



Edith O'Donnell Institute of Art History Newsletter

Report of the Director

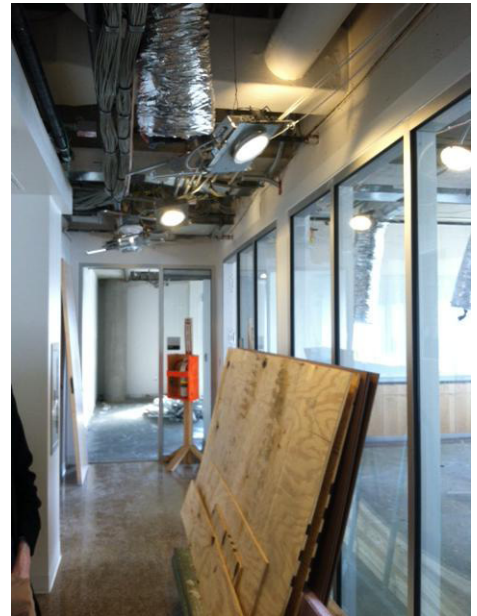


Dr. Richard R. Brettell

The O'Donnell Institute is a hive of activity. Our new space in the Edith O'Donnell Arts and Technology Building will be ready in early May, and we are planning a series of open houses for all our friends and potential users. Designed by Cunningham Architects, it will be filled with books, state-of-the-art technology, works of contemporary art, and chairs dating from the 18th through the 20th centuries.

The extensive library of New York and London auction catalogues formed by the great New York collector, Mr. Ivan Phillips, will be housed in the new ATEC headquarters of the Institute. They are the first part of a two-part gift of Mr. Phillip's art history library.

We are in the final stages of interviewing to fill two O'Donnell Distinguished Chairs, one in Conservation Studies (a joint appointment with the School of Natural Science and Mathematics) and one in Islamic Art History. We also made our first formal DMA-UTD appointment: Dr. Sabiha Al Khemir will be the DMA's Senior Advisor of Islamic Art and will be a Professor and Senior Researcher at the O'Donnell Institute, working with students and other members of the community. Sabiha will bring her global experience to the art historical community of North Texas. The prospect of having two internationally recognized scholars of Islamic art in Dallas while the Keir Collection is on long-term loan is an extraordinary opportunity for the region.



Construction of the Edith O'Donnell Institute's UTD headquarters. Photo taken on February 20, 2015.



Dr. Richard Brettell meets with construction team at the Edith O'Donnell Institute's new UTD headquarters on February 20, 2015.

Next year, we will be offering courses at UTD taught by two DMA curators: Kimberley Jones, who will teach an Honors seminar on Incan art, and Kevin Tucker, who will teach a graduate seminar on American material culture. Ted Triandos will teach two important surveys of contemporary art. We will also shortly announce five O'Donnell Research Fellows, who will be in residence next year.

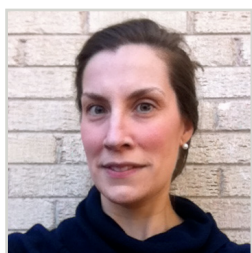
Two of our colleagues, Dr. Charissa Terranova and Dr. Mark Rosen, will be on leave next year, but both will maintain offices in the Institute and will continue to be the valued colleagues they have always been.

We have also completed the complex legal logistics of lease negotiations with the DMA and are ready to begin construction of an imaginative Institute outpost at the Museum designed by Buchanan Architecture. It is designed to be a DMA “living room and salon” for all DFW art historians.

All these diverse appointments and opportunities are possible because of the generous endowment established last year by Mrs. Edith O’Donnell, the largest private contribution to the long-term study of art history ever made and one we should all salute.

Dr. Richard R. Brettell
Founding Director, The Edith O’Donnell Institute of Art History
Margaret McDermott Distinguished Chair of Art & Aesthetic Studies
Co-Director of CISM, Center for Interdisciplinary Study of Museums

Greetings from the Assistant Director



Dr. Sarah Kozlowski

April found us in the last phase of work on the O’Donnell Institute’s new offices. Cunningham Architects, Vaughn Construction, and UTD Facilities Management continued their outstanding work, and the project is slated for completion in early May. In the meantime, over three hundred linear feet of New York and London auction catalogues have traveled south from New York to their new home in Dallas. A generous gift from Ivan and Winnie Phillips, the volumes will become a touchstone for research and teaching at the Institute, and will form the nucleus of a growing collection of books and research materials.

Our new offices will quickly become a hub for the research and academic life of the O’Donnell Institute. This Fall we will hold a series of informal talks in which scholars and doctoral students affiliated with the Institute will present their works-in-progress. In the Spring, I hope to organize a set of small, thematic working groups in which scholars will meet regularly over the course of the semester to workshop their projects. In all of these activities, my goal is to cultivate an atmosphere of curiosity, openness, and collegiality, creating the conditions for collaboration and exchange.

On the publications front, we continue to collaborate with The Wilcox Space to produce a set of volumes on the work of John Wilcox to accompany a series of installations in the painter’s former studio near Fair Park. Ben Lima and I will curate the Fall installation, which will bring together a group of Wilcox’s diptychs and polyptychs. We have also begun to collaborate with DMA curator Gavin Delahunty to publish a catalogue raisonné of the poems of the sculptor Carl



Site visit, April 17: Gray-blue plaster for the ceiling.

Andre. On another note, I am happy to announce that my article “Circulation, Convergence, and the Worlds of Trecento Painting: Simone Martini in Naples” will appear in *Zeitschrift für Kunstgeschichte* later this year. And I’m in the very early stages of a new project on Jan van Eyck and landscape, a work-in-progress that I hope to share with our growing community of scholars at the O’Donnell Institute when we reconvene after the Summer. This May/June edition of the newsletter will be our last of the 2014-2015 academic year; the September/October edition will appear in early Fall.

Happy Summer!

