



Edith O'Donnell Institute of Art History Newsletter

Report of the Director



Dr. Richard R. Brettell

2015 is our first full year as an Institute, and we are growing by leaps and bounds. In January, we will welcome our very first O'Donnell Distinguished Chair of Conservation Science to Dallas, and another pair of appointments will be announced soon.

Our graduate students and fellows are finding their way in our new UT Dallas headquarters in the Edith O'Donnell ATEC Building, and our Monday Workshops are proving to be both congenial and intellectually bracing. In the coming weeks, we will host important art historical events at the DMA, The Warehouse, The Wilcox Space, and at UT Dallas, and our second jointly sponsored symposium with the Meadows Museum, devoted to private collecting in Spain, will be held at the museum in December with distinguished visiting scholars and a full menu of public and social events.

Work is coming to a very successful conclusion on our second--and most far-sighted--headquarters at the Dallas Museum of Art. Designed by Buchanan Architecture and overseen by its principal, Russ Buchanan, and his partner Gary Orsinger, it will be a real museum home for all art historians in North Texas, with a living room, two seminar rooms, four scholars' offices, four graduate student carrels, and fast links to our Digital Art History Library.

The state-of-the-art display case that links the EODIAH space to the DMA galleries will contain an installation by the Museum's most recent director and architect of our partnership, Dr. Max Anderson. We plan to host a gathering for all North Texas art historians once we have moved in and gotten our bearings.

Sarah Kozlowski will report on our upcoming programs and give you some highlights of the past two months of activity. As we end our first full year of operation, we want to become the true home for art historical inquiry and research in North Texas. Please help with your attendance, your suggestions, and your support.

Richard R. Brettell

Margaret McDermott Distinguished Chair and
Founding Director of the Edith O'Donnell Institute of Art History
The University of Texas at Dallas



Photo of the almost finished EODIAH headquarters at the Dallas Museum of Art

Greetings from the Assistant Director

Greetings from the O'Donnell Institute, where our Fall academic and research programs are in full swing. I am pleased to report that in the months since the launch of the new academic year, we have made significant progress toward our goal of becoming a vital center for scholarly collaboration and exchange. I am grateful to all of you who have joined us in this vision, and I am energized by all the work we continue to do together.

Our Monday afternoon Workshops, where O'Donnell Institute Fellows have shared their research on topics ranging from sacred topography at Sinai to the exhibition of drawings in nineteenth-century Paris, has been a stimulating forum for discussion and exchange--so much so that I plan to continue the Workshop series in the Spring semester and broaden it to include not only scholarly talks but also visits to exhibitions, collections, and studios. For example, on a Monday last month, Sabiha Al Khemir welcomed our Fellows to the DMA for a special viewing of the Keir Collection, and this month at the DMA Kimberly Jones will talk with us about her ongoing work on Andean textiles. Looking at and talking about art together is one of my great joys as an art historian and as Assistant Director at the O'Donnell Institute, and can inform all of our practices in important ways.

The second half of the semester promises to be as busy as the first. In early November Yve-Alain Bois of the Institute of Advanced Studies, Princeton will join Rick Brettell for an informal colloquium on catalogues raisonnés and artists documentation. Bois and Brettell will discuss their work on projects involving Ellsworth Kelly and Paul Gauguin, and open the floor for discussion. Bois will also offer a public lecture titled "Picasso and Abstraction" on the afternoon of Friday, November 6 at the DMA; see page 3 of the Newsletter for details. And on Saturday, November 7, John Wilcox: Diptychs and Polyptychs will open at The Wilcox Space in Exposition Park. We hope you will join us; details and an overview of the two-part installation are on page 5.

We also hope you will join us on December 4, when the Meadows Museum and the O'Donnell Institute will convene a symposium to coincide with the Museum's dazzling Alba show. Alba: Lives and Afterlives of a Collection will bring together distinguished scholars for a trio of keynote lectures, followed by an afternoon of object biographies. You will find more details on page 6 of the Newsletter.

A quick look ahead to two projects about which I am particularly excited. In April 2016, O'Donnell Institute Fellows Kristine Larison and James Rodriguez will convene a symposium titled "Diptychs, Triptychs, Polyptychs: from the Middle Ages to Modernity," an exploration of the histories and morphologies of these formats across geography, chronology, and medium. James and Kristine have contributed an overview of the symposium on pages 4-5. And in Fall 2016 the O'Donnell Institute will bring together a symposium that studies artists' writings on materials and techniques, ranging from Cennino Cennini to Anne Truitt, to explore how these texts intersect with artists' visual practices as well as inform our work as scholars, curators, and conservators.



Assistant Director's Office at the EODIAH headquarters at UTD.

Again, thanks to all of you who have participated in the life of the O'Donnell Institute this Fall; I look forward to all our future work together.

