Graduate Fellowships 2011-2020

Meadows Museum SMU, Dallas





Graduate Fellowships 2011-2020



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ABOVE: Current and former graduate fellows gather at a colloquium to share current research at the Meadows Museum on May 4–5, 2017.

ABOUT THE FELLOWSHIP PROGRAM

The Meadows Museum, SMU, maintains a unique fellowship program providing pre- and postdoctoral students with intensive scholarly, professional, and international experience in curatorial work. Graduate fellowships at the Meadows also offer opportunities for new scholarship in Spanish art based on the depth and breadth of the Meadows's holdings, as well as providing travel support and resources to conduct research at museum collections around the world.





Congratulations to Our Fellows

Central to the mission of any university art museum is the advancement of knowledge and learning through the study and appreciation of art. With this idea in mind, we established the Meadows Museum fellowship program in 2011. Since its inception, over a dozen emerging scholars of Spanish art, both pre-doctoral students well as postdoctoral graduates, have taken advantage of this unique opportunity to expand their knowledge of art and experience in museums and nurture their intended curatorial vocations. While in Dallas, fellows become fully immersed in the day-to-day life of the museum's curatorial department, including, among other tasks, writing gallery didactics, curating exhibitions, giving lectures, researching the collection and potential acquisitions, and contributing to scholarly publications.

It is my great privilege to supervise these fellows during their time at the Meadows, and I am delighted to see how our former fellows have launched their careers, securing positions in museums and universities in the United States, Europe, and Latin America. Moreover, it is so gratifying to see these scholars of Spanish art help further the appreciation of art from the Iberian Peninsula as they establish themselves in the field. We look forward to welcoming new generations of scholars eager to take advantage of everything the Meadows Museum and SMU have to offer.

The development and implementation of a program as ambitious as this is the result of having the endorsement and support of key organizations and individuals. We are deeply indebted to the leadership of the Museo Nacional del Prado and their trustees during the period of 2011 through 2018, when the Meadows and this venerable Spanish institution worked closely together to provide fellowships in both venues to promising scholars in the museum field. I am grateful to their former director, Miguel Zugaza, for supporting this initiative, and to Gabriele Finaldi, then the Prado's deputy director for collections and research, with whom

I had the great honor of working closely on designing the plan and co-directing it through that period. In addition to the many people who helped our fellows, I especially want to thank José Luis Colomer, director of the Centro de Estudios Europa Hispánica (CEEH) in Madrid and the Center for Spain in America (CSA) in New York, for making time to mentor and provide support to them during their fellowship tenure. This ambitious, dual-country program could not have been such a success without the involvement of so many.

Our gratitude also goes to the underwriters of the fellowship program. First, I would like to thank the Samuel H. Kress Foundation, led by its president, Max Marmor, with the assistance of Lisa W. Schermerhorn, deputy director, for providing the initial underwriting to our first four pre-doctoral fellows. These annual fellowships marked the beginning of the initiative to provide support to emerging curators specializing in Spanish art by establishing the framework for a program that would quickly grow to include postdoctoral fellowships funded by The Andrew W. Mellon Foundation. Major thanks are owed to Mariët Westermann, executive vice president at the Mellon Foundation, and Alison Gilchrest, program officer. Their involvement and participation throughout the design of the postdoctoral fellowships has been inspirational and their ideas have been a key to the success of the program. Two recent PhD graduates have already benefitted from this biannual fellowship and three more will be joining us through 2024. We are also very thankful to The Meadows Foundation and its President and CEO, Linda P. Evans, for supporting the fellowship program and the museum's education department.

Finally, I would like to applaud all the hard work that the education department has performed by managing the program since its inception and in looking after our fellows in both the United States as well as abroad. The amount of logistics and coordination required is staggering and I am so thankful for all their professionalism and dedication. The previous director of the department, Carmen Smith, did a superb job of overseeing the fellowship program from 2011 through 2016. The baton has since passed to her successor, Scott Winterrowd, who continues the

FROM THE MUSEUM DIRECTOR

program's mission. Also, major thanks go to the curatorial department, initially managed by the late Nicole Atzbach, and currently supervised by Amanda W. Dotseth, a former fellow and now curator at the Meadows. My gratitude is also extended to Robert Strauss, director for corporate and foundation relations at SMU, for diligently working in making the grant process such a success. This publication has been brilliantly edited by Anne Keefe, editor at the Meadows Museum, and coordinated by Taeler Sanchez, publications and registration assistant. The contributions included here by our current and former fellows detail their ongoing scholarly activities and accomplishments. I would like to once again thank the Mellon Foundation for underwriting this volume and serving as such an inspiration for the Meadows Museum and so many other museums.

