

# *at the* MEADOWS

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

FALL 2014



IN THIS ISSUE

*Goya: A Lifetime of Graphic Invention*

*H.O Robertson: A Self-Taught Texas Regionalist*



## Meadows Museum

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## MISSION

The Meadows Museum is committed to the advancement of knowledge and understanding of art through the collection and interpretation of works of the greatest aesthetic and historical importance, as exemplified by the founding collection of Spanish art. The Museum is a resource of Southern Methodist University that serves a broad and international audience as well as the university community through meaningful exhibitions, publications, research, workshops and other educational programs, and encourages public participation through a broad-based membership.

## HISTORY

The Meadows Museum, a division of SMU's Meadows School of the Arts, houses one of the largest and most comprehensive collections of Spanish art outside of Spain, with works dating from the tenth to the twenty-first century. It includes masterpieces by some of the world's greatest painters: El Greco, Velázquez, Ribera, Murillo, Goya, Miró and Picasso. Highlights of the collection include Renaissance altarpieces, monumental Baroque canvases, exquisite rococo oil sketches, polychrome wood sculptures, Impressionist landscapes, modernist abstractions, a comprehensive collection of the graphic works of Goya, and a select group of sculptures by major twentieth-century masters—Rodin, Maillol, Giacometti, Moore, Smith and Oldenburg.

Occupying a neo-Palladian structure with impressive naturally lit painting galleries and extensive exhibition space, underwritten by a generous grant from The Meadows Foundation, the Meadows Museum is located off North Central Expressway at 5900 Bishop Boulevard, three blocks west of Mockingbird Station.

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ABOVE: Aerial [drone] photograph of the Meadows Museum on June 2. Photo by Payne Wingate. COVER: Ignacio Zuloaga y Zabaleta (Spanish, 1870-1945), *Portrait of the Duchess of Arión, Marchioness of Bay*, 1918. Oil on canvas. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Mr. and Mrs. Walter Levy and Mr. and Mrs. Lawrence Hermele, MM.2014.05. Photo by Michael Bodycomb.

## FROM THE DIRECTOR

**Dear Members and Friends,**

I hope you had a relaxing and fun-filled summer. The last few months have been busy at the Meadows. In June we welcomed for the first time the Association of Art Museum Directors, whose members come from more than 200 fine art museums in the U.S., Mexico and Canada. Between educational sessions and a lovely Spanish tapas lunch, we had aerial photographs taken from a drone (very high-tech) of our building and grounds as well as a more traditional image of the group posing in front of the Museum. Meanwhile, we have also been working hard on the Alba collection exhibition scheduled for next year, as well as more programming and events to celebrate the 50th anniversary of our institution. It is my hope that you will enjoy everything that we have planned for you!

The year of Spanish art and collecting that is pivotal to next year's celebration will begin this fall with the presentation of *Goya: A Lifetime of Graphic Invention* in the Hamon Galleries. The recent acquisition of Goya's *Portrait of Mariano Goya, the Artist's Grandson* (c. 1827) further solidified the Meadows' longstanding reputation as one of the largest depositories of Goya holdings in the world. In *Goya: A Lifetime of Graphic Invention*, our Goya paintings will be seen alongside most of the entire graphic work by the artist—a compelling presentation that promises to be both a rare and unforgettable experience for everyone who visits the museum. Also this fall, the art of a Texas-inspired artist, H.O. Robertson, will be presented for the first time in the first-floor galleries. The family of the artist recently made a significant donation of his works to the University, so this exhibition will celebrate this generous gift in grand style.

I also invite you to see the terrific new additions we have made to the collection, which are now featured in the galleries. From the academic hand of Raimundo de Madrazo to the modernity of artists such as Barceló and Muñoz, these works help strengthen the collection and remind us of how lucky we are to have such a fantastic group of supporters helping to fund the purchase of these incredible works. A major tour-de-force is the acquisition of Zuloaga's *Portrait of the Duchess of Arión* (1918), one of the artist's most stunning full-length portraits, and a painting that encapsulates Spain and what is Spanish in the modern style of the early 20th century.

There are many lectures and wonderful programs that will offer everyone the opportunity to learn about these new acquisitions, Goya, and the art and culture of Spain. There are many other ways to take advantage of what the museum has to offer, from exclusive trips to see private palaces and chapels, to enjoying cava with wine tasting experiences.

I look forward to seeing you in the coming months and please stay tuned to both our website and our Facebook page to keep apprised of all the new additions we make to our already exciting schedule of events. There is more to come!



**Mark A. Roglán, Ph.D.**

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



ABOVE: Group photo of approximately 200 members of the Association of Art Museum Directors, who visited the Meadows Museum on June 2, 2014. Photo by Hillsman S. Jackson.

## CURRENT EXHIBITIONS

SEPTEMBER 21, 2014-MARCH 1, 2015

# GOYA: A LIFETIME OF GRAPHIC INVENTION

The Meadows Museum has one of the greatest collections of art by Francisco de Goya y Lucientes (1746-1828) in the world, including first edition sets of his four major print series. Long in the possession of the noble Spanish family of the Dukes of Lerma, the prints were acquired by Mr. and Mrs. Algur Meadows and The Meadows Foundation in April 1967, two years after the opening of the Museum. *Goya: A Lifetime of Graphic Invention* will give visitors the extremely rare opportunity to view all of these prints together, and to consider them in relation to the Museum's paintings by Goya, as well as the artist's early experiments with printmaking and his late exploration of lithography.

Francisco José de Goya y Lucientes is regarded as the most important Spanish artist of the late eighteenth and early nineteenth centuries. A witness to decades of political upheaval and social unrest, he represents both the culmination of the tradition of the Old Masters and the beginning of modernity.

Goya was an innovative and subtle graphic artist. Over the course of his long career, he produced almost three hundred etchings and lithographs that reveal his personal vision, tireless invention, and enthusiasm for technical experimentation. *Goya: A Lifetime of Graphic Invention* will present Goya's printed oeuvre as an integral—indeed defining—component of his life and career. Drawn from the Meadows Museum's rich collection of the artist's graphic production, including complete first edition sets of his four major print series, the exhibition will also invite a reconsideration of the Museum's paintings by Goya through the context of his lifelong engagement with printmaking.

Born in a remote village in Aragon, Goya moved with his family in the same year to Zaragoza, where

he began studying with the painter José Luzán Martínez (1710-1785) at the age of fourteen. By this point, an interest in engraving was widespread among such Spanish artists as Luis Paret y Alcázar (1746-1799), Mariano Salvador Maella (1739-1819), and Goya's brother-in-law, Francisco Bayeu y Subías (1734-1795). During his four years in Luzán's studio, Goya studied the principles of drawing by copying prints. Later, in 1770, the young artist traveled to Rome, where he was exposed to the vibrant scene of Italian printmaking with artists such as Giovanni Battista Piranesi (1720-1778) and Giovanni Battista Tiepolo (1696-1770) encouraging a new generation of printmakers to explore the possibilities of the medium.

Upon his return to Spain in 1771, Goya began experimenting with printmaking. At this time, the impressive collection of paintings amassed in great part by the Spanish Habsburgs was hidden from public view. Goya's new position at the Royal Tapestry Factory of Santa Bárbara, however, gave him access to the royal collection, and in 1778 he published eleven etchings after paintings by Velázquez in Madrid's Royal Palace, three of which will be featured in the exhibition. At this early point in his career, Goya was clearly seeking opportunities to make his name familiar at court, and his efforts did not go unnoticed. The painter and writer Antonio Ponz (1725-1792), for example, praised Goya's "skills, his intellect, and his eagerness to serve the country" in having "taken on the very praiseworthy task of producing etchings of the most exquisite paintings by Velázquez found in the collection of the Royal Palace."

Goya would soon receive the formal recognition he desired from the Madrid court: in 1786 he obtained the salaried position of Painter to the King, and in 1789 he was promoted to Court Painter. While he





Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Los Caprichos. The Sleep of Reason Produces Monsters*. Plate No. 43, 1797-99. Etching and aquatint. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection. MM.67.06.43. Photo by Michael Bodycomb.



## CURRENT EXHIBITIONS

would continue to serve the court for over forty years as an official decorator and portraitist, he also sought an outlet for his own personal expression. In 1793, shortly after recovering from a serious illness that had left him permanently deaf, he began painting small cabinet pictures with no specific patron in mind. These paintings, he explained, allowed him “to make observations for which there is normally no opportunity in commissioned works, which give no scope for caprice and invention.” It was around this time, too, that Goya began vigorously sketching, producing, among other things, at least twenty-eight drawings that he titled *Sueños* (*Dreams*).

