



# Edith O'Donnell Institute of Art History Newsletter

## Report of the Director



Dr. Richard R. Brettell

After a splendid opening party for the new headquarters of the Edith O'Donnell Institute of Art History in the Edith O'Donnell Arts and Technology Building at the University of Texas at Dallas in May, we scattered for summers of research and writing to return to a fall brimming with new life. Gary Cunningham's design for the UT Dallas offices has proven wonderfully generous, and we have welcomed three of our four O'Donnell Research Fellows and six Graduate Research Fellows to their newly outfitted carrels.

Meanwhile, during the summer, work proceeded apace for the Institute's new headquarters next to Mayer Library and across from the board room on the second floor of the DMA's Hamon building. This project is designed by Buchanan Architecture and will be ready for fellows and graduate students in the fall. Stay tuned for an opening date.

We have also welcomed two new members of the team-- our financial guru and comptroller Lisa McClain, who started in August, and our new consultant for development, Lucy Buchanan, who has relocated from San Francisco to Dallas to help us continue to thrive in the metroplex.



Photo of the almost finished EODIAH headquarters at the University of Texas at Dallas.



Lisa McClain, Administrative Assistant, EODIAH.



Pierrette Lacour (left) welcomes Lucy Buchanan (right) at EODIAH Inauguration ceremony.

My great challenge of the fall involved not only completing the recruiting process for chairs in Conservation Science and Islamic Art History, but also in introducing the brilliant undergraduate students of UT Dallas to the University's newest research efforts in Art History. With the capable help of one of our O'Donnell Research Fellows, James Rodriguez, a UT Dallas alumnus and a Yale Ph.D. student, more than 250 freshmen and sophomores, most of whom are declared majors in science, are taking a course designed to introduce them to art history. The principal text book for the course, *Gateways to Art*, is co-authored by UT Dallas art history Ph.D. student Debra DeWitte, and the principle of the course is to use works of art in the permanent collections of DFW art museums as portals to a global history of art. Hopefully, after a few years during which this course will be regularly offered, our science, mathematics,

engineering, and management majors will know their art history.

Assistant Director Sarah Kozlowski has created a wonderful program of scholarly gatherings for our faculty, fellows, and graduate students for the fall term, and our partnership with both the DMA and UTA are ramping up.

It is difficult to believe that, as little as a year ago, we were little more than a dream of our founding donor, Edith O'Donnell. We are doing our very best to live up to the high expectations that her generous endowment has given us. Two of our essential art history faculty at UT Dallas, Associate Professors Mark Rosen and Charissa Terranova, are on research leaves this year, and we can hardly wait to welcome them back to a newly invigorated Edith O'Donnell Institute of Art History with manuscripts for their two new books in hand!

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

Greetings from the newly finished O'Donnell Institute offices at UT Dallas! If you haven't already, we hope you'll visit us soon. Come Fall, we'll have the pleasure of welcoming you to our satellite offices at the Dallas Museum of Art, slated for completion in November. Also this fall we will launch our new website, where you will find more information about the work of the Institute, our research projects, our nascent Master's program, affiliated scholars, programs, and other news.

In the meantime, we are gearing up to welcome ten 2015-2016 research fellows to the O'Donnell Institute, where they will pursue projects on topics ranging from Byzantine icons to nineteenth-century landscape. They are introduced in this edition of the newsletter, and we hope you will have the chance to meet them and engage with their work.



Office at the EODIAH headquarters at UT Dallas.



Director's Office at the EODIAH headquarters at UT Dallas.

In late October The Wilcox Space will open the first of a two-part installation called *John Wilcox: Diptychs and Polyptychs*. Ben Lima and I are co-curating the show and will co-author the accompanying catalogue. We look forward to welcoming you to see the first installation this Fall, and the second in the Spring.

In December the Meadows Museum and the O'Donnell Institute will convene a symposium to coincide with the exhibition *Treasures from the House of Alba: 500 Years of Art and Collecting*. The symposium, *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" presented by art historians in Dallas-Fort Worth. See page four below for details.

Looking ahead to the Spring semester, in conjunction with the upcoming show *Jackson Pollock: Blind Spots* the Dallas Museum of Art and the O'Donnell Institute will convene a scholars' day for which a small group of distinguished guests will join area scholars and artists for a viewing of the exhibition with curator Gavin Delahunty, followed by an informal scholars' colloquium in the O'Donnell Institute's new satellite offices at the DMA. And in April, the O'Donnell Institute and UTD's Ackerman Center for Holocaust Studies will host a two-day symposium called *The School of London: Diaspora and Pictorial Trauma in Auerbach, Bacon, Freud, Kitaj, and Kossoff*. The event will comprise lectures by visiting scholars, a scholars' colloquium at the DMA, and an open forum at CentralTrak.

As ever, we hope you'll visit us often at the O'Donnell Institute and take part in our growing community of scholars.

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

---

## EODIAH Announcements

Opening celebrations for EODIAH's satellite offices at the DMA

Construction of the O'Donnell Institute's satellite offices at the Dallas Museum of Art are moving along on schedule, and will reach completion by November. Stay tuned for more information about December events to celebrate the opening.



Progress on the downtown campus at the DMA.

