring.

**By Kayle Rieger Patton**, *education and accessibility coordinator, Meadows Museum*



Photo by Emily Peisler



# 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

THURSDAY, SEPTEMBER, 12

*The Bowes Museum: A French Museum on English Soil*

**Adrian Jenkins**, director, The Bowes Museum

When The Bowes opened in 1892 it had by far the largest collection of Spanish paintings in Britain, at the time boasting seventy-six paintings to the National Gallery's twenty. The pictures on view at the Meadows represent a fraction of what John and Joséphine Bowes



SMU students created their own cartes de visite during the *Fortuny on a Friday* program on February 8, 2019.

bought in order to create their unique museum, which looms large over the sparsely populated Teesdale countryside. This lecture will tell their story.

OCTOBER 17

*Sorolla and Clotilde: Portraits of a Love Story*

**Blanca Pons-Sorolla**, Joaquín Sorolla scholar

While the correspondence between Clotilde García del Castillo and Joaquín Sorolla y Bastida clearly reveals what they meant to each other, their deep affection is best revealed through Sorolla's many paintings of his wife. Sorolla represents her as his muse, the mother of his children, and the wife of an artist. These images evolve across his career, from his early struggles for recognition to his later years as an established artist, demonstrating the love, affection, admiration, devotion, and gratitude he felt for his wife throughout his life. This lecture will highlight Sorolla's *Female Nude*, on loan to the Meadows this fall, as a prime example of Clotilde in the role of muse. Bring your own book or purchase one in the museum's shop for Blanca Pons-Sorolla to sign.



Photo by Anne Kindseth.

An artist created original portraits for SMU students as part of the festivities for February's *Fortuny on a Friday* program.



## NOVEMBER 7

*Moss/Chumley Artist Talk*

**Carolyn Sorter**, artist

This lecture is part of the 2018 Moss/Chumley North Texas Artist Award winner Carolyn Sorter's presentation of work at the Meadows Museum this fall. Sorter's work uses video, relational practices, and other media to explore dimensionality, relationality, and systems, with an eye toward the socio-political.

## DECEMBER 12

*El Greco: Last Master of the Italian Renaissance*

**Guillaume Kientz**, curator of European art, Kimbell Art Museum

Doménikos Theotokópoulos, called El Greco, is one of the most curious and fascinating artists of all time. Born in Candia in 1541, he trained in both Crete and Venice before working in Rome in the 1570s. He finally settled in Toledo around 1576 where he found patronage among the city's prominent ecclesiastic community. This program will consider what makes El Greco such an original talent. It will explore his ambitious efforts to keep alive Renaissance ideals in the Counter-Reformation period. It will also examine the aesthetic and artistic ideas formed through his early, itinerant life that have made such an enduring figure in the history of art.

## LUIS MARTÍN LECTURE SERIES IN THE HUMANITIES

SEPTEMBER 27, OCTOBER 4, 11, 18, 25

10:30–11:30 am

*Discovering al Andalus: The Art, Architecture, and Cultural Legacy of Islamic Spain*

**Ali Asgar Alibai**, art historian

Islamic culture flourished in the medieval Iberian peninsula for over seven centuries leaving a lasting impact on the history of Spain and its visual and material culture. This lecture series sets out to explore the artistic and aesthetic milieu of al Andalus (medieval Islamic Spain) and its proliferation across the Iberian

Peninsula and beyond. During the era of Muslim rule in Spain, beginning in 711 with the arrival of Islamic armies and ending in 1492 with the fall of the Nasrid Kingdom of Granada, this geographic region was transformed into a thriving civilization often described as an “ornament of the world.” In this era, Jewish, Christian, and Muslim communities all took part in the creation of a common Andalusian society and culture. This program will focus on the formation and proliferation of Islamic art and culture in Spain and also pay attention to the legacy of Islamic art and architecture in the art history of late-modern Europe, discussing the ways in which Islamic Spain persisted in the cultural memory of Europeans as represented in the work of “Orientalist” artists.

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

**214.768.8587. Bob and Jean Smith Auditorium**

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



Photo by Tammytha Cameron.