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

"Picasso and Abstraction" with Yve-Alain Bois

Thursday November 5, 2015
4:00PM to 5:00PM
Dallas Museum of Art
Yve-Alain Bois, Institute for Advanced Study, Princeton
C3 Auditorium

Pablo Picasso's loathing of abstract art is well documented. He did not speak of it often, but when he did, it was either to dismiss it as complacent decoration or to declare its very notion an oxymoron ("There is no abstract art. You must always start with something.") The root of this hostility towards abstract art is to be found in the impasse that the artist reached during the summer 1910, spent in Cadaquès. Tempted for two months by the possibility of abstraction as the logical development of his previous work, Picasso recoiled in horror when he returned to Paris. But though he swore to never go again near abstraction, he could not prevent himself from testing his resolve from time to time. The paper will examine several encounters, or rather false encounters, of Picasso with abstraction. A particular emphasis will be placed on a series of drawings from the mid-twenties in which he was responding to the sculptures of Naum Gabo, and on the series of paintings on the theme of the Studio, dating from 1928-29, in which he seems to be responding to the work not only of Matisse, as often (and rightfully) assumed, but also of Mondrian. The talk will also discuss the way in which pioneers of abstract art (Mondrian in particular) thought of their own art as the continuation of Picasso's.

Yve-Alain Bois is Professor in the School of Historical Studies at the Institute for Advanced Study in Princeton. He has written extensively on 20th century art, from Matisse and Picasso, Mondrian and Lissitzky to post-war American art, particularly Minimal art. A collection of his essays, *Painting as Model*, has been published in 1990. He co-organized the 1994-5 retrospective of Piet Mondrian in The Hague, Washington and New York. In 1996, he curated the exhibition "L'informe, mode d'emploi" with Rosalind Krauss at the Centre Georges Pompidou in Paris. Other exhibitions that he curated include "Matisse and Picasso: A Gentle Rivalry" at the Kimbell Museum of Art (1999); "Ellsworth Kelly: Early Drawings" at the Fogg Art Museum and five other venues (1999-2000); "Ellsworth Kelly: Tablet," at the Drawing Center (New York) and the Musée des Beaux Arts, Lausanne (2002); and "Picasso Harlequin" at the Vittoriano in Rome (2008-2009). Bois is one of the editors of the journal *October* and a contributing editor of *Artforum*. Among other projects, he is currently working on the catalogue raisonné of Ellsworth Kelly's paintings and sculpture, the first volume of which was just published.

RVSP to pierret@utdallas.edu by November 2nd. Thank you.

Contents	
Report of the Director	1
Notes from Assistant Director	2 - 3
EODIAH Announcements	3 - 6
Field Reports	7 - 10
Amon Carter Announces New Assistant Curator	11
Crow Collection Asian Art 101	12
Kimbell Art Museum	12
Meadows Museum	13
Valley House Gallery	14
CentralTrak Presents Loris Gréaud	15
Exhibitions, Events, & Upcoming Lectures	15 - 17

EODIAH Workshop Talks

The O’Donnell Institute’s Workshop Talks in which our ten 2015-2016 O’Donnell Graduate Fellows and Visiting Research Fellows present their current work are followed by collegial discussion with EODIAH-affiliated scholars. We hope you will join us for the remaining talk held at EODIAH. Please save the date!

Monday, November 23 at 4pm, at EODIAH
Workshop Talks: Rebecca Daniels and Melinda McVay

EODIAH Fellows Symposium

EODIAH Fellows Kristine Larison (U. Chicago) and James Rodriguez (Yale) are pleased to announce a symposium on the topic of “Diptychs, Triptychs, Polyptychs: from the Middle Ages to Modernity,” which will be held on the campus of the University of Texas at Dallas, Saturday, April 23, 2016. This event brings together local scholars and distinguished guests, who will contribute their research to an important topic touching on various periods in the history of art, yet one that has eluded sustained attention within the field as a whole. Presentations will range from the Middle Ages and Byzantium, to early Modern Europe, to Modern/Contemporary art.

The idea for this symposium grew out of shared conversations between Dr. Larison and Mr. Rodriguez and the Institute’s Assistant Director, Dr. Sarah Kozlowski. As part of her work on the upcoming installation at the Wilcox Space in Dallas, Dr. Kozlowski inquired about the history of diptychs and triptychs in Byzantium. While both Fellows could identify important examples drawn from their current research projects, they also recognized a significant lacuna within existing scholarship in Byzantine studies and little previous effort made to connect the meaning, function, and use of the polyptych in Byzantine art with examples found in classical antiquity or in later European painting.

Our discussions led to the pursuit of further opportunities to engage with the topic. In particular, we sought an occasion to bring together experts from different specializations within the discipline of art history, which might broaden our own understanding of the relevant questions applicable in this specific history of form. Our goal is not to define a linear history for these objects, but rather to seek productive avenues of approach and points of intersection. We anticipate a rich exchange of ideas, methodologies, and scholarship.