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



Graduate Fellowships 2011-2020

This publication celebrates the program of research fellowships at the Meadows Museum, SMU. First established in 2011, the program has grown from predoctoral fellowships funded by the Samuel H. Kress Foundation, to fellowships supported by the Meadows Museum at the Museo Nacional del Prado, and finally to postdoctoral fellowships supported by The Andrew W. Mellon Foundation. These program efforts have been made possible by generous support from The Meadows Foundation.

Thirteen fellows have completed the program, eight serving in the curatorial department at the Meadows Museum and five serving in curatorial and conservation at the Museo Nacional del Prado. The program is designed to foster early career specialists in Spanish art for work in the museum setting. While museums across the United States and Europe have considerable holdings of Spanish art, in many cases there is not a scholar specializing in Spanish art dedicated to those collections on staff. The field of Spanish art history outside of Spain is particularly small, with only a small number of doctoral programs in the United States with a dedicated Spanish scholar on the faculty. The Meadows Museum, with a collection focused on Spanish art in both scope and quality, supports the growing field of Spanish art history by providing access to collections, research, and scholars specific to this area of study.

Fellows at the Meadows have gone on to serve in curatorial fellowships at the National Gallery of Art, Washington, the Philadelphia Museum of Art, and the Guggenheim in New York; as well as in curatorial appointments at Auckland Castle in Northern England and even at the Meadows Museum itself. The scholars highlighted in this publication demonstrate the importance of the mentorship fellows receive and the work they accomplish: building lasting international connections, developing new scholarship, and supporting the next generation of museum professionals dedicated to the study of Spanish art.

Scott Winterrowd

Director of Education, Meadows Museum











 Fellows Edward Payne and Rebecca Quinn Teresi.
Amanda W. Dotseth discussing the museum's new acquisition by the Master of Sigena.
Alexandra Letvin speaking at the opening reception of *Goya:* A *Lifetime of Graphic Invention.* Iraida Rodríguez-Negrón and Christina Agüero Carnerero at opening events for the 2015 installation of a painting by Diego Velázquez.
Patrons and visitors gather for a speech in the Meadows's Jake and Nancy Hamon Galleries.



6. Current fellow Daniel Ralston discusses Fortuny's *Beach at Portici* with Scott Winterrowd, director of education.
7. Amanda W. Dotseth examining a late-medieval ivory casket at the Museo Nacional de Artes Decorativas, Madrid.
8. María Barra Ríos at the Museo Nacional del Prado.





IN THE GALLERIES: Baroque paintings in the Virginia Meadows Galleries, Meadows Museum. Photo by Kim Leeson.



Iraida Rodríguez-Negrón

Meadows/Kress/Prado Curatorial Fellow 2011–13

Iraida Rodríguez-Negrón holds a BA in art history from the Universidad de Puerto Rico, an MA from The George Washington University, and an MPhil from the Institute of Fine Arts at New York University. She held the inaugural Meadows/ Kress/Prado curatorial fellowship from 2011-13, during which she carried out research on works in the Meadows permanent collection, oversaw the reorganization of the curatorial files, and researched important new acquisitions, such as The Stewart Album and works by Alonso Sánchez Coello, Juan Alonso Villabrille y Ron, and Alonso Cano. Following her tenure at the Meadows Museum, she served as quest curator for the Meadows exhibition The Stewart Album: Art, Letters, and Souvenirs to an American Patron in Paris. Her publications include: "El Niño Jesús dormido de Alonso Cano" in ARS Magazine, as well as essays in Diego Velázquez: The Early Court Portraits, Impressions of Europe: Nineteenth-Century Vistas by Martín Rico, Spanish Art in America, and Museo de Arte de Ponce: Spanish Collection. Rodríguez-Negrón fulfilled her hope of returning home to Puerto Rico, where she has been fortunate to share the experience acquired through her graduate studies and fellowship at the Meadows Museum with her students at the Universidad de Puerto Rico (UPR), as well as in the founding of a new university museum at the Carolina campus of the UPR, where she curated the inaugural exhibition and currently works as gallery coordinator.