The *Sueños* formed the initial core and inspiration for Goya's first large-scale print series, *Los Caprichos* (*The Caprices*). Advertised in 1799 as depictions of “the multitude of follies and blunders common in every civil society,” these eighty aquatint etchings encompass a variety of themes: the complexity of human relationships, ignorance and bad education, superstitious beliefs, and witchcraft. Printed with pithy captions that often bear an inscrutable relationship to the images themselves, *Los Caprichos* have evaded



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *The Disasters of War. I Saw This*. Plate No. 44, 1810-1814. Etching, drypoint and burin. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection. MM.67.08.44. Photo by Michael Bodycomb.



Francisco José de Goya y Lucientes (Spanish, 1746-1828). *Los Caprichos. Out Hunting for Teeth*. Plate No. 12. 1797-99. Etching, burnished aquatint, and burin. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection. MM.67.06.12. Photo by Michael Bodycomb.

interpretation since their publication. Their technical complexity is as impressive as their meanings are elusive: seeking to lessen the harshness of the etched line, Goya used aquatint to create areas of tone and shadow. The result is a group of images that retain a striking delicacy of detail despite a boldness of execution, and that offer a view of human weakness and irrationality that is at once deeply personal—the product of an artistic fantasy or *capricho*—yet imbued with the candor of a critical social commentator.

Goya returned to etching a decade later, following the Napoleonic occupation of Spain in 1808 and the abdication of the Bourbon King. The installation of Joseph Bonaparte on the Spanish throne led to a great popular uprising against the French on May 2, 1808 that precipitated an equally brutal French response the following day. These events—later memorialized by Goya in two monumental paintings now in the Prado—

marked the beginning of the armed Spanish resistance, as well as the beginning of guerrilla warfare that would ravage the country until Napoleon's fall in 1814.

During these years of turmoil, Goya began working on a group of small, compact etchings meditating on the atrocities of war: its causes, manifestations, and consequences. Posthumously published under the title *Los Desastres de la Guerra* (*The Disasters of War*), several of these prints take on a documentary character. Plate 44, for example, is annotated "Yo lo vi" ("I saw this"), which imparts it with the quality of an eye-witness account. At the same time, it would be reductive to suggest that the prints are all simple records of the Napoleonic occupation; several of the images of ruthless confrontations and mutilated corpses speak to a senselessness of violence that transcends the specific.

Goya worked intermittently on the eighty prints that would become *Los Desastres* from approximately 1808 until 1819. During this time, another project—on the art of bullfighting, *La Tauromaquia*—offered him a different avenue for exploring the art of printmaking.

Goya began *La Tauromaquia* in 1815 and advertised it in December of 1816 as a series of thirty-three aquatint etchings "in which are represented various maneuvers with bulls, and events which have occurred in connection with these performances in our bullrings; the set of prints gives an idea of the origins, development, and present state of these bullfights in Spain, which is apparent even without an explanation, simply from looking at the prints." Published in a loosely chronological order, the prints impart the sense of a historical narrative, beginning



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *La Tauromaquia. The Agility and Audacity of Juanito Apiñani in the Ring at Madrid*. Plate No. 20, 1814-16. Etching and aquatint. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection. MM.67.07.20. Photo by Michael Bodycomb.



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Bulls of Bordeaux*. *Spanish Fun*. Plate No. 3, 1825. Lithograph. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection. MM.82.03.03. Photo by Michael Bodycomb.

with the origins of bullfighting in Spain and ending with the daring feats of contemporary bullfighters.

Made after the Peninsular War, the etchings of *La Tauromaquia* were Goya's largest and most technically accomplished ones to date, and he hoped the series would be a commercial triumph. Bullfighting had gone in and out of favor in the previous decades, but by 1815 it had regained popularity in Spain and had come to be seen as a quintessentially Spanish practice. Despite a potentially broad consumer base, however, the series enjoyed only a limited commercial success.

Nine years later, in 1825, Goya revisited the subject of bullfighting while living in Bordeaux in a community of Spanish exiles who had sought refuge from the harsh rule of the Bourbon King Ferdinand

VII. Despite his advanced age and deteriorating eyesight, Goya's voracious appetite for learning and experimentation had not diminished: rather than return to etching, he chose instead to try his hand at the newly invented medium of lithography. Antonio de Brugada, a Spanish painter in Bordeaux, described Goya's unorthodox working method in detail: "The artist worked at his lithographs on his easel, the stone placed like a canvas. He handled the crayons like paintbrushes and never sharpened them. He remained standing, walking backward and forward from moment to moment to judge the effect. He usually covered the whole stone with a uniform gray tint, and then removed the areas that were to be light with a scraper; here a head, a figure, there a horse, a bull. The crayon was then brought back into play to reinforce the shadows and accents, or to indicate fig-



ures and give them a sense of movement.” These efforts resulted in four large lithographs that the French Romantic poet Charles Baudelaire would later describe as “vast pictures in miniature.” The prints found little appreciation in France however. Despite a French interest in bullfighting as a picturesque and traditionally Spanish form of entertainment, Spanish liberals living in exile in France were critical of bullfighting and likely disapproved of the lithographs’ subject matter. Goya’s abbreviated, gestural forms may also have been interpreted as too crude. The initial edition of lithographs, which later came to be known as *The Bulls of Bordeaux*, was sent to a warehouse. It was at this time, too, that Goya painted the portrait of his grandson Mariano that was recently acquired by the Meadows Museum.

During the same years as Goya was working on *Los Desastres*, *La Tauromaquia*, and the *Bulls of Bordeaux*, he was also etching *Los Disparates*, a series of twenty-two images that range from the seemingly playful to the nightmarish. Commonly translated as *The Follies* in English, this title does little to capture the mystery conveyed by the term “disparate,” which was defined in the eighteenth century as something that “no tener paridad, ni conformidad con la razon” (“does not have parity or conformity with reason”). It is precisely this impenetrability to reason and decipherment that continues to fascinate scholars and attract viewers to *Los Disparates*; they are, by definition, images that frustrate attempts at rational explanation. In these final prints, Goya pushes the medium of etching to its limits. Seeking to match visually the prints’ thematic ambiguities, he used aquatint to veil linear disjunctions in dusky shadows that imbue a haunting otherworldliness to the images.

Only two of Goya’s four major print series—*Los Caprichos* and *La Tauromaquia*—were published during his lifetime. *Los Desastres* and *Los Disparates* would have to wait forty years before they were printed by the Royal Academy of San Fer-

nando in Madrid, and many question whether Goya intended for these prints to be published in the order and with the titles assigned to them by the Academy. While Goya’s intentions may never be known, a survey of his printed *oeuvre* reveals his ongoing thematic and technical experimentation in the intensely personal, yet inherently public, medium of printmaking.

Goya’s lifetime of graphic invention was thus one characterized by multiple, often overlapping, projects. In them, he reveals himself to be a master printmaker whose creativity and vision pushed the techniques of the Old Masters into the modern era.■

*This exhibition has been organized by the Meadows Museum, SMU. A generous gift from The Meadows Foundation has made this project possible.*



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Los Disparates. A Way of Flying*. Plate No. 13, 1815-1816. Etching, aquatint, and drypoint (?). Meadows Museum, SMU, Dallas. Algur H. Meadows Collection. MM.67.09.13. Photo by Michael Bodycomb.

## CURRENT EXHIBITIONS

NOVEMBER 9, 2014-MARCH 1, 2015

### H.O. ROBERTSON: A SELF-TAUGHT TEXAS REGIONALIST

This fall, the Meadows Museum, along with the Bywaters Special Collections at the Hamon Arts Library, SMU, will celebrate a generous gift containing nearly three dozen works by the artist H.O. Robertson. Given by members of the artist's family—the artist's son and daughter-in-law, Dr. and Mrs. J. Dean Robertson, and granddaughters Mirinda Robertson Hyde, Sally Robertson Kern, and the late Julie Dean Robertson Leverett—the works include ten paintings and four cliché verre plates to the University Art Collection, and nine drawings and ten lithographs to the Bywaters Special Collections. A selection of these works will be on view at the Meadows Museum from November 9, 2014 to March 1, 2015.