Dr. Sarah K. Kozlowski
Assistant Director
The Edith O’Donnell Institute of Art History

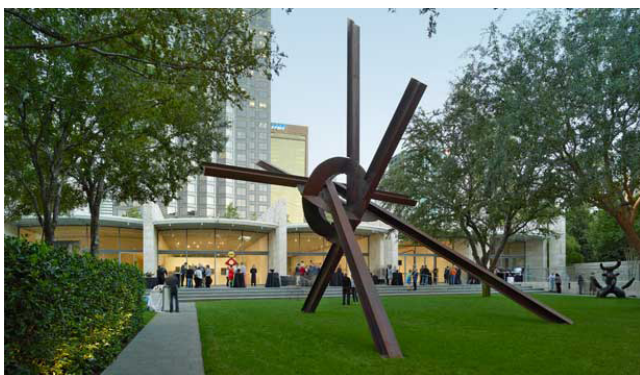
Invitation to attend Alex Danchev Lecture

May 5, 2015
Nasher Sculpture Center Auditorium
2001 Flora Street, Dallas, TX 75201
6:30 PM



Dr. Alex Danchev

Occasionally, the O’Donnell Institute will be able to bring distinguished lecturers to DFW. One of the most interesting new figures in art historical studies is Professor Alex Danchev of St. Andrew’s University in Edinburgh. Alex is actually a professor in the School of International Relations there, but dove into the art historical world with two books, one of which I reviewed for the Burlington Magazine. They are a definitive biography of Cézanne and the first modern English-language edition of the “holy grail” of Cézanne studies, the artist’s letters. Among his other books are *On Art and War and Terror* and *100 Artists Manifestos*.



Nasher Sculpture Center.
Photo taken from <http://www.nashersculpturecenter.org/>

He will give a lecture with a deceptively simple title: “Cézanne: art and life.” For Danchev, “Paul Cézanne is the exemplary artist-creator of the modern world. Among painters he is a legend – for his art, his thought, and his character – but his influence extends far beyond, to writers and filmmakers, poets and philosophers. His creations have colonized our consciousness. His impact on our conception of ourselves and our world is comparable to that of Marx or Freud.” Alex is in Texas working on his new project, the biography of René Magritte, an artist whom Cézanne would most likely have despised!

PLEASE JOIN US!

The Lecture will be held in the Auditorium of the Nasher Sculpture Center followed by a wine reception.

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at the Huntington Library in San Marino, California and at the Harry Ransom Center in Austin to pursue his next book-length project, “The Bird’s-Eye View and the Viewer, 1400–1700.” Continuing his exploration of the relationship between art and cartography in early modern Europe, this study focuses on the moment when depictions of cities transitioned from being nominally observed or witnessed (from a high hilltop, for example) to emphasizing their being measured with the latest scientific instruments. In his research on this topic, Dr. Rosen will consult a range of cartographic materials from hand-drawn maps to surveying treatises to narratives of travelers on the Grand Tour. Unrelated to this project, Dr. Rosen has also just published “Pietro Tacca’s Quattro Mori and the Conditions of Slavery in Early Seicento Tuscany” in the March 2015 volume of *The Art Bulletin*.

NEWS from Faculty

Contemporary Art and Architecture in Bangladesh



Melia Belli Bose,
Assistant Professor of
Art History at UTA

In January 2015, Melia Belli Bose, Assistant Professor of Art History at UTA, began a twelve-month research project on contemporary Bangladeshi art and architecture. Supported by fellowships from the American Institute of Bangladesh Studies and The Asian Cultural Council, Belli Bose is engaged in research on her second book, *Emerging Artists of Bangladesh*. Media and scholarly coverage of Bangladesh are concerned

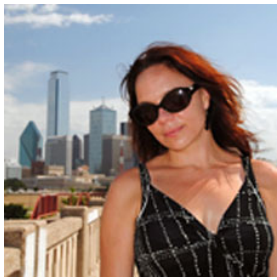
almost exclusively with natural and industrial disasters, poverty, and the rise of Islamist politics. This focus presents a negatively biased view of the country and overlooks valuable sources of visual documentation on its recent history. Bangladesh’s creative talent is largely ignored; accomplished artists and compelling works of art remain unrecognized outside the country. This is surprising, as over the past few decades vibrant art movements have developed in Bangladeshi cities. Among other topics, *Emerging Artists of Bangladesh* examines modern mosque architecture, Liberation War memorials, and gender in recent Bangladeshi art. Belli Bose is dedicated to examining Bangladeshi art on its own terms, reading it against the lived experiences of its creators. This project is the first to bring recent Bangladeshi art into dialogue with art from elsewhere in South Asia and beyond, considering how issues such as Islam, gender, and globalization inform Bangladeshi art and how it differs from art of other postcolonial developing nations. *Emerging Artists of Bangladesh* asks how these artists use their work to document, critique, and reshape aspects of their national history and identity.

Faculty Research Leave

In the 2015–16 academic year, Mark Rosen will be on a research leave thanks to a Special Faculty Development Award (SFDA) from UT Dallas. He will also hold fellowships



Mark Rosen, Assistant
Professor of Art History at UTD



Dr. Charissa Terranova,
Associate Professor of Aesthetic
Studies at the Edith O'Donnell
Institute of Art History at UTD.

Sabbatical Plans for 2015 - 2016

During her sabbatical, Charissa Terranova will complete two books and lay the groundwork for her fourth. Terranova's *Art as Organism: Biology and the Digital Image* (IB Tauris 2015), which is currently in press, traces a bio-aesthetics of the light-image broadly conceived from 1920 to 1972, focusing on Lázló Moholy-Nagy, Gyorgy Kepes, Conrad Waddington, Ludwig von Bertalanffy, Rudolf

Arnheim, Kevin Lynch, and Op Art, New Tendencies, and the work of E.A.T. She is co-editing an anthology with Meredith Tromble titled *The Routledge Companion to Biology in Art and Architecture* (Routledge, 2016). Her next book interrogates Moholy-Nagy's idea of a "biological bill of rights" and traces his interaction with a group of scientists. The research will follow the cross-over work of a group of embryologists and evolutionary developmental scientists called The Theoretical Biology Club from their group activism of the 1930s to their work as the first-generation contributors to the art-sci-tech journal *Leonardo* starting in 1968. This research endeavor will take her to the Moholy-Nagy Foundation in Ann Arbor, MI, Conrad Waddington archives in Edinburgh, Scotland, Joseph Needham Archives at Cambridge University, Bertalanffy Center for the Study of Systems Science at the University of Vienna, and the Julian Huxley archives at Rice University in Houston.