Participants in the one-day symposium include EODIAH visiting research fellows James Rodriguez, Kristine Larison, and Dr. Paul Galvez, as well as Sarah Kozlowski, Benjamin Lima (Assistant Professor at

UT Arlington), and Mark Rosen (Associate Professor at UT Dallas). We are honored to welcome Professor Anthony Cutler from the Pennsylvania State University and Professors John Clarke, Joan Holladay, and Jeffrey Chipps Smith from the University of Texas at Austin. Further information about the event, schedule, and RSVP’s will follow.

John Wilcox: Diptychs and Polyptychs

Join us for the opening of
John Wilcox: Diptychs and Polyptychs
the first in a two-part installation
curated by Sarah Kozlowski and Benjamin Lima

Saturday, November 7, 6 - 8 pm
The Wilcox Space
824 Exposition Boulevard, no. 9
Dallas, Texas



John Wilcox, *Land (Scape)*, 1992, enamel, alkyd, and graphite on linen

John Wilcox: Diptychs and Polyptychs explores Wilcox’s engagement with the formal principles and expressive potential of the diptych and polyptych formats in work that spans the painter’s career and ranges across materials, techniques, and subject matter. The first in the two-part installation, opening on November 7, 2015, is framed by Wilcox’s earliest experiments with narrative diptychs in the 1980s and sketches for a late portrait diptych left unfinished at his death in 2012, and focuses on a period between 1990 and 1993 during which Wilcox pushed the polyptych format to its visual and conceptual limits. The second installation, which will open in April 2016, presents work from a period between 1986 and 1989 to reveal how Wilcox’s diptychs and polyptychs are related to his word drawings, both bodies of work engaging with repetition, seriality, and modularity.

Meadows Museum / O'Donnell Institute Symposium

Alba: Lives and Afterlives of a Collection
December 4, 2015

To coincide with the groundbreaking exhibition Treasures from the House of Alba: 500 Years of Art and Collecting (September 11, 2015 – January 3, 2016), a public symposium at the Meadows Museum will bring together established and emerging scholars for discussion and debate on a selection of masterpieces from the collection of the Alba family. The morning session will be devoted to three keynote lectures that will narrate a story of the life and afterlife of the Alba collection, and raise broader questions about parallel collections throughout Europe. The first lecture will examine the dispersal of the Alba collection in the nineteenth century, the second will investigate the political appropriation of the collection during the Spanish Civil War, and the third will address conservation issues pertaining to specific objects. The afternoon session will take place in the exhibition galleries where six speakers will present “object biographies,” unfolding the stories of individual works on view in the exhibition. A break for lunch will follow the morning session, and the symposium will close with a reception for attendees. FREE; no registration required. Space is limited and seating is on a first-come, first-served basis. For more information, call 214.768.4677. Alba: Lives and Afterlives of a Collection is co-organized by the Meadows Museum and The Edith O'Donnell Institute of Art History.



Treasures from the House of Alba: 500 Years of Art and Collecting

September 11, 2015–January 3, 2016

For more than 500 years, the Alba family has formed part of the most important aristocratic lineages in Europe. In celebration of the Meadows Museum’s 50th anniversary, they are graciously allowing more than 130 works from their private collection to leave Spain for the very first time. Treasures from the House of Alba: 500 Years of Art and Collecting presents paintings and decorative arts drawn from three of the family’s most spectacular palaces in Madrid, Seville, and Salamanca, including works by Titian, Goya, Rubens, Rembrandt, Ingres, Renoir, and many more.

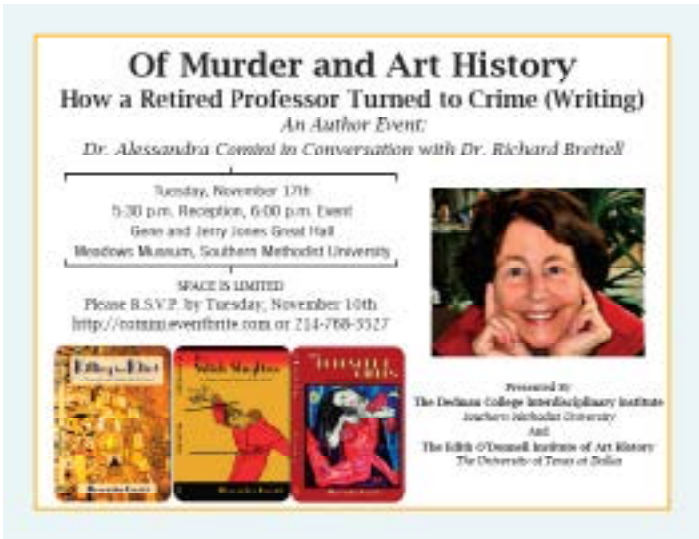
“I have a recommendation to visitors of the Alba exhibition: Buy the book and read it before seeing the exhibition a second time. It’s the work of major Spanish scholars, including a former director of the Prado Museum, translated clearly into English. The beautifully illustrated book tells the larger story of the Alba family and its collection; it publishes major masterpieces sold from the family collection as well as the works in the exhibition.”