Photo taken from DMA Uncrated, <https://uncrated.wordpress.com/2015/08/24/school-days/>

## Upcoming Installation at The Wilcox Space

In October 2015, The Wilcox Space will open the first of a two-part installation called *John Wilcox: Diptychs and Polyptychs*. Sarah Kozlowski and Ben Lima are co-curating the show, and will also co-author the accompanying catalogue. The second part of the installation will open in April 2016. In the meantime, Leigh Arnold's installation, *Private Words: Works by John Wilcox on Paper and Canvas* will be on view into the Fall.



## Contents

Report of the Director	1 - 2
-----	
Note from Assistant Director	2 - 3
-----	
EODIAH Announcements	3 - 6
-----	
Field Reports	6 - 10
-----	
DMA Announces New Officers & Trustees	11
-----	
Crow Collection Asian Art 101	12
-----	
“Gathered Leaves” by Alec Soth	12
-----	
Ad Astra Lecture Series	13
-----	
Kehinde Wiley: A New Republic	13 - 14
-----	
Upcoming Exhibition at the Amon Carter	15
-----	
Exhibitions, Events, & Upcoming Lectures	15 - 17
-----	

## 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.

## 2015-2016 EODIAH Fellows

This Fall we welcome ten Edith O’Donnell Graduate Fellows and Visiting Research Fellows to the O’Donnell Institute, where they will pursue projects on topics ranging from Byzantine icons to nineteenth-century landscape. They are:

**Paul Galvez** (PhD. Columbia University), Visiting Postdoctoral Research Fellow  
Project: *Gustave Courbet and the Origins of Painting, 1862-1870*

**Kristine Larison** (Doctoral candidate, University of Chicago), Visiting Doctoral Research Fellow  
Dissertation: *Mount Sinai and the Monastery of St. Catherine: Depicting Place and Space in Pilgrimage Art*

**James Rodriguez** (Doctoral candidate, Yale University), Visiting Doctoral Research Fellow  
Dissertation: *An Image and Its Contexts: Bilateral Icons in Byzantium, 1100-1500*

**Fabienne Ruppen** (Doctoral Candidate, University of Zurich), Visiting Doctoral Research Fellow (Spring 2016 and Fall 2016)  
Dissertation: *Paul Cézanne’s Landscape Drawings on Loose Sheets*

**Rebecca Daniels** (MA, University of Houston; Doctoral candidate, UT Dallas), Edith O'Donnell Graduate Fellow

Dissertation: *The Impact of Teen Programming in American Art Museums*

**Debra DeWitte** (MA, Southern Methodist University; Doctoral candidate, UT Dallas), Edith O'Donnell Graduate Fellow

Dissertation: *The Exhibition of Drawings, Pastels and Watercolors in Nineteenth-Century Paris*

**Melinda McVay** (Doctoral candidate, UT Dallas), Edith O'Donnell Graduate Fellow

Dissertation: *Museum Installation Design: A Comparative Analysis of Modernist Architects*

**Elizabeth Ranieri** (Doctoral candidate, UT Dallas), Edith O'Donnell Graduate Fellow

Dissertation: *The Basilica of San Domenico Maggiore in Naples: The Art, Tradition, and Power of a Sacred Space*

**Mónica Salazar** (MA, Southern Methodist University; Doctoral candidate, UT Dallas), Edith O'Donnell Graduate Fellow

Dissertation: *Death and the Invisible Hand: Contemporary Mexican Art, 1988-Present*

**Elpida Vouitsis** (MA, McGill University; Doctoral candidate, UT Dallas), Edith O'Donnell Graduate Fellow

Dissertation: *The Disruptions of Meaning in Gauguin's Texts and Works of Art*

## EODIAH Workshop Talks

This Fall the O'Donnell Institute will hold a series of Workshop Talks in which our ten 2015-2016 O'Donnell Graduate Fellows and Visiting Research Fellows will present their current work, followed by collegial discussion with EODIAH-affiliated scholars. We hope you will join us. Please save the dates!

### **Monday, August 31 at 4pm, at The Wilcox Space**

To kick off the 2015-2016 year, we will welcome Fellows and other EODIAH-affiliated scholars to a gathering at The Wilcox Space for a viewing of the installation *Private Words: Works by John Wilcox on Paper and Canvas*. We'll talk about the show, about the Institute's collaboration with The Wilcox Space, and toast to the new school year.

### **Monday, September 14 at 4pm, at EODIAH**

Workshop Talks: Kristine Larison and Paul Galvez

### **Monday, September 28 at 4pm, at EODIAH**

Workshop Talks: Elizabeth Ranieri and James Rodriguez

### **Monday, October 12 at 4pm, at EODIAH**

Workshop Talk: Debra DeWitte

### **Monday, November 2 at 4pm, at The Wilcox Space**

Gathering for Fellows and EODIAH scholars at The Wilcox Space to view John Wilcox: Diptychs and Polyptychs I