Presentation of Puebla's International Baroque Museum Dr. Fernando E. Rodriguez-Miaja

On March 25 the O'Donnell Institute hosted a seminar on the International Baroque Museum that is currently being planned in Puebla, Mexico. This unique venture was presented by Prof. Miguel Ángel Fernández, a widely recognized authority in museum design. The session was attended by area scholars, museum representatives, faculty and graduate students, and ended with a warm social gathering.



Puebla's International Baroque Museum plan to be built in Puebla, Mexico.

Prof. Fernández summarized the criteria for the conceptual design of the project. After a brief introduction of the reasons for building a museum dedicated to the baroque in Puebla, he described the architectural concept, the museographical design and some of the pieces that are being considered for the permanent collection. A virtual tour of the museum ended with two highlights: a description of works from the Liechtenstein Princely Collections that will travel to Puebla as part of a long-term collaboration between the institutions, and an overview of the first temporary exhibits that will be inaugurated at the same time as the grand opening of the museum, scheduled for January 2016. The session ended with discussion of topics including the relationship of the International Baroque Museum to Mexico's history and to other institutions worldwide.

Frederick Turner's new epic poem, *Apocalypse*

Frederick Turner, Founders Professor at UTD and Associate of the O'Donnell Institute, will be giving a poetry reading at Trinity College, Cambridge on May 12th, and another on July 23rd at Western State Colorado University in Gunnison, where he will also speak about the content of the arts (often neglected, relative to form). He is working on his third epic poem, in which one of the main characters, Anneliese Grotius, rescues Rembrandt's *Night Watch* from the catastrophic destruction of Amsterdam in an arctic hurricane. The painting becomes a metaphor in the poem for voluntary citizenship and the creative commons.



Frederick Turner, Founders Professor of Literature and Creative Writing at UTD.

Apocalypse: A prospectus for a new epic poem by Frederick Turner

Perhaps the greatest threat the world faces is that of global warming and the great world flood, rising by some estimates from 60 to 216 feet above current sea level, drowning many great cities and millions of square miles of land. Our coming struggle to slow, halt, or reverse this catastrophe is the stuff of epic.

What is on the table is a poem about this struggle, on the grand scale, set in the near future with a full cast of characters, spectacular events, a wide-ranging plot with global reach, and the infectious rhythm of the Shakespearean line. The author has already published two epic poems (with Princeton University Press and Norton) that have been acknowledged as poetic masterpieces and gripping narratives, and honored with many reviews, course adoptions, and even master's and doctoral dissertations. Both poems have recently been reprinted and are selling well. Endorsements from some of the most important science fiction writers in the world, many of whom have praised the author's earlier work, would be forthcoming.

Beyond the fast-paced adventure of the proposed new poem, the deepest issues of our human responsibility for the world and our relationship with the rest of nature will be explored, as well as the more psychological and philosophical problems of personal authenticity, political power, the mystery of time, and the nature of beauty. The poem, of 10,000 lines divided into ten books, with its remarkable and rather cynical fictional narrator, will contain along with its more serious aspects a comic critique of pop culture, and will feature a further unexpected plot-twist at the end.

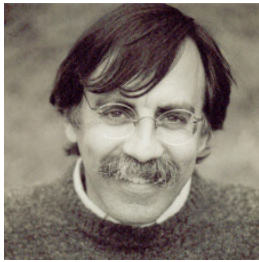
A few lines for a taste:

She kills the sound, watches the images,
The fleecy spiral from the satellite,
Texel and Vlieland almost overwhelmed,
Twenty-five feet of storm-surge now, and rising.
She trusts the genius of Dutch engineering,
The great fallback along the eastern coast,
The vast earthworks across the Zuider Zee.
She's listening to Simeon ten Holt,
The Ostinato, four pianos, in
Some kind of nervous trance or dream.

But there's a newsflash, and she zeroes in:
The Afluiksdijk is breached, and now
A boiling wave, forty feet high, is racing
Across the IJsselmeer toward the city;
This shell of streets, concentric, intricate,
Its five rings of canals, its thousand bridges,
Its noble and ornate façades, its history,
Birthplace of European democracy,
Stands fragile, suddenly, before mere chaos.

Art As Origin and As Repetition: Heidegger and Benjamin on the Power of Violence and the Sacred

Charles Bambach



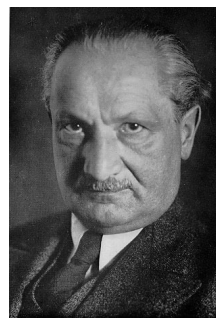
Charles Bambach, Professor
at UTD

This summer, with generous support from the Edith O'Donnell Institute, I will pursue both the linkages and points of contestation that define the philosophical understanding of the work of art in two German thinkers, Walter Benjamin and Martin Heidegger, during the period of National Socialist rule.

What might the work of art mean? And how does its encounter with the pervasive grid of technological enframing reshape its basic aesthetic character? Furthermore, how are we to rethink this technological revisioning of art's role in everyday life with the onset of vast processes of mass production, distribution, and consumption that radically alter the canons of aesthetic taste?

Walter Benjamin and Martin Heidegger are each deeply affected by these questions – even as each takes a radically different path in attempting to address them. Benjamin unearths the liberating potential of technology, citing its ability to deconstruct the “aura” of the “great” artwork that hangs in the museum or is presented on stage for an elite class of connoisseurs who approach it with a quasi-religious devotion. Like Benjamin, Heidegger too seeks a way to upset the clichés of audience reception in order to unearth art's transformative power. He finds within the artwork a destructive violence that threatens to overturn the established practices and institutions of aesthetic connoisseurship that occludes any access to what he calls its “originary” character. My project sets out to place these voices into conversation – since they each reflect a dramatically different perspective within German culture during a year (1935) that serves as a critical juncture for rethinking the direction of a Europe poised on the precipice of violent change.