Docents dressed in fashions reminiscent of Mariano Fortuny's time period on A Day at the Beach, Meadows Museum Community Day, June 23, 2018.



# Public Programs



Photo by Emily Peisker.

Families and visitors of all ages enjoyed painting on Sensory Day, held on Saturday, March 2, 2019.

## FRIDAY AFTERNOON GALLERY TALKS

12:15 pm

Free with regular museum admission.

### OCTOBER 11

*The Bowes Museum and the Conde de Quinto Collection*

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

### NOVEMBER 8

*Manuel Ramírez de Arellano, The Virgin of Solitude*

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

### DECEMBER 13

*From Headdress to Habit: Portraits of Queen Mariana  
of Austria as Consort and Dowager*

**Rebecca Quinn Teresi**, PhD candidate, Johns Hopkins  
University

## MUSIC AT THE MEADOWS

SEPTEMBER 26

6:30 pm

*Duo Cuenca*

Duo Cuenca presents an evening celebrating the music and dance of Andalusia. Performances by Raquel Parilla and José Manuel Cuenca have been described as “mastery and elegance” by a Spanish reviewer. The program will feature works by Manuel de Falla, Enrique Granados, Manuel Moreno-Buendía, and Francisco Cuenca. This program is co-sponsored by the Department of Guitar Studies in the School of Arts and Humanities at UT Dallas.

Admission 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 24

6:30 pm

*The Mighty Anton Bruckner*

### Meadows Chamber Music Ensemble

Experience Bruckner's magisterial and rarely heard viola quintet in a performance led by Aaron Boyd, director of chamber music at the Meadows School of the Arts, with select students from the Meadows chamber music program.

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

### DRAWING FROM THE MASTERS

Sundays twice per month: SEPTEMBER 15 & 22, OCTOBER 6 & 13, NOVEMBER 3 & 10, DECEMBER 1 & 15

1:30–3 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. *For more information or to request adaptive materials for participants with low vision, contact [museumaccess@smu.edu](mailto:museumaccess@smu.edu).*

### ARTFUL CONVERSATIONS

Tuesdays at 2 pm

SEPTEMBER 17, OCTOBER 15, NOVEMBER 12, DECEMBER 10

Facilitated by Meadows Museum docents **Barbara Gunnin** and **Kathleen Whalen**

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



SMU undergraduates created unique prints during SMU College Night *Fortuny* on a Friday program.



During college night, students were encouraged to "take a print, leave a print"—sharing their original artwork as did the circle of artists around Mariano Fortuny.



# Public Programs

## FAMILY PROGRAMS

This fall, the museum is thrilled to launch several new family programs. Learn more about these exciting offerings and register on the museum's website [meadows-museumdallas.org/education](http://meadows-museumdallas.org/education).

## 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*

Wednesdays, 10:30 am–12:30 pm  
SEPTEMBER 11, 18, & 25; NOVEMBER 6, 13, & 20

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



Visitors enjoying Sensory Day activities in the galleries.



Photo by Tamytha Cameron.

Visitors sharing a paint palette during an afternoon of outdoor painting on the Meadows Museum Sculpture Plaza.

### *Re-Connections*

OCTOBER 18, DECEMBER 13, JANUARY 17  
Fridays, 10:30 am–12 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).

## ENTERTAIN AT THE MEADOWS MUSEUM

From small, intimate events to social celebrations on a grand scale, the Meadows Museum is the ideal venue for corporate or private entertaining.

The beautiful Gene and Jerry Jones Great Hall can accommodate up to 110 people for a seated meal and 200 for a standing reception. It has been the location of notable corporate and society events including meetings, rehearsal dinners, wedding receptions, memorials, teas, and showers.

The intimate Algur H. Meadows Founder's Room accommodates up to forty for a seated meal and fifty for a standing event. It is an excellent location for an intimate club meeting or lunch, or it can be combined with another event space to provide additional seating, a buffet station, or a place for guest books and mementos.

The Gates is a stunning, light-filled space that houses the Spanish gates from the original Meadows Museum. The Gates holds up to sixty guests for a seated meal and seventy-five for a standing reception. The Gates is a perfect location for a luncheon, on its own or combined with one of our other event spaces.