**Monday, November 9 at 4pm, at DMA**

Workshop Talks: Mónica Salazar and Elpida Vouitsis

**Monday, November 16 at 4pm, at EODIAH**

Workshop Talks: Rebecca Daniels and Melinda McVay

---

## Field Reports



### The Bonnie Pitman Education Endowment to Do Something New Fund:

Beverly and Donald S. Freeman, longtime members and supporters of the DMA including Beverly's more than three decades as a valued DMA Docent, honored former DMA Director Bonnie Pitman with the establishment of The Bonnie Pitman Education Endowment to Do Something New fund, which was announced at a surprise party for Pitman in May. The \$1.5 million gift will benefit the DMA's education department allowing for the creation of programs inspired by Pitman's Do Something New™ Practice. "My deepest thanks to Bev and Don Freeman for this honor and the amazing gift of the Do Something New Endowment to support the creative work of the education programs at the DMA to design innovative and collaborative programs engaging visitors in looking at the collections in new ways," said Pitman, the Institute's Distinguished Scholar in Residence. "It is an honor to have my passion for the DMA's collections and education programs recognized in such a tangible way through this endowment."



Bonnie Pitman,  
Distinguished Scholar  
in Residence at  
UT Dallas.

### Going Up

The first 25 works from the impressive Rose-Asenbaum Collection of modern studio jewelry are now on view in *Form/Unformed: Design from 1960 to the Present* in the Museum's Tower Gallery. The group of over 700 pieces of jewelry entered the collection earlier this year and features more than 150 acclaimed artists from across the globe. The collection is named for Inge Asenbaum, a celebrated Viennese gallerist, and for Deedie Potter Rose in recognition of the gift of this exemplary group of jewelry.

At the end of September, the DMA will celebrate the reopening of the Arts of Africa gallery after the completion of the first redesign of the space in nearly 20 years. The newly reconfigured gallery will include a brighter atmosphere and a new approach to viewing work from the Museum's acclaimed African art collection. The project, which was overseen by Senior Curator Roslyn Adele Walker, features approximately 200 works from the collection, including work which has never been on view before including a pair of Fulani six-inch hammered gold earrings. Research for the reinstatement project, which was sponsored by the Texas Fund for Curatorial Research, began in 2011.

## Art Acquisitions

Two acquisitions separated by nearly 200 centuries entered the DMA's collection this summer. Curator Anne Bromberg purchased at auction in June a marble head of Herakles, the Greek hero the Romans called Hercules, from the late 1st century A.D. and which is set upon an unrelated bust from the mid-2nd century A.D. This ensemble was composed by the 18th-century French sculptor Lambert-Sigisbert Adam (1700–59), who created sculptures for King Louis XV of France and Frederick the Great of Prussia. “As a pastiche of two antiquities rendered by a master sculptor of the rococo period, this work offers lessons about Greek religion, Roman military commemoration, and the taste and flourishes of 18th-century artistry,” noted DMA Director Max Anderson.



Henrietta Mary Shore, *Waterfall*, c. 1922, oil on canvas, Dallas Museum of Art, Foundation for the Arts Collection, Boeckman Mayer Family Fund, 2015.24.FA

Taken from: <https://uncrated.wordpress.com/2015/08/10/chasing-waterfalls/>

In August, the Museum debuted a new acquisition in the American galleries that highlights the work of Henrietta Shore (1880–1963), an artist who made a significant contribution in the development of American modernism. While she and her work were held in high regard, by the 1940s, both had fallen into obscurity. Fortunately, according to DMA Associate Curator Sue Canterbury, the artist is now undergoing rediscovery, as well as a long-overdue reassessment of her impact on American art of the 20th century. *Waterfall*, c. 1922 is a remarkable product from one of the most innovative periods of Shore's long career, when she visually interpreted the natural world into its most essential and abbreviated forms. These “semi-abstractions,” as she called them, were an attempt to convey in a symbolic way the underlying spiritual forces she sensed in nature rather than a literal transcription of the visual phenomena she observed. “In *Waterfall*, pure line and the juxtaposition of positive and negative shapes laid down with the sheer application of pigment are the means the artist employed to render visible the dynamic power of the eternal,” noted Canterbury. “Color is the emotional key she wielded to unlock the visual impact of the whole.” When Shore's semi-abstractions debuted in a New York gallery in January of 1923, they were widely discussed by critics, who immediately and positively compared them with works by Georgia O’Keeffe.

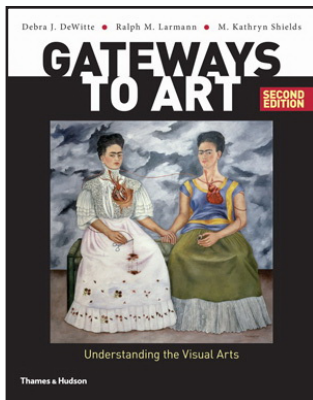
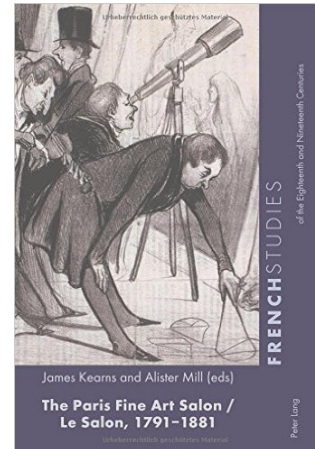
## New to the Bookshelf

Arriving in November, *The Wittgenstein Vitrine: Modern Opulence in Vienna* weaves together a fascinating portrait of the monumental silver and gemstone-encrusted cabinet that is one of the most important and complex works produced by Austria's Wiener Werkstätte. Acquired by the DMA in 2013, the vitrine is currently the subject of a Conservation Gallery exhibition. In this forthcoming publication, former DMA Senior Curator Kevin W. Tucker examines its stylistic origins and context, the powerful Wittgenstein family, and Vienna during its apogee of artistic ferment. DMA Associated Conservator of Objects Fran Baas details the fascinating eight-month process of conserving the cabinet, revealing construction details unseen since its original assembly. This book is the only English-language publication detailing the work and biography of the vitrine's designer, Carl Otto Czeschka (1878–1960).