Cristina Agüero Carnerero

Museo Nacional del Prado/ Meadows Museum Fellow 2012–13



Cristina Agüero Carnerero received a BA in art history from Universidad Complutense de Madrid in 2008 and an MA in art history from the Università degli Studi di Bologna in 2010. Following a period at the Instituto Cervantes in Dublin, she received an MPhil in advanced studies in early modern Spanish art from the Universidad Complutense de Madrid in 2012, with a focus on works on paper by the eighteenth-century painter José del Castillo. She held the Museo Nacional del Prado/Meadows Museum fellowship in 2012, during which she worked in the department of prints and drawings at the Museo del Prado, and collaborated on the exhibition Roma en el bolsillo: Cuadernos de dibujo y aprendizaje artístico en el siglo XVIII (Rome in your pocket: sketchbooks and artistic learning in the XVIII century), curated by José Manuel Matilla. The following year, she was a fellow in the curatorial department of the Patrimonio Nacional. Recently, she curated the drawings exhibition Carreño de Miranda: Dibujos held at the Biblioteca Nacional de España from in 2017. Agüero Carnerero currently teaches in the art history department at the Universidad Nacional de Educación a Distancia in Madrid where she completing a PhD dissertation on the patronage of the 9th, 10th, and 11th admirals of Castile.As part of this project, she was a visiting researcher in 2016 at the Università degli Studi Federico II in Naples, where she studied the viceroyalty of the 9th admiral of Castile and his embassy of obedience to Pope Innocent X Pamphili.



María Barra Ríos

Museo Nacional del Prado/ Meadows Museum Fellow 2013–14

Before receiving her degree in chemical science from the University of Salamanca in 2011, María Barra Rios held an Erasmus fellowship at the University of Perugia, Italy. While there, she completed an internship in the Center of Excellence SMAArt (Scientific Methodologies Applied to Archaeology and Art), which is devoted to the application of scientific analysis to cultural heritage. Her research has addressed the characterization of pigments and the alteration phases of the polychromy of "El Pórtico de la Gloria" (Portal of Glory) at in the Cathedral of Santiago de Compostela by means of spectroscopic techniques.

She was awarded the Museo Nacional del Prado/Meadows Museum Fellowship in 2013, during which she worked in the Museo del Prado's conservation laboratory. Subsequently, with an Erasmus placement, she worked in the Chemical Science for the Safeguard of Cultural Heritage Group at the University of Pisa, Italy. Since then, she has held contracts in conservation science at Madrid's Museo del Prado, the Museo Thyssen-Bornemisza, and the Museo Nacional Centro de Arte Reina Sofía. At the Museo Reina Sofía, she assisted in the studying of the painting technique used by Pablo Picasso for *Guernica*. Barra Rios has also worked for Arte-Lab, a private laboratory specializing in analysis for the documentation and conservation of cultural heritage.

Alexandra Letvin

Meadows/Kress/Prado Curatorial Fellow 2013–15



Alexandra Letvin is the Andrew W. Mellon and Maude de Schauensee Postdoctoral Curatorial Fellow in the Department of European Painting and Sculpture at the Philadelphia Museum of Art. She completed her PhD from Johns Hopkins University with a dissertation titled *Miraculous Visions, Demonic Temptations: Francisco de Zurbarán at Guadalupe* (2017). She received her MA (2011) from Johns Hopkins and her BA (2008) from Williams College. Her research has been supported by grants from the Fulbright Commission, the Kress Foundation, and Gerda Henkel Stiftung. She has held curatorial fellowships at the Baltimore Museum of Art and the Meadows Museum, where she curated the exhibitions Goya: A Lifetime of Graphic Invention (2015) and *The Meadows Collects: 50 Years of Spanish Art in Texas* (2015). Her recent projects at the Philadelphia Museum of Art include the installation of Anton Raphael Mengs's *Adoration of the Shepherds* (1764–65) from the Corcoran Collection, National Gallery of Art, and the exhibition *Crossing Borders: Painting in the Crown of Aragon, 1400–1500*, set to open in December 2018.