Horace Oakley Robertson (1887-1970) was a native of Marion, Illinois, yet resided in Dallas in the 1930s and 1940s, prime years for the development of Texas Regionalism. Although a generation older than the artists of the Dallas Nine and their circle, Robertson befriended many of them, and their influence is evident in his simple and straightforward style, which he used to depict local scenes. His compositions of rural farms and rundown buildings were likely inspired by his immediate surroundings yet, like many of his fellow regionalist artists, Robertson painted his subject matter in a manner that related it to a universal human condition felt nationally during the years of the Great Depression.

Prior to his move to Texas, Robertson worked on the business side of both the lumber and oil industries, and later pursued his vocation of teaching in a business school. He established his own business school in Cairo, Illinois, where he stayed for most of the 1920s. Upon learning of an opportunity to become the head of the shorthand division of the Metropolitan Business College in Dallas, Robertson and his family—wife Annah and son Dean—moved to Texas.

Although often occupied by his work in this well-established school, Robertson also devoted attention to his artistic practice, and immediately integrated himself into the younger circle of artists working in the city. On weekends and evenings, Robertson attended art classes at Dallas Tech, a downtown technical high school. He also befriended artists of the Dallas Nine, such as Otis Dozier (1904-1987) and Everett Spruce (1907-2002), with whom he would go on sketching trips.

Robertson began to display his work at nearly all of the major Dallas exhibitions and venues for the next two decades. This included the Dallas Art Association, beginning in 1930; the Texas Centennial Exposition, 1936; the Texas-Oklahoma General Exhibition, 1942; the Dallas showing of the *Life-Time-*



H.O. Robertson (American, 1887-1970), *Three Cows and a Church*, n.d. Oil on board. University Art Collection, SMU, Dallas. Gift of Dr. and Mrs. J. Dean Robertson, UAC.2014.05. Photo by Michael Bodycomb.





H.O. Robertson (American, 1887-1970), *Church by the Bayou*, 1938. Lithograph. Bywaters Special Collections, Hamon Library, SMU, Dallas. Gift of Dr. and Mrs. J. Dean Robertson, HOR.2013.13. Photo by Michael Bodycomb.

*Fortune Magazine* circuit show, 1943; the American Federation of Arts “Texas Panorama” exhibition, 1943-44; and the Dallas Print Society “3rd Annual Texas Print Exhibition,” 1943-44. Farther afield, Robertson also showed works at the Golden Gate International Exposition in San Francisco and the New York World’s Fair, both in 1939. He received recognition and awards at several of these annual exhibitions, including the Neiman-Marcus purchase prize in 1937, an honorable mention from the Texas-Oklahoma General Exhibition in 1942, a cash award from the Dallas Print Society in 1943 and 1944, and the Allied Arts Purchase Prize in 1945. A member of the Lone Star Printmakers group, founded in 1938, Robertson also created various prints for the group’s annual traveling exhibitions, in which impressions were offered for sale. Additionally, his work was illustrated in national and international publications, including *Life* and *London Studio*.

A 1937 *Dallas Morning News* article, “H.O. Robertson’s Talent Realized in Local Circles,” praised Robertson after his painting, *Winter Afternoon* (1936), received the Allied Arts Purchase Prize in the annual exhibition. Of Robertson, the article stated, “Self-taught artists who achieve commendable results without actually having received any form of artistic aid are extremely rare, a fact which makes the discovery of one [Robertson] in the midst of the Dallas group a real event.” *Winter Afternoon* was acquired by the Dallas Museum of Fine Arts that same year,

and remains in the DMA’s collection today. In 1952, Robertson retired and moved to Oklahoma to be near his son and family. Robertson lived with his wife, Annah, in Oklahoma City until his death in 1970, at age 84. With the recent gift of works by Robertson’s family, SMU now holds one of the most comprehensive collections of the self-taught artist’s work. ■

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



H.O. Robertson (American, 1887-1970), *Sheep in March*, 1942. Lithograph. Bywaters Special Collections, Hamon Library, SMU, Dallas. Gift of Dr. and Mrs. J. Dean Robertson, HOR.2013.19. Photo by Michael Bodycomb.

## UPCOMING EXHIBITIONS

APRIL 18-JULY 19, 2015

# THE MEADOWS COLLECTS: 50 YEARS OF SPANISH ART IN TEXAS



As the Meadows Museum prepares to celebrate its fiftieth anniversary in 2015, we will be taking a look back in time to rediscover the Museum's history. During business trips to Spain in the 1950s, Texas philanthropist and oil financier Algur H. Meadows spent many hours visiting Madrid's Museo Nacional del Prado. Inspired by the Prado's collection of Spanish Old Master paintings, Mr. Meadows resolved to build his very

own "Prado on the Prairie" in Dallas, and the Museum opened in 1965 as part of the new Owen Arts Center at Southern Methodist University. Through an ambitious and selective acquisitions program, the Museum's permanent collection developed rapidly. Now, just fifty years after its founding, it has become one of the largest and most comprehensive collections of Spanish art outside of Spain, with works spanning the 10th to the 21st centuries. How has the Museum developed from 1965 to 2015? Who were the major players who shaped the Museum and helped it reach its present state? In the Spring of 2015 our downstairs galleries will answer these questions in an exhibit documenting the history of the Museum through paintings, photographs, and archival material. ■

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



ABOVE: View of the Meadows Museum galleries in 1965.  
RIGHT: Algur H. Meadows speaks at the Meadows Museum dedication on April 3, 1965.



## UPCOMING EXHIBITIONS



LEFT: An artist's rendering of the Meadows Museum entrance. Photo courtesy of *The Dallas Morning News*.



BELOW LEFT: Robert Meadows and wife, Lois, at the Meadows Museum dedication. Photo courtesy of *The Dallas Morning News*. BELOW RIGHT: View of the Meadows Museum dedication on April 3, 1965. Photo courtesy of *The Dallas Morning News*.

## JUAN MUÑOZ

### *Seated Figure Looking Backwards*, 1996

The Meadows Museum recently added a sculpture by Spanish artist Juan Muñoz to its collection, thanks to a most generous and thoughtful gift from Dallas collectors Nona and Richard Barrett. The Barretts are perhaps best known today for their passion for nineteenth-century and modern Swiss art—a selection of which was on display in the Meadows Museum's 2004 exhibition, *Texas Vision: The Barrett Collection—The Art of Texas and Switzerland*—yet the scope of their holdings reaches more widely, as evidenced by this gift.

Taking an organic approach to collecting, the Barretts have allowed themselves the freedom to follow their intuition when considering works for acquisition. It was during one of their annual trips to the Art Basel fair in Switzerland that the Barretts first became familiar with the oeuvre of Muñoz. Experiencing a visceral reaction to the artist's work, the Barretts later acquired Muñoz's *Seated Figure Looking Backwards* at the Marian Goodman gallery in New York in 1996, the same year it was made. Since joining their collection, the sculpture has been a permanent fixture at the Barrett home. The collectors' gracious gift of their Muñoz sculpture to the Meadows Museum marks a notable occasion: *Seated Figure Looking Backwards* is the first work by the artist to enter the Meadows collection.

Born in Madrid under the dictatorship of General Francisco Franco, Juan Muñoz (1953-2001) came of age in a repressive environment with limited artistic activity. The core of his artistic training was consequently gained outside of Spain: in London, at the Central School of Art and Design (now Central Saint Martins College of Art and Design) from 1976-1977 and Croyden School of Art (now Croydon College) from 1979-1980, and in New York, at Pratt Institute and P.S. 1 Contemporary Art Center in 1981.

Muñoz returned to Spain in 1982 and his artistic career took off shortly thereafter. Working figuratively, and oftentimes within the parameters of a narrative, Muñoz emerged as an essential figure in the changing ideology of contemporary sculpture. He is today counted among a generation of American and European artists, including Robert Gober (b. 1954), Mike Kelley (1954-2012), Thomas Schütte (b. 1954), Kiki Smith (b. 1954), and Charles Ray (b. 1953), whose engagement with the sculpted figure, or fragments of it, helped to affirm a place for figurative sculpture in the modern canon of art.