## Debra DeWitte

Debra DeWitte's research on the exhibition of drawings will appear in *The Paris Fine Art Salon/Le Salon, 1791-1881* (French Studies of the Eighteenth and Nineteenth Centuries), edited by James Kearns and Alister Mill (October 2015). This volume contains a selection of papers from a conference held in Exeter (September 2013) on the subject of the Salon, the yearly government-sponsored exhibition for art in Paris. DeWitte's work analyzes the drawings, which includes pastels, charcoals, and watercolors, that were exhibited in the Parisian Salon from 1863-1881. This understudied area has not been previously considered in part due to the perceived inferior nature of drawings and in part due to the dearth of images of the drawings themselves. While DeWitte has discovered photographs of approximately fifty of the drawings, an understanding of the additional 10,000 drawings that were exhibited during these years was possible largely due to the application of data analytics. Through analysis of the Salon catalogs and reviews, DeWitte explores the types and quantity of drawings exhibited, the reputations and gender of the artists, and the reception of the drawings.



Also in October of 2015, the second edition of DeWitte's *Gateways to Art*, a textbook for the introduction to the visual arts, will be published by Thames & Hudson. The first edition of *Gateways to Art* was praised for its flexibility, inclusion of global and contemporary art, and use of thematic approaches. The textbook was designed as a gateway for various approaches to the study of art: formal analysis, the making of art, historical and social context, and thematic comparisons.

## Beth S. Wright

I am particularly interested in how Romantic artists addressed the challenge of visualizing literature. Eugène Delacroix, a voracious and insightful reader and an adept author in many genres as well as a brilliant visual artist, did so during a time in which both modern literature and modern art refused to remain within the constraints of Aristotelian unity of action, widening their focus beyond a unique hero's physically visible act and probed subjective and fluctuating states of mind. While other artists simply illustrating selected episodes from a literary text, Delacroix succeeded in creating both great literary art which satisfied traditional standards and great modern art true to modern literature.



Dr. Beth S. Wright,  
Professor of Art  
History at UTA



This innovative art required spectators as well as artists to engage in what Delacroix called “the work of the reader”: active imaginative participation throughout the author’s narrative. I recently published an article in *Word & Image* in which I discussed a suite of lithographs in which Romantic artists (Delacroix among them) demonstrated a sophisticated referencing to multiple narrative points. In a forthcoming essay chapter I examine several of Delacroix’s paintings and graphic works inspired by texts by Scott and Byron which capture the full richness of the narrative’s expository arc, the author’s development of character and use of foreshadowing incident. He makes it possible for viewers to (as he wrote) “grasp the thread that binds ... together” more than one episode and solicits their own “mental pictures” – seeing what cannot be seen and seeing an event from many viewpoints (physical, temperamental, class-oriented). Delacroix’s virtuosity and insight were recognized at the time by those as innovative as he in their own spheres. In 1863 Baudelaire described Delacroix’s approach to painting as being so informed by his knowledge of the text that he “wrote the canvas.” My presentation at an international symposium on painting and narrative held at the University of Manchester will be published in early 2016: Beth S. Wright, “Delacroix and ‘The Work of the Reader,’” in Peter Cooke and Nina Lübbren, eds., *Painting and Narrative in France from Poussin to Gauguin* (Ashgate, 2016).

## Mary Vaccaro

In addition to a Faculty Development Leave from the University at Texas-Arlington, I held a research appointment as the Lila Wallace-Reader’s Digest Visiting Professor at Villa I Tatti-The Harvard University Center for Renaissance Studies in Florence (Spring 2015). This period of study allowed me to deepen my first-hand knowledge of drawings by Ludovico Carracci (1555-1619) and his younger cousins Agostino (1557-1602) and Annibale (1560-1609).



Dr. Mary Vaccaro,  
Art History Professor &  
Area Coordinator at UTA

Towards the end of the 16th century, the trio established an influential art academy in their native town of Bologna and famously took pride in working together, declaring “ella è de’ Carracci: l’abbiamo fatta tutti noi” [“it’s by the Carracci, we all made it”] when asked about their authorship of frescoes in a local palace (Palazzo Magnani, ca. 1590). The task of separating their respective styles remains one of the most difficult and contentious problems in art history. I decided nonetheless to confront this challenge, because, several years ago, with the support of Professor Rick Brettell and the Texas Fund for Curatorial Research, I discovered a group of unpublished drawings in the Musée des Beaux-Arts, Besançon, that I was able to identify as preparatory studies by Annibale for a later project (Farnese Palace, Rome, ca. 1595-1608). Over the course of the past months, my initial fascination with Annibale, generally regarded as the most famous and talented of the Carracci, developed into a more nuanced appreciation of his cousin and especially his brother, as well as of the limits of connoisseurship.