Edward Payne

Meadows/Mellon/Prado Curatorial Fellow 2014–16

Edward Payne is the assistant professor (research) in Spanish Art at Durham University. Payne previously served as the inaugural Meadows/Mellon/Prado curatorial fellow at the Meadows Museum, 2014–16, and as the Moore Curatorial Fellow in Drawings and Prints at the Morgan Library & Museum, 2012-14. At the Morgan, he curated Visions and Nightmares: Four Centuries of Spanish Drawings and was a contributor to the Courtauld Gallery's exhibition catalogue Goya: The Witches and Old Women Album (2015). A 2004 graduate of the University of London Institute in Paris, where he majored in French, Payne completed an MA in art history in 2005 at the Courtauld Institute of Art. In 2012, he earned a PhD from the Courtauld, where he wrote a dissertation titled "Violence and Corporeality in the Art of Jusepe de Ribera." This study served as the point of departure for the 2018 exhibition Ribera: The Art of Violence, which Payne co-curated with Dr. Xavier Bray at the Dulwich Picture Gallery. Together with Dr. Gabriele Finaldi and Elena Cenalmor, Payne contributed to the catalogue raisonné of Ribera drawings, and he curated the accompanying exhibition at the Meadows Museum, Between Heaven and Hell: The Drawings of Jusepe de Ribera in 2017. Prior to his current appointment, Payne served as the senior curator of Spanish art at Auckland Castle Trust.

Ana Alicia Suárez Blanco

Museo Nacional del Prado/ Meadows Museum Fellow 2014–15



Alicia Suárez Blanco is head of paintings and furniture collection and curatorial assistant at the Public Programs Department at the Navy Museum in Madrid. She received her master's degree in Museology and Cultural Heritage in 2013 from the Complutense University of Madrid. She was awarded the 2014-15 Meadows Museum/Museo Nacional del Prado curatorial fellowship and later she worked as curatorial assistant in the Department of Flemish and Northern European Paintings at the Museo Nacional del Prado until 2017. At the Museo del Prado she assisted in the investigation around the temporary exhibitions Clara Peeters and Rubens: Painter of Sketches. She participated in Summer Courses for the Study of the Arts in Flanders, including "The Age of Van Eyck in Context" and "The Age of Rubens in Context: Baroque in the Southern Netherlands." Suárez Blanco contributed to catalogues such as La moda española en el Siglo de Oro at the Museo de Santa Cruz in Toledo and Splendor, Myth and Vision: Nudes from the Prado at The Clark Institute, among others. She has presented at conferences on topics such as The Judgement of Paris by Rubens and Abozzo, modello or Schetsen? Sketches before Rubens at the Museo Nacional del Prado. She is currently writing her dissertation on the representation of the body and gender identity in the work of Peter Paul Rubens, with an emphasis on the Spanish Golden Age.



Rebecca Quinn Teresi

Meadows/Kress/Prado Curatorial Fellow 2015–16

Rebecca Quinn Teresi is a PhD candidate specializing in seventeenth-century Spanish art at Johns Hopkins University. Her dissertation titled "Images of the Immaculate Conception and the Rhetorics of Purity in Golden Age Spain,"advised by Felipe Pereda, deals with the multimedia image explosion surrounding the controversy over the Immaculate Conception in the seventeenth century. While at the Meadows Museum, Rebecca curated the focused exhibition The Festival Book for San Fernando: Celebrating Sainthood in Baroque Seville, which showcased the museum's collection of etchings from what is widely considered the most important example of Spanish Baroque graphic art. Before being named the 2015–16 Meadows/Kress/Prado curatorial fellow, Quinn Teresi held the Carlson/Cowart fellowship in the prints, and drawings, and photographs department at the Baltimore Museum of Art as well as the Michael Bromberg Fellowship in the department of prints and drawings at the British Museum. In the spring of 2017, she served as a Dean's Teaching Fellow at Johns Hopkins, designing and teaching an undergraduate seminar on patronage and collecting at the early modern European court. Her final dissertation research will be supported by the Edith O'Donnell Institute of Art History at the University of Texas at Dallas, where she will serve as a graduate fellow and will teach a master's seminar. A native of Dallas, Quinn Teresi is a Southern Methodist University alumna, holding a BA in Spanish, French, and art history (2011).