Muñoz is perhaps best known for his enigmatic sculptures of human figures, cast in bronze or resin, which are realistically sculpted, yet made to be slightly smaller than human scale in order to separate them from life. These figures—derived from a repertoire of characters including ventriloquist dummies, punching bag clowns, dwarves, and laughing Chinamen—are placed individually and in groups, and often bear the appearance of being mid-activity when interrupted by the viewer. In this way, Muñoz presents an unusual reversal of roles, in which the sculptures are transformed into the viewer, and the viewer often becomes the object. As Muñoz himself explained in a 1996 conversation with James Lingwood:

The work stays there separated from you as another world on its own. I think maybe in the most successful works of art, the pieces exist without you. I always have this feeling that a piece should be able to work even when there is nobody there. You think of great pieces in great museums—whether there's anyone there or not, they keep emanating an incredible energy, visual energy....

Muñoz's *Seated Figure Looking Backwards* functions in much the same way as the artist describes, and fits



squarely within his artistic oeuvre. The small, male protagonist twists in his chair, looking over his right shoulder. He stares behind him, his concentration focused on something unknown; the figure leaves viewers to create their own fictive stories.

Muñoz was recognized with numerous monographic exhibitions during his career, including shows at Instituto Valenciano de Arte Moderno (1992), Isabella Stewart Gardner Museum in Boston (1995), Museo Nacional Centro de Arte Reina Sofía in Madrid (1996), Dia Center for the Arts in New York (1996), and Hirshhorn Museum and Sculpture Garden in Washington, D.C. (1997). He also participated in the Venice Biennial (1986 and 1997), Carnegie International (1991), Documenta 9 (1992), and the Sydney Biennale (2000). In 2000, Muñoz received the Premio Nacional de Artes Plásticas in Spain. He was the first Spanish artist invited to exhibit at the Tate Modern's Turbine Hall, a space used to display large-scale, specially commissioned works by contemporary artists; Muñoz presented *Double Blind*, from June 2001 to March 2002.

The artist passed away unexpectedly in August 2001, just months after the opening of his installation at the Tate Modern. Regardless of his relatively short career, Muñoz is considered one of the leading sculptors of his generation, and his work is a cornerstone within any consideration of contemporary Spanish sculpture, if not contemporary sculpture in general. ■



Juan Muñoz (Spanish, 1953-2001), *Seated Figure Looking Backwards*, 1996. Bronze, 40 x 21.3 x 30 in. Meadows Museum, SMU, Dallas. Gift of The Barrett Collection, Dallas, Texas, in honor of Dr. Mark A. Roglán, MM.2014.06. Photo courtesy of the Barrett Collection.

## MIQUEL BARCELÓ

*Sopa d'Europa (Soup of Europe)*, 1985



Miquel Barceló (Spanish, b. 1957), *Sopa d'Europa (Soup of Europe)*, 1985. Mixed media on canvas, 116.5 x 116.5 in. Meadows Museum, SMU, Dallas. Museum Purchase thanks to a Gift from Kaleta Ann Doolin and Alan Govenar in loving memory of Kaleta's mother, Mary Kathryn Doolin, MM.2014.01. Photo by Michael Bodycomb.

Born in 1957 on the island of Mallorca, Miquel Barceló belongs to the first generation of Spanish artists who appeared on the international scene following Spain's transition to democracy. The youngest living artist to be exhibited at the Louvre Museum to date, he has been featured at the most important centers for modern and contemporary art, including the Museum of Modern Art (New York), the Museo Nacional Centro de Arte Reina Sofía (Madrid), the

Musée National d'Art Moderne Centre Georges Pompidou (Paris), and the Venice Biennale, where he represented Spain in 2009.

As a young artist, Barceló embraced the radical politics emerging in Spain in the 1970s. He briefly studied painting in Palma de Mallorca and later in Barcelona, but quickly abandoned academic training. Returning to Mallorca in 1976, he joined the



avant-garde group “Taller Lunatic” and created wooden and glass boxes filled with rotting food in a meditation on decay and metamorphosis. These “action projects” were motivated by the desire to create a “living picture”—to, in his words, find a “form of artistic expression with other means than those offered by traditional painting.” While he would soon turn away from conceptual art, this early interest in the metaphoric potential of the transformation of organic matter persists throughout much of his oeuvre.

Barceló began to receive international recognition following his participation in the 1982 *Documenta 7* exhibition of contemporary art in Kassel, Germany, and he moved to Paris the following year, at age 26. In the French capital, Barceló found himself at the epicenter of Europe’s cultural world. Reflecting on his first years there, he described the Louvre as “the place that has affected my Parisian life the most,” noting that his visits to the Old Master galleries were “the best cure against my painter’s anxiety.” There he admired the theatricality and lighting effects of the Baroque painters Caravaggio and Tintoretto, as well as the grand architecture of the building itself. In his studio in an abandoned church on the Rue d’Ulm, he recorded these impressions in a series of large-scale paintings of the Louvre’s galleries that he executed by laying the canvas on the floor and applying paint from above. The young artist simultaneously began exploring self-portraiture, depicting himself working, reading, eating, and drinking.

The *Soup of Europe* unites these two themes. In a gallery of the Louvre, a figure—presumably the painter himself—sits at a table facing the viewer, his head in his hands. A single book lies open next to a globe on the left, while on the right, a tower of books tilts precariously outward. The figure disregards these objects, staring despondently at a bowl filled with organic matter and obscured by dark paint. Despite its monumental size, the composition conveys a sense of uncomfortable constriction: covered with ornate

frames, the walls seem to be closing in on the figure, whose gesture conveys a sense of desperation.

In this work, Barceló demonstrates a commitment to the materialism of painting, sometimes building up the canvas with pigment and natural materials to create a three-dimensional surface, sometimes scraping away paint to reveal the texture of the canvas. Since his early years as a conceptual artist, the notion of the act of painting as a transformation of matter—a “secret alchemy”—had long preoccupied him. From this interest emerged his characterization of painting as soup, an essential form of nourishment.

In *Soup of Europe*, the bowl that the figure gazes into is the “Soup of Europe” itself, a metaphor both for painting and, more broadly, European cultural traditions. Surrounded by signs of these traditions—the pile of books and the baroque architecture of the Louvre’s Grande Galerie—the figure peers dejectedly into the murky, inchoate mixture of the soup, suggesting an acknowledgment of the work still left to be done, the inspirational yet suffocating effect of many hours spent among the masterworks of the Louvre.

The years 1982 to 1986 marked Barceló’s international debut and meteoric rise in the international contemporary art world. As this painting suggests, however, the young artist felt a degree of self-doubt in the face of this sudden critical acclaim. Described by Barceló himself as one of his most important works from the 1980s, the *Soup of Europe* documents a period of introspection and self-definition as he assimilated lessons both from the Old Masters and from contemporary artists. At the same time, it anticipates themes that would come to define the artist’s later work, most notably in its insistent materialism. ■

*Funding for the acquisition was provided by Kaleta Ann Doolin and Alan Govenar, in loving memory of Kaleta’s mother, Mary Kathryn Doolin.*

## IGNACIO ZULOAGA Y ZABALETA

*Portrait of the Duchess of Arión, Marchioness of Bay, 1918*



Ignacio Zuloaga y Zabaleta (Spanish, 1870-1945), *Portrait of the Duchess of Arión, Marchioness of Bay*, 1918. Oil on canvas, 93.1 x 78.7 in. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Mr. and Mrs. Walter Levy and Mr. and Mrs. Lawrence Hermele, MM.2014.05. Photo by Michael Bodycomb.

Standing atop a knoll dotted with yellow flowers, María de la Luz Mariátegui y Pérez de Barradas (1881-1959), Eighth Duchess of Arión, dominates the landscape. Behind her, the terrain is marked by a cascade of trees surrounding a garden, while in the far distance the ridgeline acquiesces to a thick tempest of clouds that swirl vortically around the Duchess.

The Duchess's elegant dress and *mantilla*, along with the sumptuous *mantón de Manila* (embroidered Manila silk shawl) draped over her arms, allude to the elevated social rank of the aristocrat. Zuloaga's monumental canvas, in which the Duchess of Arión

has been depicted life-size, hung for almost fifty years in the Palacio de Montellano, the Duchess's residence located at 33 Paseo de la Castellana, one of Madrid's most important avenues. Zuloaga's portrait of the Duchess was witness to a number of noteworthy sociopolitical events that took place in the Spanish capital during the first half of the twentieth century. During the Spanish Civil War (1936-39), the Palacio de Montellano served as the Embassy of the United States; it was also the site where King Juan Carlos I spent more than a year preparing for the entrance exams of the Military Academy of Zaragoza. After the Duchess's death in 1959 and the subsequent demolition of Montellano Palace in 1966, the Duchess's portrait remained with her descendants in another palatial Spanish residence until it appeared on the art market earlier this year.