I spent the majority of my research time in the Gabinetto dei Disegni e delle Stampe degli Uffizi, where I first undertook a survey of 16th- and early 17th- century Bolognese draftsmen—from Pelligrino Tibaldi (1527-1596) to Elisabetta Sirani (1638-1665)—to familiarize myself with the regional and individual styles. (The majority of my research to date involves 16th-century draftsmen in nearby Parma, whose works I similarly began to study in the GDSU during my year-long junior fellowship at Villa I Tatti in 1998-99.) Then, I systematically examined all of the drawings that are catalogued under each of the three Carracci. The sustained approach led to exciting discoveries. Using transmitted light (i.e., a portable light-table), I

discerned previously undetected studies on the back of several drawings that were glued down onto mounts, which Maurizio Boni (GDSU paper conservator) subsequently detached to reveal the “new” drawings. As I developed a better sense of how each of the Carracci draws, I was able to re-attribute and/or understand better their works on paper: for example, a sheet identified nearly 50 years ago by Donald Posner as a preparatory study made by Annibale for Agostino to paint is instead, as I demonstrate, more likely to be by Agostino.

I was invited to present this preliminary research at a symposium on Drawing and Invention at the Morgan Library, in April, and a seminar at the Kunsthistorisches Institut in Florenz, in June. I have already written one related article (submitted to/accepted *Master Drawings*) and intend to explore the material in other essays for publication. Moreover, on the basis of my expertise of Old Master drawings, Marzia Faietti (GDSU director) has asked me to co-curate an exhibition with her and Samuel Vitali (a Swiss scholar and Carracci expert at the Kunsthistorisches Institut) on the Carracci holdings in the GDSU, scheduled to take place at the Uffizi in 2018.



Jennifer Way

At the University of North Texas, this fall Jennifer Way is publishing her essay, “The Liminal Collection: Vietnamese Handicraft at the Smithsonian,” in a theme-based issue about collecting in *Verge: Studies in Global Asias* (University of Minnesota Press). She continues to work on her book project, *Politics of Vietnamese handicraft: diplomacy and domestication in belonging to the American Free World, 1955-1961*, inquiring how a major American State Department aid program politicized Vietnamese handicraft in light of American Cold War anxieties and domesticated its makers and objects to appeal to American business and the middle class. In regard to teaching, staff from Smithsonian Archives, Metropolitan Museum of Art, The Willem de Kooning Foundation, and Museum of the American Arts and Crafts Movement will share their professional insights with her art history methods students. Building on topics she recently taught—Politics of Belonging, Visual Culture of Refugee and Migrant, and Politics of Exhibitions—this semester Jennifer is teaching Suffering and Questions of Art as a graduate art history seminar.

## Art à la Carte

Nancy Cohen Israel

Nancy Cohen Israel has been invited by the Texas Sculpture Association to participate in this year’s Pecha Kucha program on Sunday, September 27 at the Nasher Sculpture Center. In this unique program, each of the ten speakers will have 20 seconds to discuss 20 slides of their choosing. The event will be from 1-3 pm in the auditorium.

Israel also looks forward to presenting “Highlights of Netherlandish Art from the Alba Collection” on Friday, October 30 at the Meadows Museum. In this gallery talk, beginning at 12:15, she will take a closer look at some of extraordinary Dutch and Flemish work in the landmark exhibition *Treasures from the House of Alba: 500 Years of Art and Collecting*.

For additional information, please visit [www.artalacarte.us](http://www.artalacarte.us).

## Dallas Museum of Art Announces New Officers and Trustees



### Melissa Fetter Succeeds Margot B. Perot as Chairman

Dallas, TX—June 11, 2015—In elections held recently by the Board of Trustees of the Dallas Museum of Art, Melissa Fetter was named Chairman. Mrs. Fetter joined the Board in 2006 and has since served as Chair of the Development Committee, Chair of Art Ball, and Co-Chair of the Islamic Cultural Initiative, in addition to service on the Executive, Collections, and Learning and Engagement committees. She and her husband, Trevor, have generously supported the DMA since 2005, when they relocated to Dallas from Santa Barbara, California.

Mrs. Fetter succeeds Margot B. Perot, who was named Chairman in 2013. A Museum trustee since 1984, her innumerable contributions include membership on the leadership team of the Museum, serving on the Executive, Collections, Trustees, and Director's Search committees, as well as having chaired the Collections Committee for five years (2007–2012) and the DMA's Centennial Celebrations (2002–2003); she also co-chaired the DMA's Silver Supper fundraising event in 1990. Mrs. Perot and her husband, Ross, have generously supported the DMA for decades. Of particular significance is their named fund from 2003 of the Margot B. Perot Curator of Decorative Arts and Design position, held by Kevin W. Tucker.