If all three event spaces are utilized, up to 350 can be accommodated for a standing reception. The Meadows Museum offers a comprehensive list of approved caterers that meet diverse event needs and price points.

**Please visit [meadowsmuseumdallas.org/facility-rentals](http://meadowsmuseumdallas.org/facility-rentals) for more information. Contact the museum's special events manager Robin Benson Linek for availability and details at 214.768.4771 or [rlinek@smu.edu](mailto:rlinek@smu.edu).**



The Gene and Gerry Jones Great Hall



The Algur H. Meadows Founders Room



The Gates



## MEMBERSHIP NEWS

### UPCOMING MEMBER EVENTS



In order to say “thank you” to our members, we offer a wide range of benefits, including complimentary admission, exclusive member events, a subscription to *At the Meadows* magazine, and the opportunity for international travel with museum director Mark Roglán. The support of our members not only allows the museum to develop exciting exhibitions, but enables the Meadows to serve the larger Dallas community through tours, workshops, and family programming.

To register for a member event, contact Kaitlin Sanson at 214-768-2765 or [ksanson@smu.edu](mailto:ksanson@smu.edu).

#### SEPTEMBER 13, 6–8 pm

*El Greco, Goya, and a Taste for Spain* Members’ Preview Reception

Members celebrate the opening of the exhibition *El Greco, Goya, and a Taste for Spain: Highlights from The Bowes Museum* with a reception inspired by the art itself.

#### SEPTEMBER 14

##### Member’s Preview Day

*El Greco, Goya, and a Taste for Spain*

Members get a sneak peek at *El Greco, Goya, and a Taste for Spain: Highlights from The Bowes Museum*. Stop by the Algur H. Meadows Founders Room between 11 am and 2 pm for a special treat to thank you for being a member.

#### SEPTEMBER 24, 6–7 pm

Director’s Tour of *El Greco, Goya, and a Taste for Spain*

Fortuny Angel- and Dalí Visionary-level members are invited to join director Mark Roglán for an exclusive after-hours tour of *El Greco, Goya, and a Taste for Spain: Highlights from The Bowes Museum*. Director-led tours of special exhibitions are an exclusive benefit for Fortuny Angel- and Dalí Visionary-level members. **To RSVP or upgrade your membership, please contact Kaitlin Sanson at 214-768-2765 or [ksanson@smu.edu](mailto:ksanson@smu.edu).**

**SUNDAY, OCTOBER 13, 3–5 pm**

*Museum Trick-or-Treat*

Are you ready to be haunted by the Meadows Museum? Bring the children in your life wearing their best costumes to trick-or-treat with some of the museum's most spectacular works of art. While you are here, take an Insta-worthy photo on our plaza with the whole family. Members will receive a spooky treat. **Free with the price of admission. Children must be accompanied by at least one adult over the age of 18.**

**OCTOBER 16, 6–7:30 pm**

*Cava & Conversations*

Don't miss out on this exclusive night of cava and conversation with museum director Mark Roglán and Blanca Pons-Sorolla, foremost Sorolla scholar and great-granddaughter of the artist. This is an exclusive after-hours event where members at the Velázquez Court-level and above are invited to chat with Roglán and Pons-Sorolla over small bites and cava before they discuss the artist Joaquín Sorolla and answer questions from the audience. **Tickets are \$35 and nonrefundable. Space is limited so secure your spot today! To upgrade your membership contact Kaitlin Sanson at 214-768-2765.**

**OCTOBER 26, 2–3 pm**

*Walking Tour of the Spanish Architecture in Highland Park Village*

Tour beautiful Highland Park Village with curator Amanda Dotseth and learn about the Spanish influenced architecture. One of the first shopping centers of its kind in the United States, Highland Park Village is recognized as a National Historic Landmark. Members will meet at the valet stand across from Rag & Bone and The Honor Bar; the tour will begin at 2 pm. **Space is limited and registration is required; tickets are \$25 and nonrefundable.**

**DECEMBER 4, 6–8 pm**

*Members' Holiday Soirée*

Celebrate the beginning of the holiday season at the museum with wine, sweet bites, and music!