Over the course of his career, Zuloaga worked with a variety of subjects, but was renowned as a portrait painter, establishing a reputation for himself with his innovative depictions of both aristocrats and intellectuals, including Basque writer Miguel de Unamuno and the Dukes of Alba. Regarding Zuloaga's portraits, Walter Sickert, painter and printmaker of London's Camden Town group, wrote in 1910:

In Spain, Zuloaga maintains the dignity of the Spanish. His women straighten up gravely before us. *Elles ont de la tenue*. The way he presents their bodies is so direct, so precise, so reticent, that he thereby gives their souls an opportunity to confront us. Mystery and fantasy are thus in a position to flow once again from their fresh cisterns.

Born in Eibar in the northern province of Vizcaya, Zuloaga left the Basque country in 1887, at the age of seventeen, to travel to Madrid before beginning his international travels a couple of years later, to Rome, Paris, and London. During his time abroad, Zuloaga met the likes of Edgar Degas and Paul Gauguin, as well as Spanish artists Santiago Rusiñol, and Ramón



## RECENT ACQUISITIONS

Casas, also both residents of Montmartre. While in Madrid in 1887, Zuloaga visited the Prado, where he studied and copied the works of Diego Velázquez, Francisco de Zurbarán, Francisco de Goya, and El Greco—the last of whom clearly left an indelible influence on Zuloaga’s intensely atmospheric effects; the sky in the present painting takes on a life of its own.

Zuloaga’s *Portrait of the Duchess of Arión, Marchioness of Bay* joins two other works by Zuloaga in the Meadows Museum’s collection. In the artist’s *The Bullfighter “El Segoviano”* (1912), Zuloaga’s brilliant rendering of the intricate details of the bullfighter’s *traje de luz* (bullfighter’s costume) bears comparison with his depiction of the elaborately embroidered shawl of the Duchess. Similarly, the breathtaking Aragonese landscape of the artist’s recently conserved *View of Alquézar* (c. 1915-20), with its tight, dense geometric constructions that gradually lead to the Collegiate church at the horizon, provides an interesting foil to the open and seemingly limitless sky that comprises the majority of the panorama behind the Duchess of Arión.

*Portrait of the Duchess of Arión, Marchioness of Bay* significantly strengthens the Museum’s holdings of

works by Zuloaga, who, along with Joaquín Sorolla, is one of the most important Spanish painters of the late nineteenth and early twentieth centuries. ■

*Funding for the acquisition was provided by Mr. and Mrs. Walter Levy and Mr. and Mrs. Lawrence Hermele*



Photo of the Duchess of Arión standing in front of the portrait in Montellano Palace. Photo courtesy of Alcalá Subastas.



Ignacio Zuloaga y Zabaleta (Spanish, 1870-1945), *Portrait of the Duchess of Arión, Marchioness of Bay* (detail), 1918. Oil on canvas. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Mr. and Mrs. Walter Levy and Mr. and Mrs. Lawrence Hermele, MM.2014.05. Photo by Michael Bodycomb.

## RAIMUNDO DE MADRAZO Y GARRETA

*Portrait of a Lady*, 1890-91

A renowned portrait painter, Raimundo de Madrazo y Garreta (1841-1920) was frequently commissioned to depict royalty, politicians, intellectuals, businessmen, and fellow artists, both in Europe and the United States. Madrazo was also known for his genre scenes that featured beautiful women in elegant interiors. This portrait of a lady may possibly depict Aline Masson, whom Madrazo frequently employed to pose in distinct costumes and amidst various composed scenes. In Aline, the daughter of the concierge of the Marquis of Casa Riera, an aristocratic family residing in Paris, Madrazo found endless inspiration. He featured her in countless genre paintings from the 1870s through the 1890s.

In the work recently acquired by the Meadows Museum, Madrazo portrays his model with her hands elegantly poised in the act of stirring tea, caught in a private moment while reading. Engrossed in her activity, she appears unaware of those who may be around her, and lightly purses her lips in concentration. While most of the text she examines is undefined, the only word that is legible is *L'ARGENT* (money). The title of one of Emile Zola's social realist novels, *L'Argent* was serialized beginning in November of 1890 in the periodical *Gil Blas*—which Madrazo's model is shown reading here—prior to being published as a novel in March 1891. Therefore, Madrazo must have painted this portrait in late 1890 or early 1891.

In addition to its subject matter, *Portrait of a Lady* reveals the artistic technique that exemplifies Madrazo's work. Loose, painterly brushwork gives a tactile sense of the pink satin of her jacket. This

is contrasted with her facial features and hands, which are more clearly defined and detailed. Undeniably well observed, Madrazo's subject is not overworked, and the artist achieves a seemingly effortless balance between studied detail and artistic freedom. Leaving the darkened background roughly painted and relatively bare, so that it almost appears unfinished, the rest of the composition is bathed in a light that expertly focuses attention on the artist's favored subject.

Madrazo was born into a distinguished artistic dynasty, which included his grandfather, José de Madrazo y Agudo (1781-1859), a neoclassical painter, and his father, Federico de Madrazo y Kuntz (1815-1894), one of Spain's leading portraitists. He began his artistic studies in Madrid at the Real Academia de Bellas Artes de San Fernando, under the tutelage of his father Federico. In the early 1860s, continuing in the footsteps of his father, Madrazo moved to Paris where he studied at the École des Beaux Arts and was admitted to the studio of Leon Cogniet (1794-1880), a noted portrait and history painter. Madrazo, however, chose not to return to Spain, a decision due perhaps to the early commercial success that he gained in France with his portraits and genre scenes. To many fellow Spaniards he would eventually come to represent an example of an artist who successfully competed outside the borders of his native country. ■

*Funding for the acquisition was provided by Mrs. Mildred M. Oppenheimer, in memory of Dean Carole Brandt.*





Raimundo de Madrazo y Garreta (Spanish, 1841-1920), *Portrait of a Lady*, 1890-91. Oil on cradled panel, 30 x 25 in. Meadows Museum, SMU, Dallas. Museum Purchase thanks to a Gift from Mrs. Mildred M. Oppenheimer, in memory of Dean Carole Brandt, MM.2014.02. Photo by Michael Bodycomb.

## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

*Punctual Folly (Disparate puntual)*, from the *Disparates*, Plate No. B (20), 1815-17

Francisco de Goya created *Los Disparates* (The Follies)—a series of etchings with aquatint and drypoint—between 1815 and 1823. The subject matter of the prints ranges from the dreamlike to the monstrous. The level of technical quality is, however, constant. In this, his last major print series, Goya proves himself to be a masterful and inventive printmaker, experimenting with line density, contour, and tonal variations to create an enigmatic album of twenty-two images that resist clear interpretations.



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Los Disparates. Punctual Folly*. Plate No. B (20), 1815-17. Etching, aquatint and drypoint (?), 9.6 x 13.8 in. Meadows Museum, SMU, Dallas. Gift of Alan B. Coleman and Janet M. Coleman, MM.2014.05. Photo by Michael Bodycomb.

As part of his creative process, Goya made various proofs drawn from each plate that gave him the opportunity to adjust a given composition as he worked. The Meadows Museum is the recent recipient of a generous gift of just such a working proof from *Los Disparates*. For unknown reasons, *Los Disparates* was not published during Goya's lifetime; it was printed forty years later, in 1864, by the Royal Academy of Fine Arts of San Fernando in Madrid. The working proofs from *Los Disparates* are particularly remarkable, then, because they are the only prints associated

with the series that were pulled by the artist himself. The Meadows print is an early proof of plate B, titled *Disparate puntual (Punctual Folly)*. At the center of the sheet, a woman balances on a horse standing on a slack rope. Despite the seeming precariousness of the woman's position, she exudes a graceful serenity that is matched by the statuesque calm of the horse. Meanwhile, the brilliant whiteness of these two figures contrasts with the shadowy frieze of anonymous spectators behind them, most of whom appear to have their eyes closed.