- Dr. Rick Brettell in *Dallas Morning News*

The Edith O'Donnell Institute of Art History and Southern Methodist University
The Dedman College Interdisciplinary Institute Present An Author Event

Dr. Alessandra Comini is Professor Emerita of Art History at SMU and is now drawing on her vast knowledge to produce a different kind of book. She will discuss her turn to crime and her books in conversation with Dr. Richard Brettell on Tuesday, November 17, 2015.

Please join us for this intriguing conversation. Admission is free but reservations will be necessary as space is limited.

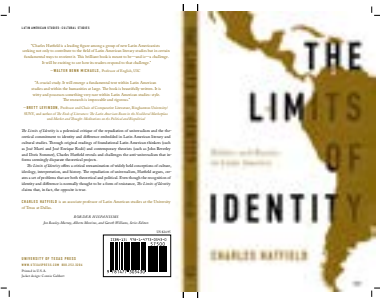


Tuesday November 17th
5:30 pm Reception 6:00 pm Event
Gene and Jerry Jones Great Hall
Meadows Museum,
Southern Methodist University

RSVP by Tuesday, November 10 :
<http://comini.eventbrite.com> or 214-768-3527

Field Reports

UTD’s Charles Hatfield Book Release November 15



The Limits of Identity: Politics and Poetics in Latin America (University of Texas Press) will be released on November 15. More information can be found on the press’s website: <http://utpress.utexas.edu/index.php/books/hatfield-limits-of-identity>.

Charles Hatfield is an associate professor of Latin American studies at UT Dallas and associate director of the Center for Translation Studies. He is completing a new book tentatively entitled *The Big Theft: Translation in the Hispanic World*, which is a series of conversations with Ilan Stavans (Amherst College).

He is also at work on a new project on the politics of form in late nineteenth-century Latin America painting (e.g., Guillermo Collazo, Arturo Michelena, Cristóbal Rojas).

This fall the DMA presents two groundbreaking exhibitions. October welcomed the opening of International Pop, an exhibition exploring the global movement of Pop art in the 1960s and 1970s. The exhibition presents more than 125 works drawn from over 13 countries on four continents and features over 100 artists including familiar names such as Andy Warhol, David Hockney, Roy Lichtenstein, and Gerhard Richter alongside perhaps lesser known artists in America including Ushio Shinohara, Cildo Meireles, Edgardo Giménez, and Tadanori Yokoo.

In November, the Museum premieres Jackson Pollock: Blind Spots, only the third major U.S. museum exhibition to focus solely on the artist, and the largest survey of Pollock black paintings ever assembled. Deemed a “once in a lifetime” exhibition, this exceptional presentation, organized by the DMA’s Hoffman Family Senior Curator of Contemporary Art Gavin Delahunty, will include many works that have not been exhibited for more than 50 years, several of which were considered lost. On view at the DMA through March 20, 2016, the exhibition will receive its sole US presentation in Dallas, with more than 70 works, including paintings, sculptures, drawings, and prints.



Cildo Meireles
Insertions into Ideological Circuits: Coca-Cola Project
(Inserções em Circuitos Ideológicos: Projeto Coca-Cola),
1970
3 glass bottles, 3 metal caps, liquid, and adhesive labels
with text
Courtesy the artist and Galerie LeLong, New York,
© Cildo Meireles



Jackson Pollock
Number 14, 1951, 1951
Oil on canvas
Overall: 57.7 x 106.1 inches
Purchased with assistance from the American
Fellows of the Tate Gallery Foundation 1988
© 2015 The Pollock-Krasner Foundation / Art-
ists Rights Society (ARS), New York

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Concentrations on the Road

In commemoration of the 35th anniversary of the Dallas Museum of Art’s Concentrations series, the DMA will present the first overseas exhibition of this series with New York-based artist Margaret Lee at Art Basel Hong Kong in March 2016. For more than three decades, the Concentrations series of project-

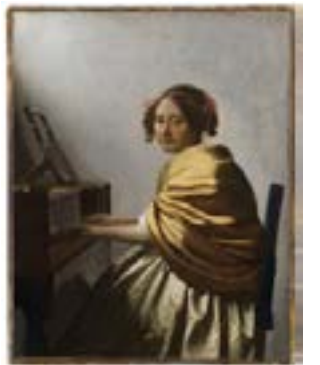
based exhibitions has featured internationally emerging and underrepresented artists including Jenny Holzer, Kiki Smith, and Maureen Gallace. Gabriel Ritter, the DMA’s Nancy and Tim Hanley Assistant Curator of Contemporary Art, will serve as curator of Lee’s site-specific installation that explores the image/object as an embodiment of desire.