**SUNDAY, JANUARY 12, 3–4:30 pm**

*Tea & Tour*

Join curator Amanda Dotseth for tea and a tour of *El Greco, Goya, and a Taste for Spain: Highlights from The Bowes Museum*. Members will meet in Gates for tea and scones before a final tour of the exhibition on its closing day. **Space is limited and credit-card registration is required. Nonrefundable tickets are \$35 for members.**



Photos by Tamytha Cameron.



## MEMBER TRAVEL

### SPANISH TREASURES IN BALTIMORE AND WASHINGTON, DC

October 27–31, 2019



Ignacio Zuloaga's *Mrs. Garrett in White* (1928) on display at the Evergreen Museum and Library, Baltimore. Evergreen House Foundation; Bequest of Alice Garrett. © 2016 Artists Rights Society (ARS), New York/VEGAP, Madrid.

This fall members will travel to Baltimore and Washington, DC, to explore Spanish treasures in the United States. Members will receive a guided tour of the Evergreen Museum and Library, focusing on works by Ignacio Zuloaga, and a sneak peek of *Alonso Berruguete: First Sculptor of Renaissance Spain* before it comes to the Meadows Museum in 2020. Domestic travel with the Meadows Museum is an exclusive benefit at for members at the Velázquez Court-level and above. **For information about upcoming travel please contact the membership office at 214-768-2765.**

### MEMBER TRAVEL APRIL 2020: IRELAND & SCOTLAND!

Keep an eye out for more information on this upcoming members' trip.



Photo by J.H. JanBen

### MEMBERS RETURN FROM FASCINATING TRIP TO ARGENTINA!

Members experienced the private collection of Juan and Patricia Vergez while in Argentina this past spring. The Vergez's collection of international contemporary art is housed at their warehouse (below), Tacuarí, a former ink factory in San Telmo dating back to 1900. Members also visited the Familia Zuccardi winery (bottom) on this trip.



Photos by Bill Leazer.





1



2



3



4



5

SNAPSHOTS: 1. Richard Irwin 2. Bill Murchison, Jon Cagley, Terry Cagley, Sharon Martin, Barbara Benac, Jan Clay 3. Nancy Cohen-Israel and Victoria Campos 4. Linda Custard 5. Maria and Demetrios Lahiri. Photos by Bill Leazer (1, 4). Photos by Tamytha Cameron (2, 3, 5).

## MEADOWS MUSEUM CONTACTS

### Membership

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

### Education

#### For programs:

Anne Kindseth, *interim director of education*  
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#### For tours and access programs:

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### Facility Rentals

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### Operations

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### Box Office

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### Gift Shop

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### Museum Main Number

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### At the Meadows

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ON THE COVER: El Greco (Doménikos Theotokópoulos) (Greek, 1541–1614), *The Tears of Saint Peter*, 1580s. Oil on canvas, 43x35 1/2 in. (109 x 90.3 cm). The Bowes Museum, Barnard Castle, County Durham, UK. Founders' Bequest, B.M.642.



## 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

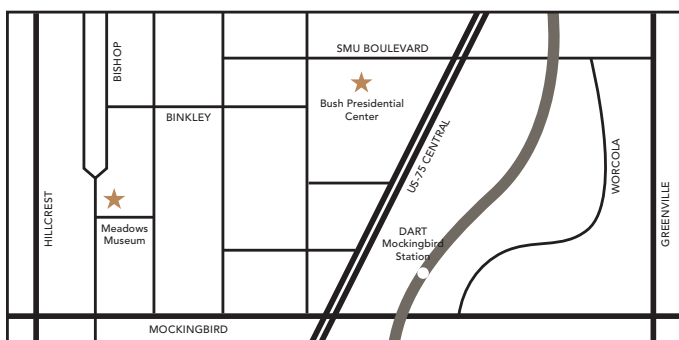
Free public parking is available  
in the garage under the museum.



## Enjoy the Taste of Spain in the Meadows Museum Shop!

From saffron to paprika to rich, decadent chocolates, the Museum Shop offers culinary spices and treats imported from Spain that are sure to entice any foody. If you're looking to expand your Spanish cooking repertoire, you'll love our selection of user-friendly cookbooks. Prices vary.

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.