Satirical commentary on the instability of political power and a critique of a complacent populace? Allegory of feminine virtue? Innocuous image of a circus performer? These are just some of the many interpretations that have been suggested for this print, whose ambiguous composition is matched by an ambiguous title. Written by Goya on a later proof state, the phrase *Disparate Puntual* invites any number of interpretations, and the image offers little clarification as to Goya's intended meaning. Thanks to this generous gift from Alan and Janet Colman, however, we have a rare insight into Goya's working process that we can compare with the Museum's first edition print of the same plate.

When *Los Disparates* was published by the Academy, it comprised only 18 prints. In 1870, four more plates from the series were discovered in the collection of the painter Eugenio Lucas Velázquez (1824-1870). After the Academy declined to purchase the plates, a French dealer acquired them and published them in the Parisian magazine *L'Art* in 1877. This proof is drawn from one of these "additional" plates. It was given the title "A Queen of the Circus" in *L'Art* and was later titled "Dancing on a slack rope, i.e. skating on thin ice." The current title, *Disparate puntual*, honors Goya's handwritten title that appears on a proof state in the collection of the Museo de la Fundación Lázaro Galdiano, Madrid.



## PABLO PICASSO

*Hibou (Owl)*, 1955 and *Visage et hibou (Face and owl)*, 1958

Following World War II, Pablo Picasso (1881-1973) spent the summer of 1946 living and working in the south of France. The Mediterranean environment must have been a welcome reprieve from the previous few years, which the artist spent living in Paris under the German Occupation. Indeed, a sense of carefree joy, which is not found in his war period works, is felt in compositions that date to this time and often feature subject matter based in Greek mythology.

Toward the end of July 1946, Picasso and his companion Françoise Gilot visited the town of Vallauris—located between Cannes and Antibes—for its annual potters exhibition. Vallauris had been a major center for the production and exportation of amphorae in Roman times; ceramic ware production was revived in the eighteenth century, and continued until the beginning of the twentieth century, when metals began to replace earthenware. Even still, many craftsmen who were interested in the art of ceramics settled in Vallauris and continued the practice well into the mid-twentieth century. Among the ceramicists that settled in the area were the Ramiés. Suzanne and Georges Ramié founded the ceramic workshop Madoura in 1938. It was their stall at the fair that attracted Picasso's interest, prompting him to request a visit to their studio. During this initial encounter, Picasso made two clay models, which he left to be dried and baked. When the artist returned to the workshop one year later, with sketches and new ideas in hand, he found that the Ramiés had fired and kept those first ceramic pieces. A working relationship between Picasso and the Madoura studio was thus established, and would last, fairly consistently, for the next twenty years.

Picasso agreed that in exchange for the facilities and personal assistance he was offered at Madoura, he would allow some of his designs to be reproduced in limited number by the Ramiés. These reproductions took on a quality inherent to printmaking: edi-

tions. Two different methods were utilized to create these ceramic reproductions. One method, known as *empreintes originales* (or original prints of Picasso), involved engraving an original subject onto a hardened plaster matrix. This design was then transferred by applying a fresh ceramic sheet to the engraved plaster in order to make a clay impression. A second method, known as "Picasso editions," involved producing an authentic replica of an original ceramic work by exactly repeating the volumes and illuminations.



Pablo Picasso (Spanish, 1881-1973), *Hibou (Owl)*, 1955. Partially glazed ceramic plate, edition of 450, 15 in. long. Meadows Museum, SMU, Dallas. Gift of the Estate of Stephen Kahn, Transferred to Meadows Museum from the Bywaters Special Collections, MM.2014.03. Photo by Michael Bodycomb.

Ultimately, over 500 pieces were made as editions, with editions numbering anywhere from 25 to 500 works. Picasso also created thousands of his own unique ceramic pieces.

## RECENT ACQUISITIONS

The ceramic editions were sold directly by Madoura. Picasso's dealer, Daniel-Henry Kahnweiler, was concerned that the editions would confuse the public and be mistaken for unique works by the artist's hand. To mitigate this potential confusion, Picasso kept the majority of his individual ceramic pieces himself, and passed them to his heirs upon his death. With few exceptions, only his ceramic editions were consistently available to the public during his lifetime. Picasso found great satisfaction in the idea that he was making pieces that were ostensibly affordable to anyone.

The two recent additions to the Meadows collection belong to this history. The ceramic plate, *Hibou* (1955), and vase, *Visage et hibou* (1958), both originated from Picasso editions produced by the

Madoura workshop: *Hibou* an edition of 450 and *Visage et hibou* an edition of 200 works. The owl imagery that decorates each ceramic object was an especially prevalent motif in Picasso's oeuvre beginning in the summer of 1946 when the artist was living in Antibes. An injured owl was found in the Château Grimaldi, which housed the Musée d'Antibes (now the Musée Picasso), where the artist had been given second-floor studio space to work for several months. Picasso adopted the owl as his own, naming it Ubu, a name derived in part for its assonance to the French word *hibou* (owl), but also for the hero of Alfred Jarry's play, *Ubu Roi*, which was a favorite of Picasso's. When the artist returned to his Paris studio later that fall, he took the owl with him, and continued to find inspiration in the animal for years to come. ■



Pablo Picasso (Spanish, 1881-1973), *Visage et hibou* (Face and owl), 1958. Partially glazed terracotta vase, edition 63/200, 10 in. high. Meadows Museum, SMU, Dallas. Gift of the Estate of Stephen Kahn, Transferred to Meadows Museum from the Bywaters Special Collections, MM.2014.04. Photo by Michael Bodycomb.



## INTRODUCING THE NEW MEADOWS/MELLON/PRADO FELLOWSHIP

Thanks to a generous gift from the Andrew W. Mellon Foundation, the Meadows Museum has created the Meadows/Mellon/Prado Fellowship, a two-year curatorial appointment for young scholars who have completed their doctorate degree and are seeking an intensive scholarly, professional, and international experience. The Mellon Foundation has funded two Fellows (2014-2016 and 2016-2018) who will not only participate in the daily operations of the Museum but also perform research for publications, exhibitions, lectures and colloquia. Their experience will be enriched by annual stays in Madrid where they will temporarily have the opportunity to be a curatorial fellow at the Prado Museum.

Since launching the pre-doctoral Meadows/Kress/Prado Fellowship four years ago, the Meadows Museum has sought ways to deepen its collaboration with the Prado and expand its mission to build scholarship in the field of Spanish art history. The new Mellon/Meadows/Prado Fellowship represents another significant layer in this effort to nurture a new generation of curators through an expanded exchange program that also supports the growth of the Prado's fellowship program and enables their fellows to make annual trips to the Meadows Museum.

Edward Payne has been selected from an impressive group of candidates to be the first Meadows/Mellon/Prado Fellow. After earning his Ph.D. at the Courtauld Institute of Art in London in 2012, he moved to New York City to assume the Moore Curatorial Fellowship at The Morgan Library & Museum. During his tenure there, he curated three exhibitions and authored numerous articles. He is currently collaborating with Xavier Bray, Chief Curator of the Dulwich Picture Gallery, London, on an exhibition at the Gallery that explores themes of violence in Jusepe de Ribera's work. Dr. Payne will join the Meadows Museum in September, and we look forward to working with him on a number of important projects in the coming years.



The Meadows Museum welcomes Edward Payne, the first Mellon/Meadows/Prado Fellow to Dallas.

## MUSEUM EXPANDS PROGRAMMING FOR VISUALLY IMPAIRED

On July 10, the Meadows Museum hosted its third annual workshop for blind and visually impaired high school students participating in DREAM (Dallas Region Employment Access Meet), a short term work experience program organized by The Texas Department of Assistive and Rehabilitative Services Division for Blind Services in collaboration with SMU's Office of Conference Services and sponsored



by the Hegi Family Career Development Center. Each summer, approximately twenty students with vision loss live on campus and venture out during the day to work at local businesses. These experiences not only build confidence and employment success, but they also introduce students to a world of opportunities that may have previously seemed improbable, if not impossible to them. As Joseph Noland, Transition Counselor at the Division for Blind Services explains, "Most of the students [participating in this program] have never held a job, lived away from home, set foot on a college campus or seen the stars."

During their evening workshop, DREAM students participated in a special 3-hour program at the Museum where they experienced sculpture and painting through multisensory activities that include touch tours, verbal description, braille text, and tactile representations of artworks. They also enjoyed art-making activities with artist John Bramblitt, who became an artist after he lost his sight. Noland describes the annual Museum visit as an unexpected highlight of the DREAM program that has inspired some of the students to change their career path to one focusing on the visual arts. We enjoyed meeting this year's DREAM-team and look forward to welcoming a new group to the Meadows Museum next summer.