Walter B. Elcock continues in his role as President of the Dallas Museum of Art. "As Chairman of the Board, Margot Perot's commitment to and passion for the Museum have been exemplary and essential to its ongoing momentum," said Mr. Elcock. "These are exciting times for the DMA, and the entire Board of Trustees and Museum leadership are deeply grateful to Margot for her vital and vibrant stewardship."

Catherine Rose has been named as Vice President of the Board with Susan Byrne Montgomery serving as Treasurer. Xuan-Thao Nguyen will continue her role as Secretary of the Board.

The Officers Nominating Committee was chaired by Deedie Rose and included Mary Cook, Walter Elcock, Jeremy Halbreich, Marguerite Hoffman, Debra Hunter Johnson, and Catherine Rose.

The following eight individuals were nominated and elected to serve as trustees for a three-year term at the 2015 Annual Board Meeting: Victor Almeida, Lucilo Peña, Kelli Questrom, Gayle Stoffel, Elaine Agather, Barbara Durham, Tom Fagadau, and Carolyn Rathjen. The Committee on Trustees was chaired by Sharon Young.

Those members who, with the Museum's great thanks for their service, completed their elected terms at the final Board Meeting of the season include:

Yolanda Brooks; Claire Dewar; Jeremy Halbreich; Tim Hanley; Julie Hersh; Marguerite Hoffman; Margaret Jordan; Venu Menon; Tom Morgan; Paul Stoffel; Peggy Sewell; Derek Wilson; Emily Maduro, DMA League President; Lisa Moore, DMA Forum Co-Chair; Ray Ballotta, DMA Junior Associates Co-Chair; Elizabeth Brush, Junior League of Dallas representative; and Giovanni Valderas, Cultural Affairs Commission representative.

[READ MORE](#)



## The Crow Collection presents Asian Art 101

Discover multiple aspects of Asia through the Crow Collection's new course Asian Art 101. Visiting Scholars will introduce Asian Art to us through a series of monthly lectures bridging time, geography, religion, and culture.

The course may be taken as twelve classes or a la carte. 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.

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](#)

### “Gathered Leaves” by Alec Soth

The Department of Art + Art History at The University of Texas at Arlington is pleased to announce the First Annual Arlington Camera Lecture Series sponsored by Arlington Camera. The series launches at 7 p.m. Wednesday, Oct. 21, in room 148 of the Fine Arts Building, 700 Greek Row Drive. The event features Alec Soth, a Minneapolis-based photographer known for his photographs and many publications. He will discuss his newest project, “Gathered Leaves”, in conversation with his friend and colleague Anne Wilkes Tucker.



Photo taken from the UTA Website, [http://www.uta.edu/art/index.php/news/gathered\\_leaves\\_by\\_alec\\_soth/](http://www.uta.edu/art/index.php/news/gathered_leaves_by_alec_soth/)

Soth's photographs have been featured in numerous solo and group exhibitions, including the 2004 Whitney and São Paulo Biennials. Soth's first monograph, *Sleeping by the Mississippi*, was published by Steidl in 2004 to critical acclaim. Since then Soth has published *NIAGARA* (2006), *Fashion Magazine* (2007) *Dog Days*, *Bogotá* (2007) *The Last Days of W* (2008), and *Broken Manual* (2010). In 2008, a large survey exhibition of Soth's work was exhibited at Jeu de Paume in Paris and Fotomuseum Winterthur in Switzerland. The Walker Art Center produced a large survey exhibition of Soth's work entitled *From Here To There* in 2010 and since that time Soth has been the recipient of numerous fellowships and awards, including the Guggenheim Fellowship (2013).

[READ MORE](#)

*There will be a reception for the speakers in the Gallery at UTA beginning at 6 p.m., with the artist's lecture immediately following at 7 p.m. Both events are free and open to the public. For more information, please [CLICK HERE](#) or call 817-272-2891.*



## Ad Astra Lecture Series

As part of the Ad Astra lecture series, the EODIAH and ATC Colloquia are hosting Meredith Tromble, San Francisco artist and Associate Professor of Interdisciplinary Studies, September 24, 2015 in ATC 3.605 at 5 pm. Her talk, “Remixing Art History with the Dream Vortex (Interactive 3-D Changes Everything),” presents the interactive digital art installation Dream Vortex 5.0 in context with some of its surprising precursors in art. Viewing art history as a vital counterweight to techno-utopian visions of the digital future, Tromble uses the Dream Vortex to start conversations about collective identity, the meaning of “realism” in the digital age, and what our past can and cannot tell us about our future.



Dr. Charissa Terranova,  
Associate Professor of  
Aesthetic Studies at UTD

Charissa N. Terranova will be presenting “The Gestalt, Then and Now: Between Organismic and Genomic Approaches to Aesthetic Theory” in the NeoLife venue of the Society of Literature, Science, and the Arts meeting in Perth, Australia, October 1-3. The talk focuses on the writings of the theoretical biologist Ludwig von Bertalanffy and theoretical physicist Evelyn Fox Keller in order to tease out the role of the Gestalt within aesthetic theory based on complex living systems.

Terranova will be conducting a panel/roundtable discussion among the curators of Aurora, the biennial public light, kinetic, and light art in Dallas, on Wednesday October 14 at the Nasher Sculpture Center. The title of the panel is “Media Art beyond the Digital Divide.”