Precisely at this moment within German history, both Benjamin and Heidegger attempt to understand the power of art to transform German society and culture in terms that extend far beyond their own historical moment. Benjamin understands this change in terms of what he calls a radical re-envisioning of the “consciousness of a generation” and for him this entails understanding art's revolutionary potential in terms of a Marxist eschatological messianism. Like Benjamin, Heidegger also thinks of art as having a deeply-concealed revolutionary potential – but his aims are bound up with a hope for a fundamentally National Socialist revolution of German life in terms of art's power to open up Germany for what he terms “an other beginning of thinking.” Here we can see that both Benjamin and Heidegger wed their aesthetic-political vision of transformation to the power of violence as a force of upheaval and destruction. Again, both see art as having a destructive as well as a generative power; what comes to be in and through the art work can only come through the de-struct(ur)ing of its formal and elemental principles. Indeed Heidegger will trace this power back through its ancient sources to Greek art and philosophy, while Benjamin remains deeply skeptical about the auratic character that defines both the understanding and reception of ancient art and thought.



Photos of Martin Heidegger and Walter Benjamin. Photos taken from en.wikipedia.org and commons.wikimedia.org

SMU Professor Honored with Book Award



Amy Freund, Assistant Professor of Art History at SMU

Amy Freund, Assistant Professor of Art History at Southern Methodist University, announces that her book *Portraiture and Politics in Revolutionary France* (Penn State University Press, 2014) has been awarded the 2014-2015 Godbey Book Award given by the Dedman College Interdisciplinary Institute. She is also planning a graduate seminar for Fall 2015 entitled “Beautiful Machines: Art, Technology, and Science in Early Modern Europe.” The course will examine the production and use of early modern objects that join together art, technology, and science. By considering these objects – including automatons, clocks, scientific instruments, weapons, mechanical furniture, and anatomical models – the seminar will think through the connections between art, knowledge, and luxury consumption during the Scientific Revolution and the Enlightenment.

Professor Emerita Announces Two New Books

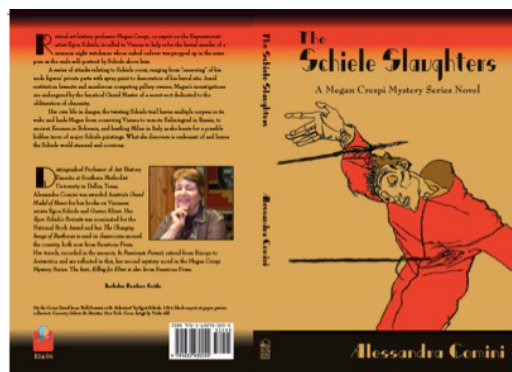


Alessandra Comini

Alessandra Comini, Distinguished Professor of Art History Emerita at Southern Methodist University in Dallas, announces the publication of two art history murder mysteries, *The Schiele Slaughters* and *Killing for Klimt*. Both are published by Sunstone Press and are available on Amazon.

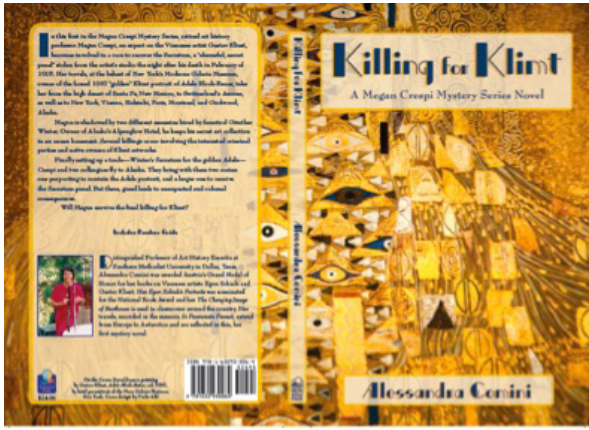
The Schiele Slaughters

Retired art history professor Megan Crespi, an expert on the Expressionist artist Egon Schiele, is called to Vienna to help solve the brutal murder of a museum night watchman whose naked cadaver was propped up in the same pose as the nude self-portrait by Schiele above him. A series of attacks relating to Schiele occur, ranging from “censoring” of his nude figures’ private parts with spray paint to desecration of his burial site. Amid restitution lawsuits and murderous competing gallery owners, Megan’s investigations are endangered by the fanatical Grand Master of a secret sect dedicated to the obliteration of obscenity. Her own life in danger, the twisting Schiele trail leaves multiple corpses in its wake and leads Megan from conniving Vienna to remote Kaliningrad in Russia, to ancient Krumau in Bohemia, and bustling Milan in Italy as she hunts for a possible hidden trove of major Schiele paintings. What she discovers is undreamt of and leaves the Schiele world stunned and covetous.



Killing for Klimt

Retired art history professor Megan Crespi, an expert on the Viennese artist Gustav Klimt, becomes involved in a race to recover the Secretum, a “shameful, secret panel” stolen from the artist’s studio the night after his death in February of 1918. Her travels, at the behest of New York’s Moderne Galerie Museum, owner of the famed 1907 “golden” Klimt portrait of Adele Bloch-Bauer, take her from the high desert of



Santa Fe, New Mexico, to Switzerland’s Ascona, as well as to New York, Vienna, Helsinki, Paris, Montreal, and Girdwood, Alaska. Megan is shadowed by two different assassins hired by fanatical Günther Winter. Owner of Alaska’s Alpenglow Hotel, he keeps his secret art collection in an annex basement. Several killings occur involving the interested criminal parties and naïve owners of Klimt artworks. Finally setting up a trade—Winter’s Secretum for the golden Adele—Crespi and two colleagues fly to Alaska. They bring with them two crates: one purporting to contain the Adele portrait, and a larger one to receive the Secretum panel.

But there, greed leads to unexpected and colossal consequences. Will Megan survive the final killing for Klimt? Her travels, at the behest of New York’s Moderne Galerie Museum, owner of the famed 1907 “golden” Klimt portrait of Adele Bloch-Bauer, take her from the high desert of Santa Fe, New Mexico, to Switzerland’s Ascona, as well as to New York, Vienna, Helsinki, Paris, Montreal, and Girdwood, Alaska. Megan is shadowed by two different assassins hired by fanatical Günther Winter. Owner of Alaska’s Alpenglow Hotel, he keeps his secret art collection in an annex basement. Several killings occur involving the interested criminal parties and naïve owners of Klimt artworks. Finally setting up a trade—Winter’s Secretum for the golden Adele—Crespi and two colleagues fly to Alaska. They bring with them two crates: one purporting to contain the Adele portrait, and a larger one to receive the Secretum panel. But there, greed leads to unexpected and colossal consequences. Will Megan survive the final killing for Klimt?