The DREAM program is part of a continuing effort to make the Meadows Museum more welcoming to visitors with visual impairment. Beginning this fall, thanks to a generous gift from the Delta Gamma Foundation of Dallas, the Museum will collaborate with members of the Alpha Upsilon chapter of Delta Gamma at SMU to offer a series of family-friendly drop-in programs that are accessible to those who are blind or have low vision. On Thursday evenings from 6-8 p.m., Delta Gamma members will present multisensory gallery activities focusing on works of art from the permanent collection, and on select Saturday afternoons they will lead art making activities in the education studio. All visitors—not only those with visual impairment—are invited to participate in these gallery and studio programs. ■

*To learn more about these and other inclusive programs at the Meadows Museum, contact Director of Education Carmen Smith at [mcarmens@smu.edu](mailto:mcarmens@smu.edu).*



## EVENING LECTURES

6 P.M.

Free; priority seating for members until 5:40 p.m.

Bob and Jean Smith Auditorium

### OCTOBER 16

*Into the Realms of the Imaginative:*

*The Portraiture of Zuloaga, Goya, and El Greco*

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

When John Singer Sargent (1856-1925) penned the introduction of the catalogue for Zuloaga's 1916-17 U.S. exhibition, he referred to some of Spain's greatest artists, such as El Greco and Goya, as being exceptions to the Realist movement, which was recognized as the most important artistic tendency of the Spanish School. Sargent believed these artists were swept away "into the realms of the imaginative" and called them mystics or magicians. He considered Zuloaga to be a "corresponding power" with these artists and that these characteristics could be found in his work. What is Sargent seeing in Zuloaga's art? What makes these artists alike? This lecture will try to answer these questions through an examination of portraiture, an artistic genre in which all three artists made some of their greatest achievements, and with examples from the Meadows Museum's latest acquisitions.

### OCTOBER 23

*Juan Muñoz, Looking Back*

**Charles Wylie**, Independent Scholar and Consultant

This talk will examine Juan Muñoz's (1953-2001) *Seated Figure Looking Backwards*, 1996, a recent gift from the Barrett Collection. Wylie will consider this extraordinary sculpture within the context of the Spanish artist's distinguished career characterized by uncanny and evocative investigations into the figure, art history, and real and imagined space. This lecture is dedicated to the memory of Nona Barrett.

### NOVEMBER 13

*Battlefields to Bullrings:*

*Violence in Goya's Works on Paper*

**Edward Payne**, Meadows/Mellon/Prado Fellow

Dismembered bodies, torturous interrogations, everyday conflicts, blood sports: violent subjects permeate Goya's works on paper, which number some three hundred prints and nine hundred drawings. Since they were not commissioned, these more private images shed light on the themes that deeply preoccupied the artist. Abuses of the Church and the Inquisition were often the butt of Goya's satirical pen. Transcending the arresting brutality and documentary character of his violent imagery, this lecture explores the complex and shifting relationships Goya created between his protagonists: the victims, the perpetrators, and the onlookers. Drawing on works in the exhibition *Goya: A Lifetime of Graphic Invention*, Payne will investigate the intersections between the graphic arts in Goya's powerful and highly personal "theater" of violence.

## AFTERNOON GALLERY TALKS

12:15 P.M.

Free with regular Museum admission.

### OCTOBER 24

*Goya's Prints & Processes: Artist Demonstration*

**Daniel Birdsong**, Printmaker

### NOVEMBER 7

*Hunting Teeth: Francisco Goya & Pink Diablo*

**Tom Sale**, Art Instructor, Hill College

### DECEMBER 5

*Fantastic Caricatures: Goya's Caprichos and the Satirical Tradition*

**Alexandra Letvin**, Meadows/Kress/Prado Fellow


### JANUARY 23

*H.O. Robertson, Texas Regionalist*

**Sam Ratcliffe**, Head, Bywaters Special Collections, SMU and **Shelley DeMaria**, Curatorial Assistant, Meadows Museum

# Public Programs



 This symbol indicates that the program is accessible to visitors who are blind or have low vision. With advance notice however, any program may be accessible to visitors with disabilities. For more information, contact Carmen Smith at [mcarmens@smu.edu](mailto:mcarmens@smu.edu) or 214.768.4677.


## DRAWING FROM THE MASTERS

SUNDAYS EVERY OTHER WEEK:


SEPTEMBER 21, OCTOBER 5 & 19,

NOVEMBER 2 & 16

1:30-3 P.M.

Enjoy afternoons of informal drawing instruction as artist Ian O'Brien leads you through the Meadows Museum's galleries. Each session will provide an opportunity to explore a variety of techniques and improve drawing skills. Designed for adults and students ages 15 and older, and open to all abilities and experience levels. Drawing materials will be available, but participants are encouraged to bring their own sketchpads and pencils. Free with admission; no advance registration required. Attendance is limited to 20 and based on a first-come, first-served basis. For more information or to request adaptive materials for participants with low vision, contact Carmen Smith at [mcarmens@smu.edu](mailto:mcarmens@smu.edu) or 214.768.4677. 

## FAMILY WORKSHOPS

These drop-in programs are designed for adults and children of all ages, abilities and experience levels. Free; no advance registration required.  Education Studio

OCTOBER 23 & 30

6:30-8 P.M.

*What's My Line?*

On Thursday evenings, visitors will use a variety of drawing materials and techniques to create a work of art inspired by the exhibition of Goya's print series.

OCTOBER 4, NOVEMBER 1 & DECEMBER 6

1-3 P.M.

*New Ways of Seeing*

Every month, families can enjoy a different art activity relating to works in the galleries. This Saturday program is led by SMU Delta Gammas who introduce ways to create art without the sense of sight.

## LECTURE SERIES

OCTOBER 30 & NOVEMBER 6

6-7:30 P.M.

*The Greatness of Goya, Part 1:*

*The Works on Paper*

**Nancy Cohen Israel**, Art Historian,  
Owner of Art à la Carte

The work of Francisco José de Goya y Lucientes is considered a bridge to modern art. To mark its exploration of Goya, this lecture series will look in detail at the Museum's collection of complete first edition sets of his four major print series, including *Los Caprichos* (The Caprices), *Los Desastres de la Guerra* (Disasters of War), *La Tauromaquia* (Bullfighting), and *Los Disparates* (The Follies). In addition to exploring their themes, it will also discuss Goya's artistic innovations that brought Spanish art into a new century. \$20 for the series, free for Museum members. Space is limited and advance registration is required. For more information and to register, call 214.768.2740.

Constantin Foundation Seminar Room.



FRIDAYS, SEPTEMBER 5-NOVEMBER 21

10:30 A.M.

*Spain's Footprint in North America*

**Luis Martín**, Professor Emeritus of History, SMU

In spite of efforts by historians including Herbert Eugene Bolton (1870-1953) and David J. Weber (1940-2010), the role of Spain in the discovery, exploration and colonization of North America remains almost “*terra incognita*,” an unknown subject to a majority of Americans. The image of thirteen British Colonies being prodded by strong manifest destiny and expanding westward is so predominant that it hardly leaves room in the popular mind for a well-established fact: that two centuries before the Declaration of Independence, the Crown of Spain began penetrating and settling many of the lands which today are part of the United States. This 12-part lecture series, following Professor Weber’s scholarly work, will close this gap. Professor Martín will recount stories about Spanish explorers and settlers in a manner that has more popular appeal, to be easily understood and remembered. \$40 for the 12-part series, free for Museum members, SMU staff, faculty and students. Advance registration is required. For more information and to register, call 214.768.2740.

**Bob and Jean Smith Auditorium**

## INSIGHTS & OUTLOOKS

OCTOBER 11

11 A.M.-12:30 P.M.

Acknowledging that every museum visitor possesses a unique set of interests and abilities, this program offers participants multiple ways to engage with and discover works of art. Through multisensory and interdisciplinary activities, we will enjoy an in-depth exploration of Goya’s prints series and create a work of our own. The program is designed for adults and students ages 15 and older. It will be presented by education staff and artist John Bramblitt who is blind. Free; advance registration is required. For more information and to register, contact [mcarmens@smu.edu](mailto:mcarmens@smu.edu). ♿

## MUSIC AT THE MEADOWS

SEPTEMBER 25

6:30 P.M.