The DMA to Offer an Objects Conservation Internship

The DMA is currently accepting applications for the Museum’s first Objects Conservation Internship which will begin in September 2016. The internship, which will be a nine- to twelve-month position, will provide a multifaceted experience working with objects from the DMA’s encyclopedic collection. The internship will include a special project focusing on the work of 20th-century artist Anne Truitt and will involve a study of the artist’s materials and techniques, consultations with curators and art historians who specialize in Truitt’s work, and treatment of works by the artist in the DMA’s Collection. The appointment will culminate in an exhibition in the DMA Conservation Gallery that will highlight the technical studies and treatments completed during the intern’s tenure with the DMA. When the intern arrives in the fall of 2016, the DMA will have – for the first time in the institution’s history - four full-time in-house conservators working on the study and care of the Museum’s collections.

Beginning a New Year

The great 17th-century Dutch painter Johannes Vermeer created less than forty paintings during his lifetime, and Young Woman Seated at a Virginal from 1670-72 is believed to be one of his last. On loan from the private Leiden Collection, it is typical of the acclaimed artist’s style in its depiction of a solitary woman seated at the keyboard instrument with light illuminating the scene from a window not seen on the canvas. This masterpiece is the inspiration for the DMA exhibition Vermeer Suite: Music in the 17th-Century Dutch Paintings which includes seven additional loans from the Leiden Collection of works by Vermeer’s contemporaries -- artists Jan Steen, Gerard ter Borch, Jacob Adriaensz Ochtervelt, Egmont van der Neer, Gerard Dou, and Frans van Mieris – whose paintings also portray musicians performing period instruments, such as the lute, violin, and violincello. Vermeer Suite: Music in the 17th-Century Dutch Paintings will be on view January 17 through August 21, 2016.



Johannes Vermeer, Dutch, 1632-1675
Young Woman Seated at a Virginal,
c. 1670-1672
Oil on canvas
Canvas dimensions: 9 7/8 x 7 7/8 in.
(25.1 x 20 cm)
The Leiden Collection



Department of Art History/Art Education Fall Lecture Series 2015

November 5-- 5:30, room 223, Claudia Ruitenberg, University of British Columbia, “Art and the Educational Threshold: The Aporia of Access”



Jessica Fripp Joins TCU Faculty

The TCU School of Art is pleased to announce the appointment of Jessica Fripp, Assistant Professor in 18th and 19th-Century European Art History. Dr. Fripp received her Ph.D. in Art History from the University of Michigan, an M.A. in Art History from Williams College, and a B.A. in Art History and Criticism from the University of California San Diego. Her research focuses on the interaction between evolving conceptions of social relationships and the production of visual and material culture in the long eighteenth century. Her current book project examines the creation, exchange, and display of portraits of artists to demonstrate how works of art resulted from and generated new ideas about friendship in eighteenth-century France. She is co-editor of *Artistes, savants et amateurs: art et sociabilité au XVIIIe siècle* (1715-1815) (forthcoming, Mare et Martin). Her research has been supported by the Samuel H. Kress Foundation and a Chateaubriand Fellowship from the Embassy of France in the United States. She teaches a range of courses focused on eighteenth- and nineteenth-century European visual culture.



Dr. Jessica Fripp
Assistant Professor in 18th and
19th-Century European Art
History at TCU

Babette Bohn wins Women and Gender Studies Research and Creative Activity Award

Dr. Babette Bohn, professor of art history, has been named the 2015 WGST Research and Creative Activity Award winner. The award is a one-year honorary appointment given by TCU's Women and Gender Studies Program to recognize faculty members for their contributions, scholarship and programs to advance the women and gender discipline. Winners present one public lecture and lead one program on scholarship, research or creative activities related to women and gender during their appointment.

"Babette's scholarly activities for women and gender are unmatched," said Bonnie Melhart, dean of University Programs. "This award supports her current book project, *Women Artists, Their Patrons, and Their Publics in Early Modern Bologna*, that examines the only school of women artists in early modern Italy and what contributed to their success in a male-dominated field.

"It complements her other publications that highlight the truths and myths of women's early achievements as professional artists."

READ MORE



Dr. Babette Bohn
Professor of Art History
TCU

Amon Carter Museum of American Art Announces New Assistant Curator of Photographs

Fort Worth Texas - October 8, 2015 - The Amon Carter Museum of American Art announces today that Joy Jeehye Kim, Ph.D., has joined the curatorial department as the assistant curator of photographs. In the newly created three-year position, Kim will share her time between the museum and TCU, where she will teach in the art history department.



Dr. Joy Jeehye Kim
Assistant Curator of
Photographs at the Amon
Carter and TCU

At the Amon Carter, Kim will work closely with John Rohrbach, Ph.D., senior curator of photographs, on projects related to the presentation and interpretation of the museum's photograph collection. She will pay scholarly attention to the Amon Carter's photographic archives of Carlotta Corpron, Nell Dorr, Laura Gilpin, Eliot Porter, Erwin E. Smith and Karl Struss, and will assist in developing the museum's photography exhibitions.