I just sent in my third Krimi Roman, *The Kokoschka Capers* and have begun *The Munch Murders*. Life at 80, after retirement is full of wonders!

Asiel Sepúlveda Awarded Best Paper Prize at Twelfth Annual Graduate Student Symposium in Nineteenth-Century Art

Asiel Sepúlveda, a student at Southern Methodist University, won the Dahesh Museum of Art Prize for Best Paper at the 12th Annual Graduate Student Symposium in Nineteenth-Century Art, co-sponsored by the Dahesh Museum of Art and the Association of Historians of Nineteenth-Century Art (AHNCA), an organization designed to foster dialogue and communication among those who have a special interest in this field of nineteenth-century art and culture.

Sepúlveda’s paper, “Visualizing the Urban Environment: The Mulata and Tobacco Lithography in Mid-Nineteenth Century Havana,” examined how Havana’s mid-nineteenth century tobacco manufacturers employed printed ephemera and costumbrista types, such as the mulata, to portray African female sexuality as a disruptive force clashing with modernizing notions of cleanliness (both urban and racial), morality, and civil order in the midst of urban reformation. The winning entry will appear in an upcoming issue of *Nineteenth Century Art Worldwide* e-journal; the Best Paper prize is \$1000, a gift



Asiel Sepulveda, Pat Mainardi and Peter Trippi

from the Mervat Zahid Foundation.

“The papers presented at the symposium further demonstrate how young scholars continue to find new and innovative means of interpreting the nineteenth century,” said Alia Nour, Curator at the Dahesh Museum of Art. “We are indebted to these young people for continually revitalizing a field of study that attracts more and more scholars.”

The 2015 jury included Nebahat Avcioğlu, Petra ten-Doesschate Chu, Marilyn Satin Kushner, Patricia Mainardi, and Peter Trippi; the symposium committee includee Caterina Pierre, Margaret Samu, and Mary Frances Zawadzki.

READ MORE

Notes From the Classrom

Bonnie Pitman, Distinguished Scholar in Residence,
The Edith O’Donnell Institute of Art History

This Spring I am teaching twenty-five first- and second-year medical students at UT Southwestern in a course called The Art of Observation, in collaboration with Nicole Stutzman, Chair of Learning Initiatives at the Dallas Museum of Art, and Dr. Heather Wickless, MD, MPH, Department of Dermatology. Observation and visual inspection, along with interpretation and verbal communication of one’s findings, are essential skills in medical practice. These skills can be learned by using master works of art, teaching medical students visual literacy, the ability to reason pathophysiology from careful, unbiased observation. Similar to courses offered at many medical campuses across the United States, the course at UT Southwestern is meant to foster early in one’s medical career the habits of close visual inspection and cognitive reflection which are also used in



Photo provided by Bonnie Pitman.



Photo provided by Bonnie Pitman.

diagnostic work with patients. The experience engenders a form of “metacognition” in which students learn to synthesize observations with one’s knowledge and experiences as well as consider the collaborative thinking process of the group, a skill vital to successful clinical practice.

Participants in the Art of Observation course are learning how to focus their attention on works of art and to use this visual analysis and interpretation to reach conclusions. In this process, there is often more than one answer, as each viewer brings his or her personal experiences and preferences. Working with the

collections at the Dallas Museum of Art and the Nasher Sculpture Center, we are exploring core artistic concepts such as line, color, shape, form, texture, pattern, balance, and symmetry, and engaging in activities and discussions that help students hone and communicate visual findings. After mastering basic art observation, students apply these skills to clinical assessment of patients using archived records of digital clinical images. Group discussions and activities are lively and invite individual interpretations.



Photo provided by Bonnie Pitman.

Mark Rosen, Associate Professor of Art History, UTD



UTD students Maci Chapman, Haris Vakil, and Caroline Abe.

For Professor Mark Rosen's Collegium V honors course on Leonardo da Vinci, the students were asked to design a monument to the artist and present it to the group. As part of their presentation, the three students in the photo on the left, Maci Chapman, Haris Vakil, and Caroline Abe, produced their own T-shirts with the likeness of the artist. They've proven so popular that a whole set has been ordered for the rest of the class.

Naturalization Ceremony at the DMA



Naturalization Ceremony in its Horchow auditorium at the DMA on April 6, 2015. Photo by Bob Manzano.

On April 6, the DMA hosted their third annual naturalization ceremony in its Horchow auditorium. The Museum welcomed 50 new American citizens from 21 countries—from Bangladesh to Zambia—including one of the DMA's employees, Asheber Shoamanal. Originally from Ethiopia, Mr. Asheber has served as a DMA gallery attendant for the past 17 years.

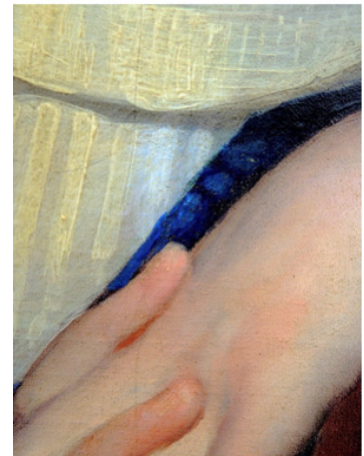
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Paintings Conservation at the DMA

Laura Hartman joined the Paintings Conservation department at the Dallas Museum of Art in October 2014 following fellowships at the Metropolitan Museum of Art, the Prado and the Yale University Art Gallery. She is currently working on the treatment of a newly acquired painting *Self-Portrait of the Artist in the Studio with his Family*, 1833 by Paul Claude-Michel Carpentier (French, 1787-1877).

In this beautifully intimate composition, Carpentier depicts a moment spent in the studio with his family as he actively paints their joint portrait. The painting has remained nearly untouched (a very rare phenomenon), and apart from the presence of a thin but very yellowed varnish, it is extremely close to its original appearance. The pristine nature of the paint surface and the negative visual impact of the discolored varnish makes cleaning (including removal of the coating) very desirable.