Àngel Campos Perales

Museo Nacional del Prado/ Meadows Museum Fellow 2016–17



Àngel Campos Perales holds a BA and MA in art history from the University of Valencia, where he was awarded the First Valencian Community Award for the best academic results in art history in 2015, the First University of Valencia Award for the best academic results in art history in 2015, and the Extraordinary Master Award for best academic results in 2016 with the thesis "Los intereses científicos del Patriarca Juan de Ribera (1532–1611). Coleccionismo, historia natural y cultura visual." Focusing on the scientific collection owned by San Juan de Ribera, Archbishop of Valencia between 1569 and 1611, Campos Perales explored the collection as intellectual construction and ideological discourse. He has worked as a museum cultural mediator in the permanent collection of the Museo de Bellas Artes de Valencia (2014–15) and has collaborated on exhibitions at the Centro Cultural Bancaja/Fundación Bancaja of Valencia (2016). In 2016, he was a Museo Nacional del Prado/Meadows Museum fellow and co-organized, along with Ana Hernández Pugh, the second edition of the Seminario de Jóvenes Investigadores (Seminar of emerging scholars) on December 14, 2016. He is currently a PhD student in art history at the University of Valencia, with a dissertation on art collecting and nobility in Valencia (1550–1650). His interests include the art patronage of the 5th Marquis of Denia, specifically focusing on the Francisco de Sandoval y Rojas collections in Valencia and Denia (castle and palace).



Amanda W. Dotseth

Meadows/Mellon/Prado Postdoctoral Fellowship 2016–18

Amanda W. Dotseth completed her PhD on "San Quirce de Burgos: Reframing Romanesque Architecture in Castile" at the Courtauld Institute of Art in 2015. Her research is grounded in Spain's Middle Ages but has addressed a wide range of topics from architecture to panel painting and collecting history. She completed her MA at SMU, after which she served as the assistant curator at the Meadows Museum, where she edited the catalogue: Fernando Gallego and His Workshop: The Altarpiece from Ciudad Rodrigo (honorable mention, Association of Art Museum Curators) and curated numerous exhibitions. She has held a Fulbright Scholarship, a pre-doctoral fellowship at the Spanish Nacional Research Council in Madrid, and the Meadows/Mellon/Prado postdoctoral fellowship. Currently she is an associated scholar in 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 Nacional Grant (directed by Therese Martin) as well as a short-term collaborator on the ERC-funded project "Petrifying Wealth: The Southern European Shift to Masonry as Collective Investment in Identity, c. 1050–1300" (directed by Ana Rodríguez). Her most recent exhibitions at the Meadows Museum include Zurbarán: Jacob and His Twelve Sons, Paintings from Auckland Castle and At the Beach: Mariano Fortuny y Marsal and William Merritt Chase (both co-curated with Mark Roglán), and Memory, Mind, Matter: The Sculpture of Eduardo Chillida (coordinating curator). In September 2018, she assumed the role of curator at the Meadows Museum.



Ana Louise Hernández Pugh

Museo Nacional del Prado/ Meadows Museum Fellow 2016–17

Ana Louise Hernández Pugh holds an MA in advanced museum studies and cultural heritage from the Universidad Complutense de Madrid (2016) and is a graduate of Universidad CEU San Pablo in Madrid, where she earned a BA in art history and history in 2014. In 2010, she earned a Diploma in Conservation and Restoration of Cultural Heritage from the Superior Institute of Arts, Madrid, and a Diploma of Arts, applied to photography, from the International College of Creative Arts of Melbourne, Australia, in 2006. She has held fellowships at the Department of Fine Arts at the Spanish National Library, where she worked researching and cataloging drawings from the sixteenth to nineteenth century as well as photographs from the Spanish Civil War (1936–39). As a Museo Nacional del Prado/Meadows Museum fellow she carried out research on the "drawing books" from the Juan Bordes collection, recently acquired by the Museo del Prado. She is currently working on an exhibition on this subject for the fall of 2019. In addition to her interest in the study of prints dedicated to the teaching of drawing, she has authored publications on Titian, Antonio Alegeri Correggio, Juan Moreno de Tejada, and El Greco. She is also focused on the research of a collection of plaster casts that belonged to the Real Fábrica de Porcelana del Buen Retiro, also known as "La China," founded by Charles III in 1760. During the Peninsular War (1807–14), the collection was stored in the Real Academia de Bellas Artes de San Fernando, where it remains today.