"Joy brings wonderful expertise and perspective to our photography program," says Rohrbach. "I am delighted to have her on the staff and look forward to working with her on all facets of our activities. Her work with TCU is an added bonus for both institutions, allowing students to see original photographs and opening important opportunities for further collections research."

At TCU, Kim will teach three classes each year including Introduction to Art History, the Survey of Photography, and a specialized upper-level undergraduate course or graduate seminar using the Amon Carter's collection.

"The relationship between the Art History program at TCU's School of Art and the Amon Carter Museum of American Art continues its collaborative trajectory," says Sally Packard, director, TCU School of Art. "After two years of planning, the School of Art is extremely pleased that this endeavor has come to fruition. The creative activity that arises from the union between our two organizations exemplifies each institution's commitment to the community."

Prior to joining the Amon Carter, Kim earned her doctorate in art history from Yale University. She also holds a master's from University College London and a bachelor's from University of Chicago, both in art history. Kim has extensive teaching experience with Yale University's Department of the History of Art as a teaching fellow and as a lecturer at the Yale School of Art. Her museum experience includes a curatorial fellowship at the Museum of Modern Art in New York City. The Amon Carter Museum of American Art offers outstanding exhibitions and public programs for adults and children and is open Tuesday, Wednesday, Friday and Saturday from 10 a.m.–5 p.m., Thursday from 10 a.m.–8 p.m. and Sunday from 12–5 p.m. Admission is always free.



The Crow Collection presents Asian Art 101

Inquisitive seekers will receive a recommended readings list, new perspectives on Asia and the Crow Collection, and a place to begin a lifetime of learning about Asia in and across our world.



JEAN SHIN INCLUSIONS
THROUGH JANUARY 3, 2016
AND
CELADON LANDSCAPE
SHIN'S MONUMENTAL SITE-SPECIFIC
INSTALLATION—THROUGH DECEMBER 31

MONTHLY LECTURES will take place on Thursday evenings from 6:30 pm – 8:00 pm with an optional participatory gallery discussion offered from 8:00 pm – 8:30 pm. [READ MORE](#)

Kimbell Art Museum

GUSTAVE CAILLEBOTTE: THE PAINTER'S EYE: SYMPOSIUM

SATURDAY, NOVEMBER 7

10:15 AM–1 PM

Free lectures by eminent scholars will inaugurate the exhibition *Gustave Caillebotte: The Painter's Eye*. No reservations required. Priority admission reserved for Kimbell members who present a current membership card at least twenty minutes before the program begins. Seating is limited.

Pavilion Auditorium; simulcast in Kahn Auditorium

Caillebotte at Home

Gloria Groom, senior curator, David and Mary Winton Green Curator of Nineteenth-Century Painting and Sculpture, Art Institute of Chicago

Caillebotte's Paris

Michael Marrinan, professor of art history, Stanford University

Gustave Caillebotte "en Plein Air"

Nicole R. Myers, associate curator of European painting and sculpture, The Nelson-Atkins Museum of Art, Kansas City



Gustave Caillebotte, *On the Pont de l'Europe*, 1876–77, oil on canvas. Kimbell Art Museum



Meadows New Acquisition

Castelucho's portrait of Marie Cronin was likely executed in 1906 as it was exhibited that year at the Salon de la Société Nationale des Beaux-Arts. The following year, in October 1907, the portrait was shown at the Salon of the Galerie Eduard Schulte in Berlin. It was subsequently exhibited at the Carnegie Institute's twelfth annual international exhibition held from April to June 1908, and was mentioned in a New York Times article about the highlights of the Carnegie show.

According to Cronin's own notes, her portrait was also exhibited in Vienna and London before she gave it to her family, with whom it stayed until its generous donation to the Meadows Museum in 2014. Before it could be placed on view in the Museum's galleries, however, both the painting and its frame underwent conservation to address damages incurred over the past one hundred years. Lucía Martínez Valverde, conservator of nineteenth-century paintings at the Prado, traveled to Dallas in December 2014 to clean and restore the portrait. In the process, Martínez discovered that the canvas had been extended on both sides in order for the painting to fit the frame, which was probably made in the eighteenth century. This retrofitting of the canvas presumably was undertaken by Castelucho, as the painter's signature is found on the left extension of the canvas.

The portrait's frame may have been selected by the painter from the inventory of the Sala d'Art Castelucho Diana, an art supply store and gallery opened in the heart of Montparnasse by Emilio Castelucho y Diana (1879-1939), Claudio's brother. Both Henri Matisse and Pablo Picasso were regular patrons, and the latter artist famously ordered the mural-sized canvas for his wartime masterpiece *Guernica* (1937) from the Castelucho store.

This new addition to the Meadows strengthens the Museum's collection of early twentieth-century art by Spanish artists working abroad to further their artistic development. Castelucho's likeness of Marie Cronin is also an exceptional record of an early Texas artist whose first-hand exposure to Spain's old and modern masters informed her own work.