Terranova is curating an exhibition title “Chirality,” based on the biological concept of “handedness.” The term names a property of asymmetry important in several branches of science. The word chirality is derived from the Greek, *χειρ* (kheir), “hand”, a familiar chiral object. An object or a system is chiral if it is distinguishable from its mirror image; that is, it cannot be superposed onto it. Artists in the exhibition include Ellen Levy, Luke Harnden, Trent Straughan, Allen and Michael Fleming, and Jeff Gibbons. The show opens Saturday October 24 at Grey Matters Gallery. A panel discussion with the artists on “Chirality” will be held at the gallery October 29.

Terranova is co-chairing with San Francisco-based artist Meredith Tromble the panel “In the Shadow of DARPA: Re-evaluating Postwar Avant-gardes,” at the Society for Literature, Science, and the Arts in Houston, November 12-15. As part of the panel, Terranova will present, “Geometric Abstraction in the Dustbin of History, or, How Neo-Constructivism, Op Art, and New Tendencies Fell Into the Penumbra of the Consumerist Military Industrial Complex.”

---

## The Modern Art Museum of Fort Worth Presents

### *Kehinde Wiley: A New Republic*

September 20, 2015-January 10, 2016

*Kehinde Wiley: A New Republic* will be on view to the public at the Modern Art Museum of Fort Worth from September 20, 2015, through January 10, 2016. This exhibition is organized by the Brooklyn Museum and Eugenie Tsai, the John and Barbara Vogelstein Curator of Contemporary Art at the Brooklyn Museum. Special exhibitions are included in general Museum admission: \$10 for adults; \$4 for seniors (60+) and students with identification; free for children 12 and under; free for Modern members.

*Kehinde Wiley: A New Republic* is an overview highlighting the range of the artist's prolific 14-year career and comprising approximately 60 works. The exhibition begins with early examples of paintings inspired by Wiley's observations of street life in Harlem; these images of African-American men mark the onset of his focused exploration of the male figure. In subsequent work, Wiley further examines the European tradition of portraiture, taking specific paintings by renowned masters such as Titian, Van Dyck, and Manet and replacing the historical subjects with contemporary, young black men sporting fashionable urban gear. These likenesses are set against ornate, decorative backgrounds on large canvases - part of Wiley's signature style - in order to raise issues of class in addition to race and gender. *A New Republic* also includes a selection from the artist's ongoing World Stage project, examples of his bronze busts, and a chapel-like structure that showcases his new stained-glass "paintings."

#### READ MORE

*The exhibition is organized by the Brooklyn Museum and made possible by the Henry Luce Foundation and the National Endowment for the Arts.*

#### LOCATION

Modern Art Museum of Fort Worth  
3200 Darnell Street  
Fort Worth, Texas 76107  
Telephone 817.738.9215  
Toll-Free 1.866.824.5566  
Fax 817.735.1161  
[www.themodern.org](http://www.themodern.org)

#### MUSEUM GALLERY HOURS

Tue 10 am-7 pm (Sep-Nov, Feb-Apr)  
Tue-Sun 10 am-5 pm  
Fri 10 am-8 pm

General Admission Prices (includes special exhibitions)

\$4 for students with ID and seniors (60+)

\$10 for adults (13+)

Free for children 12 and under & Modern members

Free every Sunday in 2015 and half-price every Wednesday.



Anthony of Padua

Kehinde Wiley (American, b. 1977). Anthony of Padua, 2013. Oil on canvas, 72 x 60 in. (182.9 x 152.4 cm). Seattle Art Museum; gift of the Contemporary Collectors Forum, 2013.8. © Kehinde Wiley. (Photo: Max Yawney, courtesy of Roberts & Tilton, Culver City, California)

## Upcoming Exhibition at the Amon Carter

### *Self-Taught Genius: Treasures from the American Folk Art Museum*

October 10, 2015–January 3, 2016

*Self-Taught Genius: Treasures from the American Folk Art Museum* explores the “self-taught” artist as an elastic and enduring phenomenon with powerful and profound implications that have changed over time. More than 100 works of art are on view in this groundbreaking exhibition that highlights the roles of folk and self-taught artists as figures who are central to the shared history of America and whose contributions to the national conversation are paramount. *Self-Taught Genius* features masterpieces in a variety of forms including textiles and needlework, ceramics, sculptural and carved figures, drawings, paintings, furniture, and much more, dating from the eighteenth century to the present.