Julia Vazquez

Meadows/Kress/Prado Curatorial Fellow 2016–17

Julia Vazguez holds a BA in the history of art and architecture from Brown University, and an MA and an MPhil in art history and archaeology from Columbia University. She is currently completing a doctoral dissertation examining the curatorial career of Diego Velázquez at the court of King Philip IV of Spain. Vázquez has presented working excerpts from this research at the Fitzwilliam Museum in Cambridge, UK; the Kunsthistorisches Museum in Vienna; the Museo Nacional del Prado in Madrid; and The Frick Collection in New York. Vázquez has held internships in the Département des Peintures at the Musée du Louvre, Paris; as the Joseph F. McCrindle Foundation Curatorial Intern at the National Gallery of Art, Washington; and in the curatorial department at the Whitney Museum of American Art in New York City, where she worked on the exhibition Carmen Herrera: Lines of Sight (September 16, 2016–June 9, 2017). As the 2016–17 Meadows/Kress/Prado curatorial fellow at the Meadows Museum, she curated the exhibition Picasso's Dream and Lie of Franco: The Spanish Civil War in Print (April 2–July 2, 2017) as well as Murillo at the Meadows: A 400th Anniversary Celebration (December 6, 2017–December 2, 2018). She is currently the Hilla Rebay International Fellow at the Solomon R. Guggenheim Museum in New York, the Museo Guggenheim Bilbao, and the Collezione Peggy Guggenheim in Venice.

Daniel Ralston

Meadows Curatorial Fellow 2018–19



Daniel Ralston, a PhD candidate at Columbia University, specializes in the art and visual culture of nineteenth-century Spain and Latin America. His dissertation considers Mariano Fortuny and a number of other prominent Hispanic painters at work in Paris and Rome in the 1860s and 1870s and analyzes how they interacted with, modified, and subtly subverted the art and expectations of their French contemporaries. He has catalogued a number of The Metropolitan Museum of Art's lesser-studied nineteenth-century Spanish paintings; assisted with several exhibitions at the Brooklyn Museum, including *Impressionism and the Caribbean: Francisco Oller and His Transatlantic World*; and contributed to collection research at the Hispanic Society of America. Ralston received his BA in art history and Spanish from the University of British Columbia. Before being named the 2018–19 Meadows curatorial fellow, he held the Jill MacCormick Fellowship, the Dr. Lee MacCormick Edwards Doctoral Summer Fellowship, and a Social Sciences and Humanities Research Council of Canada Doctoral Fellowship.



Wendy Sepponen

Mellon Curatorial Fellow 2018–20

Wendy Sepponen comes to the Meadows Museum having recently finished her PhD in the history of art at the University of Michigan. Her dissertation focused on the workshops of sculptors Leone and Pompeo Leoni in Milan and Madrid, respectively, and their work for Habsburg rulers Charles V and Philip II. She has taught at the University of Michigan, Carleton College, and on-site in Italy. During her MA studies at the University of Toronto, she worked as the curatorial graduate assistant for an exhibition on early modern footwear at the Bata Shoe Museum in Toronto and during her doctoral studies she served as the Joseph F. McCrindle Foundation Curatorial Fellow in the department of sculpture and decorative arts at the National Gallery of Art, Washington. There, she researched the breadth of the department's holdings, collaborating with conservators and the education department on public talks, tours, and an upcoming publication co-written with bronze researcher Dylan T. Smith. This prepared her to be the Edmond J. Safra Research Assistant within the NGA's Center for Advanced Study in the Visual Arts (CASVA) for Safra Professor and Rodin specialist Antoinette Le Normand-Romain. Sepponen worked on the early stages of the exhibition Alonso Berruguete: First Sculptor of Renaissance Spain and will author an essay for the exhibition catalogue on the sculptor's contributions in Toledo's cathedral. Slated to open at the NGA in fall 2019 before coming to the Meadows in 2020, this exhibition provides an opportunity for Sepponen to consider the sculptor within the Meadow's founding collection and focus on Spanish art.

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COVER IMAGE: Francisco José de Goya y Lucientes (Spanish, 1746–1828), Students from the Pestalozzian Academy (fragment), c. 1806-07. Oil on canvas, 21 3/4 x 38 1/4 in. (55.2 x 97.2 cm). Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.67.24. Photo by Michael Bodycomb.