Collaborative research with the DMA's Assistant Director of Curatorial Affairs Olivier Meslay has been essential as little is known about Carpentier's early paintings. The paint medium visually resembles oil paint, however, in 1875 Carpentier published a treatise on encaustic painting. As wax tends to be more readily soluble than oil paint in solvents often utilized to remove varnish, it was essential to know the exact composition of the painting medium and the varnish coating.



Photos provided by the DMA.

Microscopic samples of the paint and varnish were sent to the Analysis Laboratory at the University of Delaware/Winterthur. This laboratory is adjoined to a graduate program in Art Conservation and specializes in the technical study of objects. This type of technical study is a collaborative effort between conservation scientists, conservators, curators, and art historians.

The scientific analysis revealed, surprisingly, that the painting medium was oil, and that the varnish was composed primarily of wax with a small resin component. Removal of the coating is currently underway – fortunately with exceptionally mild solvents due to the ready solubility of the wax – and is already revealing a beautiful surface. This project illustrates the type of exciting collaborations we are looking forward to pursuing in the future with the Edith O'Donnell Institute of Art History and the new Conservation Science faculty position at UT Dallas.

The Meadows Museum Celebrates 50 Years

Panel Discussion led by KERA's Lee Cullum

Join us for a conversation moderated by Lee Cullum, host of KERA's CEO, about the history of the Meadows Museum featuring important figures instrumental to the formation and growth of the institution over its fifty-year history. The program will not only speak to the history of the museum, but also engage the relationship



of the Meadows to SMU and the larger Dallas art scene.

Participating panelists include: William B. Jordan, Founding Director from 1967-1981; Irene Martín, Director from 1981 to 1985; Pamela Patton, Adjunct Curator from 1994-2000; John Lunsford, Director 1996-2001; Mark Roglán, former Curator and currently the Linda P. and William A. Custard Director since 2006; George Lee, and Robert Meadows, son of the Museum's founder, Algur H. Meadows. Reception to follow.

Sat., May 2, 2015, 2:00 - 4:00 pm in the Bob and Jean Smith Auditorium at the Meadows Museum.
Free of Charge.

Human/nature. The Ridiculous and Sublime: Recent Works by John Alexander

Meadows Museum, March 22 – June 28, 2015

The Meadows Museum honors one of SMU's own with an exhibition of works by artist John Alexander, an M.F.A. graduate and native Texan who found inspiration in the works of Francisco de Goya while working at the Museum as a student. Featuring a focused selection of works, including both paintings and drawings, the show will consider the past decade of the artist's career, with an eye to the cast of characters—both humans and animals alike—that Alexander employs with frequency. Seemingly relatable at first glance, the compositions become increasingly complex as multiple meanings, both humorous and dark, emerge with prolonged examination.



John Alexander in his studio with "Sailing on the Edge", 2015. Photograph by Krystallynne Gonzalez

While the works on display will focus on the past decade, they are representative of the artist's trajectory as a whole. A consummate draftsman, Alexander's drawings demonstrate an innate understanding of his chosen subject. These drawings go beyond a talented rendering, and while exquisite in their own sense, they create a fundamental starting point for the figures that appear within the artist's paintings. It is in this manner that Alexander's characters are created by a unique combination of studied observation and subconscious intuition. They develop from the artist's psyche, but once complete, they assume identities of their own, independent from the artist. Under Alexander's brush, no creature is assured an escape from folly, and human nature begins to mirror the untamed.

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The Abelló Collection: A Modern Taste for European Masters

Meadows Museum, April 18 – August 2, 2015

Making its international debut at the Meadows Museum in early 2015, "The Abelló Collection: A Modern Taste for European Masters" will headline the springtime festivities for the yearlong celebration of the Museum's fiftieth anniversary. Ranked among the top of private art holdings of Spain, the Juan Abelló Collection comprises works by some of the greatest artists from the fifteenth to the twenty-first centuries. For more than thirty years, empresario Juan Abelló and his wife, Anna Gamazo, have searched the globe

to bring together the finest and rarest of masterpieces by Spanish artists such as El Greco, Francisco de Goya, Pablo Picasso, and Juan Gris, as well as works by a variety of international modern masters spanning half a millennium, from Lucas Cranach and Canaletto to Amedeo Modigliani and Francis Bacon. Beyond their passion for both art and history, the founders of the Abelló Collection were also driven by a desire to strengthen an international awareness of Spain's rich cultural heritage. In several instances, Mr. Abelló and Mrs. Gamazo spent several years in search of particular works to quell their desire to bring back to Spain national masterpieces dispersed over time in the artistic diaspora resulting from the historical flux of regimes, the struggle for independence fought on Spanish soil, the collapse of the empire during the nineteenth century, and finally, the civil war of this past century. This is the first time that this wholly private collection is the sole focus of an exhibition, and the Meadows Museum is its only U.S. venue.

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This exhibition was organized by the Meadows Museum and the Abelló Collection and has been brought to Dallas by a generous gift from The Meadows Foundation.

18th-Century Painting by French Artist Jean Antoine Théodore Giroust Recently Acquired for the Dallas Museum of Art Collection

The Dallas Museum of Art announced the acquisition, for its European painting collection, of a remarkable life-size triple portrait by the neoclassical painter Jean Antoine Théodore Giroust (1753–1817). The painting, *The Harp Lesson (La leçon de harpe)*, created a sensation when it debuted at the Paris Salon exhibition of 1791. The work is a significant addition to the Museum's holding of 18th-century portraits and is an important example historically of the art of portraiture. The painting went on view April 14th, included in the Museum's free general admission, in the DMA's European Painting and Sculpture galleries on Level 2.

“This monumental painting is a transformative addition to the Museum's galleries of European art at the end of the 18th century. This is a particularly rich segment of the Museum's European collection, with historically significant works by artists such as Joseph Vernet, Anne Vallayer-Coster, Jacques-Louis David, and, of course, Giroust himself,” said Olivier Meslay, Associate Director of Curatorial Affairs and The Barbara Thomas Lemmon Curator of European Art at the Dallas Museum of Art. “His neoclassical history painting *Oedipus at Colonus* has been a mainstay of our galleries since its acquisition in 1992, and *The Harp Lesson* is an equally important addition to the collection for the genre of portraiture.”