*Passion in Every Note*

**Enrique Muñoz**, guitarist

Enrique Muñoz, a protégé of Andalusian Francisco Cuenca, will perform a varied program featuring works by composers Johann Sebastian Bach, Francisco Tárrega, and Federico Moreno Torroba, as well as contemporary composers Francisco Cuenca and Argentine Jorge Cardoso. *This program is co-sponsored by the Department of Guitar Studies in the School of Arts and Humanities at UT Dallas.* Free; no reservation required. ♿

**Bob and Jean Smith Auditorium**

OCTOBER 16 & NOVEMBER 20

5:30-6 P.M.

**Larry Palmer**, University Organist and Professor of Harpsichord and Organ, SMU

Experience centuries-old music on an eighteenth-century organ surrounded by masterworks in the permanent collection. Professor Palmer will present two programs on the Museum’s Oldovini organ: in October, “Scarlatti’s Cat” and in November, “Dos Prados: Larry Palmer’s Favorite Music for the Pascoal Caetano Oldovini Organ.” Free; no reservation required. ♿

**Virginia Meadows Galleries**



# Public Programs


## ACCESS PROGRAMS

### *Connections*

**PROGRAM ONE: OCTOBER 15, 22 & 29**

**PROGRAM TWO: DECEMBER 3, 10 & 17**

**10:30 A.M.-12:30 P.M.**


This informal three-day program is designed for individuals with early stage dementia, their care partners and family members. Participants will explore the galleries through interactive activities, experiment with different materials to create individual and group projects, and discover works of art through music, dance, literature, storytelling and role play. Light refreshments will be served. The program takes place on three consecutive Wednesdays. Free; space is limited and advance registration is required. For more information and to register, call 214.768.4677. 

### *Re-Connections*

**SELECT FRIDAYS:**

**SEPTEMBER 5 & NOVEMBER 21**

**10:30 A.M.-12 P.M.**

Individuals with early stage dementia, their care partners and family members are invited to attend this relaxed social gathering. Attendees visit with friends over coffee and light refreshments, explore the collections and exhibitions, and enjoy an informal gallery activity. Free; registration is encouraged but not required. The group will meet in the Founders Room. 


## PUBLIC TOURS & GALLERY HOSTS

**SUNDAYS, 2 P.M.**

Tour of the permanent collection. Free.

**THURSDAYS, 6:30 P.M.**

Public tour of the special exhibition. Free.

During Thursday evenings when admission is free, Gallery Hosts are available to address your questions about the permanent collection and exhibitions. This fall, Delta Gamma students are also in the galleries to serve as sighted guides for visitors who are blind or have low vision and to invite all visitors to explore works of art through multisensory activities. 

## MUSEUM PARTNER PROGRAMS

**SEPTEMBER 18, 5:30 P.M.**

**THE COMINI LECTURE SERIES**

*Drawing Degree Zero: Rethinking the Line, 1966-1976*

**Dr. Anna Lovatt**, Lecturer in Modern and Contemporary Art History, University of Manchester

*Presented by the Department of Art History at SMU Meadows School of the Arts.* For more information call 214.768.1222.

**NOVEMBER 6, 5:30 P.M.**

**THE COMINI LECTURE SERIES**

*Bringing the War Home:*

*American Artists and Vietnam*

**David McCarthy**, Department of Art and Art History, Rhodes College

*Presented by the Department of Art History at SMU Meadows School of the Arts.* For more information call 214.768.1222.

**OCTOBER 11, 2-4 P.M.**

*Partly Truth and Partly Fiction:*

*A Panel Discussion on Lone Star Art*

**Barbara Rose**, Art Critic & Historian

**Alison de Lima Greene**, Curator, Contemporary Art & Special Projects, Museum of Fine Arts, Houston

**James Surls**, Artist

**Paul Manes**, Artist

*Sponsored by Cris Worley Fine Arts*

For more information, call 214.745.1415.

**All of these programs are presented in the Bob and Jean Smith Auditorium.**

*Please note the special non-museum contacts.*

# Member Programs



Discover art, enjoy wine, and meet people! Join us for wine, cava, and food tasting events **for Museum members only** in a relaxed social setting. Each session is inspired by a particular painting or artist and includes an insider's talk with a staff member or docent. \$35

per person. Space is limited to 20; advance registration is required. For more information and to register, contact Membership Manager David Leggett at 214.768.2765.

**OCTOBER 9, 6 P.M.**

**Scott Winterrowd**, Curator of Education,  
Meadows Museum

Ignacio Zuloaga, *View of Alquézar* (1915-20)

## MEMBERS TRAVEL UPDATE

In April, our Meadows Museum members commemorated the 4th centenary of El Greco's death in 1614 by retracing the artist's footsteps throughout central Spain. The ten-day, exclusive trip led by museum director, Dr. Mark Roglán, involved visits to public and private art spaces throughout Toledo, Cuenca, El Escorial and Madrid. In addition to viewing over 300 works by El Greco, our members met with museum professionals, distinguished society members and dined in some of the finest restaurants. The El Greco exhibition in Toledo, with over one million visitors broke the attendance record for all Spanish exhibitions.



## EXPLORE THE HOUSE OF ALBA WITH THE MEADOWS MUSEUM!

Join Dr. Mark Roglán for a once-in-a-lifetime opportunity to celebrate the 530 year-old House of Alba's masterpieces and decorative arts before they arrive in Dallas for the opening of *Treasures from the House of Alba: 500 Years of Art and Collecting*. Tour highlights include visits to the Duchess of Alba's three largest palaces: The Liria Palace in Madrid, The Palace of Las Dueñas in Seville and the Palace of Monterrey in Salamanca. The trip includes visits to villas, museums and cultural attractions connected to this most illustrious family. Meadows Museum Members at the Ribera Patron level and above are invited to join this travel program taking place March 1-11. Trip price per person is \$8,700.\* For more information or to reserve your spot, please contact David Leggett, Membership Manager, at 214.768.2765 or [dleggett@smu.edu](mailto:dleggett@smu.edu).

\*Price does not include airfare, baggage insurance, hotel upgrades and extra expenses such as meals not included in itinerary, room service and items of a personal nature.





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Dallas, TX 75275-0357

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## MEADOWS MUSEUM INFORMATION

214.768.2516

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

## MUSEUM SERVICES

Membership 214.768.2765

Tours 214.768.2740

Box Office 214.768.8587

Museum Shop 214.768.1695

## HOURS

Tuesday-Friday, 10 a.m.-5 p.m.

Saturday, 10 a.m.-5 p.m.

Sunday, 1 p.m.-5 p.m.

Thursdays until 9 p.m.

## ADMISSION

\$10 general admission; \$8 seniors.

Free to members, children under 12,

SMU faculty, staff and students.

Free Thursdays after 5 p.m.

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

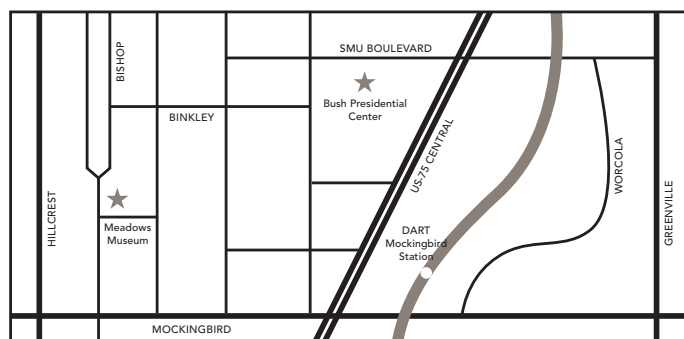


## Sculptural Jewelry by Alex Corno in the Meadows Museum Shop

Hailing from Monza, near Milan, Corno received a degree in sculpture from the Accademia di Belle Arti di Brera in 1982 and has achieved success through a number of solo exhibitions.

Most recently Corno's work was exhibited at the 2014 Dallas Art Fair.

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



## Ride the DART Museum Express!

The new DART Route 743 (Museum Express) provides FREE continuous service from Mockingbird Station to the Bush Center on SMU Boulevard, and on to the Meadows Museum on Bishop Boulevard, all courtesy of SMU.

Hours of service on the specially marked shuttle are 10 a.m.-5 p.m.

Tuesday through Saturday and 1-5 p.m. on Sunday.