[READ MORE](#)



Claudio Castelucho y Diana (Spanish, 1870-1927), *Portrait of Marie Cronin*, c. 1906. Oil on canvas, 60 x 36 in. Meadows Museum, SMU, Dallas. Gift of the estate of Julia L. Hajdik, MM.2015.02. Photo by Michael Bodycomb.

Gallery Highlight

Valley House Gallery and Sculpture Garden

Founded in 1954 by Donald and Peggy Vogel, Valley House Gallery & Sculpture Garden is a Modernist gallery and 4+ acre garden located in its original North Dallas location (on Spring Valley Road, between Preston and Hillcrest.) Cheryl and Kevin Vogel continue to build on the tradition forged by his parents. The gallery represents established and emerging contemporary artists working in inventive ways with traditional media.



Alex Corno in *Works, Milano-Dallas*
October 10 - November 7, 2015

Valley House has introduced a number of national and international artists to Dallas over the last 61 years. Among the most recent introductions are Brooklyn based painter Allison Gildersleeve, Mississippi artist Miles Cleveland Goodwin, and Italian sculptor Alex Corno, whose work is on view at Valley House through November 7. In his studio near Milan, Corno creates abstract forms using welded iron and stainless steel. Corno’s sculpture conveys his bold yet lyrical mastery of form and a poetic use of proportion, rhythm, color, texture, and the dance between negative and positive spaces.

In addition to national and international contemporary artists, Valley House Gallery represents a number of North Texas artists including: Deborah Ballard, Vera Barnett, Kathy Boortz, Carol Cook, David A. Dreyer, Barnaby Fitzgerald, Bart Forbes, David H. Gibson, Cindi Holt, Sedrick Huckaby, Gail Norfleet, Michael O’Keefe, Bob Stuth-Wade, Valton Tyler, Mary Vernon, Anne Weary, and Jim Woodson.

Another major focus of the gallery is 19th and 20th century American and European art, as well as significant Early Texas works. The gallery has promoted artists internationally for over 60 years by curating exhibitions, showing in art fairs, publishing scholarly catalogues, and placing fine art in private and museum collections.

Cheryl and Kevin Vogel, along with gallery director Laura Green, invite the EODIAH community to plan a visit to the gallery and enjoy a walk through the sculpture garden. On Saturday, November 14, New York painter Henry Finkelstein’s 7th exhibition opens at Valley House. Finkelstein will give an artist talk about his plein-air paintings of Brittany, France, on Saturday, November 14, at 11:00 am, followed by an opening reception that evening from 6:00 to 8:30 pm. Regular gallery and garden hours are Monday through Saturday, from 10:00 am to 5:00 pm; closed on Sundays. We look forward to seeing you at Valley House!

LOCATION	HOURS
6616 Spring Valley Road Dallas, Texas 75254-8635 Phone: 972-239-2441 Fax: 972-239-1462 Email: gallery@valleyhouse.com	Gallery and Garden hours are Monday through Saturday, from 10:00 am to 5:00 pm Call 972-239-2441 for more information www.valleyhouse.com

CentralTrak Presents
Loris Gréaud

Thursday, Nov. 5, 7:00 pm

CentralTrak presents the French artist Loris Gréaud in conversation with UTDallas professor Frank Dufour. The presentation is called “Replay-Time Machine: The Interplay of Irresolution, Self-fulfilling Prophecy and Anticipatory Resoluteness”. This interview-style event will delve into the themes in Gréaud’s recent installation at the Dallas Contemporary which was entitled “Unplayed Notes Museum”.



As a bonus, 50 copies of the magazine OazArts which are signed by Loris Gréaud will be distributed to patrons of the event. All of CentralTrak’s programming is free and open to the public.

READ MORE

Exhibitions, Events, & Upcoming Lectures

Exhibitions	Self-Taught Genius: Treasures from the American Folk Art Museum Oct.10, 2015–Jan. 3, 2016 Amon Carter	That Day: Laura Wilson Sept. 5, 2015 – Feb. 14, 2016 Amon Carter
Gustave Caillebotte: The Painter’s Eye Nov. 8, 2015–Feb. 14, 2016 Renzo Piano Pavilion Kimbell	Kehinde Wiley: A New Republic Sep. 20, 2015 - Jan. 10, 2016 Fort Worth Modern	Tales from the American West: The Rees-Jones Collection Sept. 5, 2015 – Feb. 21, 2016 Amon Carter
Jackson Pollock: Blind Spots Nov. 20, 2015 – Mar. 20, 2016 Chilton I DMA	Giuseppe Penone: Being the River, Repeating the Forest Sept. 19, 2015 – Jan. 10, 2016 Nasher	N S Harsha: Sprouts, reach in to reach out Aug. 21, 2015–Feb. 21, 2016 Concourse DMA
FOCUS: Joyce Pensato Nov. 21, 2015-Jan. 31, 2016 Fort Worth Modern	Focal Points: New to the Photography Collection Oct. 17, 2015 – Jan. 18, 2016 Amon Carter	Spirit and Matter: Masterpieces from the Keir Collection of Islamic Art Sept. 18, 2015 – Fall 2016 Focus I Gallery DMA
Castiglione: Lost Genius. Masterworks on Paper from the Royal Collection Nov. 22, 2015–Feb. 14, 2016 Louis Kahn Building Kimbell	Sightings: Alex Israel Oct. 24, 2015 – Jan. 31, 2016 Nasher	Rebecca Warren Feb. 19 – July 15, 2016 Hoffman Galleries DMA
	Chalet Dallas Oct. 3, 2015 – Feb. 7, 2016 Nasher	