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Image: Jean Antoine Theodore Giroust, *The Harp Lesson (La leçon de harpe)*, 1791, oil on canvas, Dallas Museum of Art, Foundation for the Arts Collection, Mrs. John B. O'Hara Fund

Anne Helmreich Named New Dean of the TCU College of Fine Arts

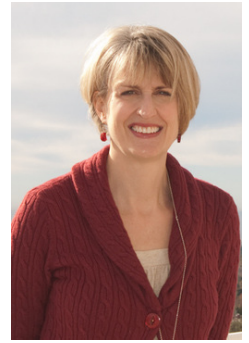
Dr. Anne Helmreich, a former Art History professor at TCU, returns to campus Aug. 1 as Dean of the College of Fine Arts. She was selected in a months-long dean search conducted by a committee made up of faculty from the College.

Helmreich is an art historian, specializing in 19th century art and the digital humanities. Her co-authored article “Local/Global: Mapping 19th Century London’s Art Market,” written with Pamela Fletcher, recently won the 2015 prize for Online Publication from the Association of Research Institutes in Art History.

She earned her Ph.D. in Art History from Northwestern University, her M.A. in Art History from the University of Pittsburgh, and her B.A. in History from Dickinson College. Her work has been supported by grants from the Getty Research Institute, the National Endowment for the Humanities, the Clark Library, the Harry Ransom Center, the Huntington, the Yale Center for British Art, and the Paul Mellon Centre for British Art.

Helmreich was formerly associate professor of Art History, Case Western Reserve University, where she also served as director of the Baker-Nord Center for the Humanities and taught at TCU from 1996-2003. Since 2011, she has been senior program officer at The Getty Foundation in Los Angeles.

“I am thrilled to be returning to Texas Christian University and joining my colleagues to highlight the arts as a vital part of 21st century education,” Helmreich says. “TCU, with its close ties to the distinguished arts and culture organizations in the DFW Metroplex, is a unique learning laboratory for the arts.”



Dr. Anne Helmreich, Dean of the College of Fine Arts at TCU

DMA Acquisition of the Rose-Asenbaum Collection

The Dallas Museum of Art has announced the acquisition of the Rose-Asenbaum Collection, an exemplary group of over 700 pieces of modern studio jewelry created by more than 150 acclaimed artists from Europe and around the world. The Rose-Asenbaum Collection includes a broad range of works from the 1960s through the end of the century. It contains particularly strong holdings of jewelry designed by Georg Dobler, Emmy van Leersum, Fritz Maierhofer, Hermann Jünger, Daniel Kruger, Claus Bury, Peter Skubic, Francesco Pavan, Gert Mossetig, Anton Cepka, and Wendy Ramshaw, and reflects the diverse styles, techniques, and materials that defined the studio jewelry movement in the latter half of the 20th century.

The collection is named for Inge Asenbaum (b. 1925), a celebrated Viennese gallerist, collector, and seminal figure in the field of design and jewelry. Her collection, which she amassed over four decades, was purchased by Dallas-based philanthropist and long-time DMA supporter Deedie Potter Rose in 2014 as a gift to the Museum. A DMA trustee since 1988, Rose has made innumerable contributions, including serving six years as Chairman of the Board. In 2005 Rose and her husband, Edward W., and fellow collectors Marguerite and the late Robert Hoffman and Cindy and Howard Rachofsky jointly pledged their private collections as an irrevocable bequest to the DMA, offering an important new model of community philanthropy within the museum world.

[READ MORE](#)

Exhibitions

CLOSING SOON

CLOSES May 3, 2015

Goya and López: A Conversation – Ambassador Loan from the Musée du Louvre, Paris

Meadows Museum

CLOSES May 9, 2015

Paul Booker – Flow Through

Cris Worley Fine Arts

CLOSES May 10, 2015

Melvin Edwards: Five Decades

Nasher Sculpture Center

CLOSES May 11, 2015

Matthew Bourbon

RE Gallery

CLOSES May 16, 2015

Leonardo Drew

Talley Dunn Gallery

CLOSES May 16, 2015

Sam Reveles: Iarnród Drawings

Talley Dunn Gallery

Exhibitions

Black Rocker

Kevin Beasley

May 15, 2015

Late Night

DMA

Unseen Works

Annabel Livermore

Apr. 18 – May 23, 2015

Kirk Hopper Fine Art

The Collection of Nancy Lee and Perry R. Bass

Mar. 1 - May 24, 2015

Renzo Piano Pavilion

Kimbell Art Museum

Pasture Cows Crossing Indian Creek, Comanche, Texas, Looking for the old Civilian Fort of 1851, North of Gustine and a mile west of Baggett Creek Church.