[READ MORE](#)



Ammi Phillips (1788–1865)

*Girl in Red Dress with Cat and Dog*, 1830–35 Oil on canvas, Collection American Folk Art Museum, New York, gift of Ralph Esmerian, 2001.37.1, photo by John Parnell, New York

## Exhibitions, Events, & Upcoming Lectures

### Exhibitions

#### **Self-Taught Genius: Treasures from the American Folk Art Museum**

Oct. 10, 2015 – Jan. 3, 2016

[Amon Carter](#)

#### **Giuseppe Penone: Being the River, Repeating the Forest**

Sept. 19, 2016 – Jan. 10, 2016

[Nasher](#)

#### **International Pop**

Oct. 11, 2015 – Jan. 17, 2016

Barrel Vault and Quad Galleries

[DMA](#)

#### **Focal Points: New to the Photography Collection**

Oct. 17, 2015 – Jan. 18, 2016

[Amon Carter](#)

#### **Sightings: Alex Israel**

Oct. 24, 2015 – Jan. 31, 2016

[Nasher](#)

#### **That Day: Laura Wilson**

Sept. 5, 2015 – Feb. 14, 2016

[Amon Carter](#)

#### **Tales from the American West: The Rees-Jones Collection**

Sept. 5, 2015 – Feb. 21, 2016

[Amon Carter](#)

#### **N S Harsha: Sprouts, reach in to reach out**

Aug. 21, 2015 – Feb. 21, 2016

Concourse

[DMA](#)

#### **Jackson Pollock: Blind Spots**

Nov. 20, 2015 – Mar. 20, 2016

Chilton I

[DMA](#)

#### **Rebecca Warren**

Feb. 19 – July 15, 2016

Hoffman Galleries

[DMA](#)

#### **Texas Folk Art**

Oct. 17, 2015 – Sept. 19, 2016

[Amon Carter](#)

#### **Spirit and Matter: Masterpieces from the Keir Collection of Islamic Art**

Sept. 18, 2015 – Fall 2016

Focus I Gallery

[DMA](#)



# Exhibitions, Events, & Upcoming Lectures

## Events

### **Party on the Porch**

Sept. 26, 2015, 5:00 – 10:00 pm

[Amon Carter](#)

### **Dallas Design Symposium Modernism: Presented by the Dallas Architecture Forum**

Oct. 4, 2015, 2:00 – 4:30 pm

[Nasher](#)

### **Gallery Talk Back: Will Barnet's Self Portrait**

Oct. 17, 2015, 10:30 – 11:30 am

[Amon Carter](#)

### **Art in the Dark**

Oct. 22, 2015, 5:30 – 9:30 pm

[Amon Carter](#)

### **Soundings: New Music at the Nasher**

Oct. 22, 2015, 7:30 pm

[Nasher](#)

### **Lotus Shop**

Oct. 23, 2015, 11:00 am – 5:00 pm

[Crow Collection](#)

### **Robert Smithson in Texas-Book Release**

Oct. 27, 2015

Author Leigh A. Arnold

### **Trivia Night**

Oct. 29, 2015, 6:00 – 8:00 p.m.

[Amon Carter](#)

### **Soundings: New Music at the Nasher, A Thousand Cranes: Christopher Theofanidis' Second Symphony for Strings and Harp**

Dec. 12, 2015, 7:30 pm

[Nasher](#)

## Lectures

### **Kehinde Wiley**

Tuesday Evenings at the Modern

Sept. 15, 2015, 7:00pm

[The Modern](#)

### **"Three Tahitians" and Gauguin's Paradise Regained**

Friday Evening Lectures

Sept. 18, 2015, 6:00 pm

Richard R. Brettell

[Kimbell](#)

### **360 Speaker Series: Giuseppe Penone**

Sept. 19, 2015, 11:00 am

[Nasher](#)

### **LaTasha N. Nevada Diggs**

Tuesday Evenings at the Modern

Sept. 29, 2015, 7:00pm

[The Modern](#)

### **Artist Talk: Laura Wilson**

October 1, 2015, 6:00 – 7:00 pm

[Amon Carter](#)

### **Andria Hickey**

Tuesday Evenings at the Modern

Oct. 6, 2015, 7:00pm

[The Modern](#)

### **Forming Friendships in the Eighteenth Century: Studying Abroad at the French Academy in Rome**

Oct. 7, 2015, 12:30 pm

Jessica L. Fripp

[Kimbell](#)

### **Robert Jessup, Denton**

Oct. 10, 2015, 11:00 am

Nancy E. Edwards

[Kimbell](#)

### **Sans Soleil by filmmaker Chris Marker**

Tuesday Evenings at the Modern

Oct. 13, 2015, 7:00pm

[The Modern](#)

### **Caravaggio's "Cardsharps" On Trial**

Friday Evening Lectures

Oct. 16, 2015, 6:00 pm

Richard E. Spear

[Kimbell](#)

### **Randy Brown, FAIA**

Tuesday Evenings at the Modern

Oct. 20, 2015, 7:00pm

[The Modern](#)

### **360 Speaker Series: Alex Israel**

Oct. 24, 2015, 2:00 pm

[Nasher](#)

### **Charles Gaines**

Tuesday Evenings at the Modern

Oct. 27, 2015, 7:00pm

[The Modern](#)

### **Valerie Hegarty**

Tuesday Evenings at the Modern

Nov. 3, 2015, 7:00pm

[The Modern](#)

### **Lauren Woods**

Tuesday Evenings at the Modern

Nov. 10, 2015, 7:00pm

[The Modern](#)

### **360 Speaker Series: Edmund de Waal**

Nov. 21, 2015, 2:00 pm

[Nasher](#)

### **Sally Mann**

Tuesday Evenings at the Modern

December 8, 2015 - 7:00pm

[The Modern](#)



## 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/>

Newsletter designed by Tricia Stout, Ph.D. student in  
Humanities - Major in Aesthetic Studies at UT Dallas.