Exhibitions, Events, & Upcoming Lectures

Events	Lectures
Loris Gréaud Nov. 5, 7:00 pm Centraltrak	Valerie Hegarty Tuesday Evenings at the Modern Nov. 3, 2015, 7:00pm The Modern
Inherent Vice featuring A. Kendra Greene and Nicole Berastequi Nov. 5 Gallery Lab Nasher	Redefining Art with Rick Lowe Nov. 5, 6:00 p.m. Amon Carter
Symposium - Gustave Caillebotte: The Painter’s Eye Nov. 7, 10:15 AM–1 PM Kimbell	Inca Haute Cuisine: Dining Splendidly in 15th Century Peru Nov. 5, 7:00 p.m. Lecture and Inca Feast DMA
Sticks Nov. 13, 8:00 pm Centraltrak	India Nov. 5 Lisa Owen Crow Collection
The Chamber Music Society of Fort Worth: Jacks of Two Trades: Composers/Performers Nov. 14, 2:00 pm Kimbell	Bravura Portraits Nov. 10, 6:00 pm Richard Ormond Meadows Museum
Film Series Starting Nov. 14, Select Sundays 2 pm Kimbell	Lauren Woods Tuesday Evenings at the Modern Nov. 10, 2015, 7:00pm The Modern
INSIGHTS & OUTLOOKS Nov. 19, 5:30 - 7:00 pm Meadows Museum	Pollock’s Black Paintings Nov. 11, 7:00 p.m. DMA
Symposium—Alba: Lives and Afterlives of an Historic Collection Dec. 4, 9:00 am - 6:00 pm Meadows Museum	Portraits of the Duchess of Alba Nov. 13, 12:15 pm Nicole Atzbach Meadows Museum
Soundings: New Music at the Nasher, A Thousand Cranes: Christopher Theofanidis’ Second Symphony for Strings and Harp Dec. 12, 2015, 7:30 pm Nasher	The Private Impressionist: A New Painting by Alfred Sisley for the Kimbell Art Museum Friday Evening Lectures Nov. 13, 6:00 PM Richard R. Brettell Kimbell
Texas Ballet Theater Presents: Reflections of Jackson Pollock Feb. 10, 7:30 p.m. DMA	

The Boshell Family Lecture Series on Archeology presents S.P.Q.R.: A History of Ancient Rome Nov. 14, 2:00 p.m. DMA	Jackson Pollock: Blind Spots Nov. 20, 7:00 p.m. DMA	A Conversation about Art Conservation – with a close look at the work of Jackson Pollock Nov. 20, 9:00 p.m. DMA
Castiglione: Lost Genius. Masterworks on Paper from the Royal Collection Nov. 21, 10:30 am Martin Clayton Kimbell	360 Speaker Series: Edmund de Waal Nov. 21, 2:00 pm Nasher	The House of Alba in Myth and History Dec. 3, 6:00 pm Jeremy Adams Meadows Museum
Hinduism and Art Dec. 3 Steven Lindquist Crow Collection	Sally Mann Tuesday Evenings at the Modern Dec. 8, 2015 - 7:00pm The Modern	Avant-Garde Society and Artist Circle Holiday Dec. 8 Lawrence Weschler and Alva Noë Nasher

Anton Raphael Mengs and the Neoclassical Portrait Dec. 11, 12:15 pm Scott Winterrowd Meadows Museum	Late Night Talk: Pop and Cinema Jan. 15, 9:00 p.m. DMA
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Additional Gallery Links

http://www.centraltrak.net
http://www.kirkhopperfineart.com
http://www.valleyhouse.com
http://www.conduitgallery.com
http://www.barrywhistlergallery.com/home
http://www.erincluley.com
http://thereadingroom-dallas.blogspot.com

ROBERT LANSDEN
METAMORPHOSIS



Robert Lansden, *To Hold You in My Mind #1*, 2015, watercolor on paper, 40 x 30 inches

Cris Worley Fine Arts

Cris Worley Fine Arts is located at: 1845 Levee Street # 110, Dallas, TX 75207
Gallery Hours are Tuesday - Saturday from 11am - 5pm and by appointment.
214.745.1415 | inquiries@crisworley.com | cris-worley.com

Newsletter designed by Katrina Saunders