May 19, 2015 – May 30, 2016

Amon Carter

The Alice Chronicles

Linda Ridgway

Apr. 11 – June 27, 2015

Longview Museum of Fine Arts

Human/nature. The Ridiculous and Sublime: Recent Works by John Alexander

Mar. 22 – June 28, 2015

Meadows Museum

FOCUS: Mario García Torres

April 11 – Jun 28, 2015

The Modern

Cygnus: Paintings of Greenland, Iceland, and Sweden

Roger Winter

May 30 – July 3, 2015

Kirk Hopper Fine Art

Michaël Borremans: As sweet as it gets

Mar. 15 – July 5, 2015

Chilton I Gallery

DMA

The Other Side: Mexican and Chinese Immigration to America

Margarita Cabrera

Mar. 28 – July 19, 2015

Asia Society Texas Center Houston, TX

Between Action and the Unknown: The Art of Kazuo Shiraga and Sadamasa Montonaga

Feb. 8 – July 19, 2015

Hoffman Galleries

DMA

Concentrations 58: Chosil Kil

Feb. 20 – Aug. 2, 2015

Barrel Vault and Hanley, Lamont, Rachofsky, and Stoffel Galleries

DMA

Frank Bowling: Map Paintings

Feb. 20 – Aug. 2, 2015

Barrel Vault and Hanley, Lamont, Rachofsky, and Stoffel Galleries

DMA

Bold Abstractions: Selections from DMA Collection 1966-1976

Feb. 20 – Aug. 2, 2015

Barrel Vault and Hanley, Lamont, Rachofsky, and Stoffel Galleries

DMA

The Abelló Collection: A Modern Taste for European Masters

Apr. 18 – Aug. 2, 2015

Meadows Museum

The Meadows Collects: 50 Years of Spanish Art in Texas

Apr. 18 – Aug. 2, 2015

Meadows Museum

FRAMING DESIRE: Photography and Video

Feb. 21 – Aug 23, 2015

The Modern

ANILA QUAYYUM AGHA Intersections

Apr. 9 – Aug. 23, 2015

Dallas Contemporary

NATE LOWMAN

America Sneezes

Apr. 9 – Aug. 23, 2015

Dallas Contemporary

DAVID SALLE

Debris

Apr. 9 – Aug. 23, 2015

Dallas Contemporary

Exhibitions & Upcoming Lectures

Samuel F. B. Morse's Gallery of the Louvre and the Art of Invention

May 23 – Aug. 23, 2015
Amon Carter

Phyllida Barlow

May 30 – Aug. 30, 2015
Nasher Sculpture Center

Botticelli to Braque: Masterpieces from the National Galleries of Scotland

June 28, - Sept. 20, 2015
Renzo Piano Pavilion
Kimbell Art Museum

Rock Crystal Ewer from the Keir Collection

May 27, 2014 – Sept. 27, 2015
Level 3
DMA

Modern Opulence in Vienna: The Wittgenstein Vitrine

Nov. 15, 2014 – Oct. 18, 2015
Conservation Gallery
DMA

Saints and Monsters: Prints by Albrecht Dürer

April 25 – Nov. 15, 2015
Level 2
DMA

Inca: Conquests of the Andes / Los Incas y las conquistas de los Andes

May 15 – Nov. 15, 2015
Chilton II Gallery
DMA

Concentrations 59: Mirror Stage – Visualizing the Self After the Internet

April 10 – Dec. 6, 2015
Focus II Gallery
DMA

Add to, Take Away: Artistry and Innovation in African Textiles

Nov. 8, 2014 – Dec. 6, 2015
Level 3
DMA

Form/Unformed: Design from 1960 to the present

Dec. 19, 2010 – Dec. 31, 2015
Tower Gallery
DMA

Selections from the Permanent Collection

Sept. 21, 2014 – Dec. 31, 2015
The Modern

Selections from the Permanent Collection

Sept. 21, 2014 – Dec. 31, 2015
The Modern

Citywide Mural Projects

Shepard Fairey, Michael Sieben, Faile
JMR, Sour Grapes
Ongoing
Dallas Contemporary

Private Words

By Appointment
The Wilcox Space
Contact Pierrette Lacour

Upcoming Lectures

The Meadows Museum Celebrating 50 Years

Sat., May 2, 2015, 2 – 4 p.m.
Meadows Museum

Renaissance Masters in the Juan Abelló Collection

Thu., May 7, 2015, 6 p.m.
Zahira Véliz, Senior Paintings Conservator, Museum of Fine Arts, Houston
Meadows Museum

Next Topic featuring Nathaniel Donnett

Thu., May 7, 2015, 7:00 p.m.
CentralTRAK

Francis Bacon's Modern Allegories

Fri., May 8, 2015, 12:15 p.m.
Afternoon Gallery Talk
Charles Wylie, Independent Scholar
Meadows Museum

Artist Talk: Kevin Beasley

Thur., May 14, 2015, 7:00 p.m.
Gavin Delahunty, DMA's Hoffman Family Senior Curator of Contemporary Art, and Kevin Beasley
DMA

Traditional Painting and the Contemporary Eye

Fri., May 15, 2015, 12:15 p.m.
Afternoon Gallery Talk
Sedrick Huckaby, Assistant Professor of Painting, UTA
Meadows Museum

Evolution and Abstraction: Henry Moore's "Figure in a Shelter"

Fri., May 15, 2015, 6:00 p.m.
Anita Feldman, deputy director of curatorial affairs, San Diego Museum of Art
Kimbell Art Museum

Bourgeois or Galant: Chardin and the Question of Fashion

Wed., May 20, 2015, 12:30 p.m.
Denise Amy Baxter, interim associate dean and associate professor of art history, Department of Art Education and Art History, University of North Texas, Denton
Kahn Auditorium
Kimbell Art Museum

360 Speaker Series: Phyllida Barlow in conversation with Tyler Green

May 30, 2015, 2 p.m.
Nasher Sculpture Center

Upcoming Lectures, Concerts & Films

Dalí in Miniature: c. 1930

Thu., June 4, 2015, 6 p.m.
William Jeffett, Chief Curator,
Exhibitions, Salvador Dalí Museum,
St Petersburg, Florida
[Meadows Museum](#)

CAVA Club

Thu., June 18, 2015, 6 p.m.
[Meadows Museum](#)

Pictures for Scotland

Michael Clarke, director, Scottish
National Gallery, Edinburgh
Sat., June 27, 2015, 10:30 a.m.
Pavilion Auditorium
[Kimbell Art Museum](#)

Diego Velázquez's Infanta Margarita in a Blue Dress

Sat., July 25, 2015, 3 p.m.
Evening Lectures
Ángel Aterido Fernández, Professor
of Art History, Fundación Ortega-
Marañón, Centro de Estudios
Internacional de Toledo
[Meadows Museum](#)

Rothko's Rooms (2000, 60 min.)

Sunday, May 17, 2015 - 2:00 PM
Kahn Auditorium
[Kimbell Art Museum](#)

Inveraray Castle (2014, 60 min.)

Sun., July 5, 2015, 2:00 p.m.
Kahn Auditorium
[Kimbell Art Museum](#)

Dumfries House (2014, 60 min.)

Sun., July 12, 2015, 2:00 p.m.
Kahn Auditorium
[Kimbell Art Museum](#)

Kincardine Castle (2014, 60 min.)

Sun., July 26, 2015, 2:00 p.m.
Kahn Auditorium
[Kimbell Art Museum](#)

Concerts

Music from Yellow Barn: Music on the Brink of War

May 20, 2015, 7:30 p.m.
Soundings: New Music at the Nasher
[Nasher Sculpture Center](#)

Films

Alexander Calder (1998, 57 min.)

Sun., May 10, 2015, 2:00 p.m.
Kahn Auditorium
[Kimbell Art Museum](#)