December ended with a bang at the Dallas Museum of Art, where we opened the O'Donnell Institute's new research center adjacent to Mayer Library and began what we all hope will be a long-term partnership with the museum. And 2016 begins with a bang with the arrival of Dr. David McPhail, our new Distinguished Chair of Conservation Science at the O'Donnell Institute and Professor in the School of Natural Sciences and Mathematics at UT Dallas.

David arrives (via Sydney, Australia) from Imperial College London and will hit the ground running by equipping a new lab at UT Dallas and working with our colleagues at the DMA and the Amon Carter Museum of American Art to lead the O'Donnell Institute's conservation science initiative. Research in conservation science at the O'Donnell Institute will bring UT Dallas's excellence in the sciences and technology to the world of art history in both the academy and the museum.

On the external front, the O'Donnell Institute is forming partnerships with the Wildenstein Institute in Paris, with its formidable 400,000-volume art history library and archive and with the Museo di Capodimonte in Naples, one of Europe's greatest museums. Both Guy Wildenstein, the President of the Board of the Wildenstein Institute, and Dr. Sylvain Bellenger, newly appointed director of the Capodimonte, joined us in Dallas for the opening of the DMA research center.

Watch out for news of the O'Donnell Institute's Islamic initiative, and for the announcement of our Spring programs, this term held at both our UT Dallas and DMA headquarters.

Richard R. Brettell, Ph.D.
Founding Director, The Edith O'Donnell Institute of Art History and the Margaret McDermott Distinguished Chair
Greetings from the Assistant Director

We begin the new year at the O’Donnell Institute with a beautiful new research center at the heart of the Dallas Museum of Art, a strengthening partnership between Institute and Museum, and a freshly redesigned website. The O’Donnell Institute is nothing if not a collaborative endeavor, and I am profoundly grateful to those who have worked to bring these complex projects to fruition.

Pierrette Lacour and Lisa McClain coordinate all aspects of our ongoing projects, and keep our many gears turning!

Our sleek new website, where you will find information about the O’Donnell Institute’s history and mission, our research initiatives and our programs, was designed by Cassini Nazir with the support of Lina Moon and Charles Vincent. Bonnie Pitman has guided the project from its beginning. Individuals and institutions throughout Dallas-Fort Worth contributed content and images. The site will continue to be refined and enriched into the new year; please visit it often!

Quin Mathews, with the support of Manny Alcala and Daisy Avalos, has documented the first year of the O’Donnell Institute in an energetically-paced film that you can view on our website.

Our new research center at the DMA is the brilliant work of Buchanan Architecture, with Russ Buchanan and Gary Orsinger at the helm. MCL Construction turned idea into reality. Olivier Meslay curated the vitrine that visually and spatially connects Institute and Museum. Maria Rodriguez at UT Dallas and Tamara Wootton-Forsyth and her team at the DMA guided the construction project from start to finish. Tim Harrison at UT Dallas heads the team that is laying a new fiber optic cable that will connect the University and the Museum.

Lucy Buchanan, our new Director of Development, masterminded the December 1st celebration that marked the year anniversary of the founding of the O’Donnell Institute and the grand opening of our research center, and continues to help us chart the future of the Institute.

Rob Stein, Jacqui Allen, and Mary Baltrop have been instrumental in the process of refining and strengthening the O’Donnell Institute-DMA partnership. I am grateful to Walter Elcock, Catherine Rose, and the entire museum staff for welcoming us so warmly and working to make our collaborations possible.

Rick Brettell and Max Anderson’s vision have energized us throughout this first year. And Hobson Wildenthal and Inga Musselman have supported us in every way.

All of us are especially grateful to Edith O’Donnell, whom we had occasion to honor at our December 1st celebration. It is her generosity and imagination that makes possible the work of the Institute that bears her name. With Mrs. O’Donnell we look ahead to the bright horizon of our second year.

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

EODIAH Announcements

EODIAH Partners with MoMA to Host National Forum for Art Museums and Medical Schools

An invitational forum, “The Art of Examination: Art Museums with Medical Schools Partnerships” will be held in June 2016 at the Museum of Modern Art, New York.

The forum is organized by Bonnie Pitman, Distinguished Scholar in Residence, The Edith O’Donnell Institute of Art History at the University of Texas at Dallas, and is co-chaired by Wendy Woon, The Edward John Noble Foundation Deputy Director for Education at MoMA.

In collaboration with participating art museums, medical students, interns, residents and fellows use art to develop their diagnostic and clinical skills through the art of observation, description, interpretation, empathy and communication. The principal goal for the forum is to further foster collaboration between art museums and medical schools by sharing this program and partnership information.

The meetings will take place at MoMA and include panels and small group discussions on a range of topics such as the variety of program formats and approaches to teaching courses and workshops, assessment and evaluation, and the development and success of partnerships between medical schools and art museums. Demonstrations of the different teaching methods will be presented at the Frick Collection, the Metropolitan Museum of Art and the Museum of Modern Art.

O’Donnell Institute and the Keir Collection at the Dallas Museum of Art to offer Islamic Art graduate course

Together, the O’Donnell Institute and the Keir Collection at the Dallas Museum of Art form one of the country’s leading centers for research and education in Islamic art. In Spring 2016 Dr. Sabiha Al Khemir, Senior Advisor for Islamic Art at the DMA and Distinguished Scholar of Islamic Art in Residence at the O’Donnell Institute, will offer a graduate course that introduces students to the arts of the Islamic world.

Using material that covers a wide span of time and geographical area (from the 7th century onwards and from the Western Mediterranean to South Asia), the course explores the main characteristics of the visual language of the Islamic world, such as the significance of calligraphy, the abundance of pattern, and the question of figural representation.

The course also looks closely at some of the styles and major techniques of artistic production that reached a remarkable height in the arts of the Islamic world, such as ceramic luster and metal inlay. The seminar will engage students in close study of the art of the object and the cultural dimension objects carry.

Research will focus on pieces from the Keir collection housed at the DMA, drawing parallels with other collections and building an understanding of Islamic art and culture, in its diversity and unity, in the context of world collections.

READ MORE about this collaboration on the new EODIAH website
EODIAH Workshop Talks

Workshop Talk: Thursday, January 21, 2016, 4pm
Mary Morton, National Gallery of Art, Washington, D.C. "Considering the Catalogue Raisonné: Gustave Courbet"
At the O'Donnell Institute, UT Dallas
Open to O'Donnell Institute/UT Dallas/DMA affiliates and other Dallas-Fort Worth art historians

Workshop Talk: Monday, January 25, 2016, 4pm
Fabienne Ruppen, Visiting Research Fellow, The Edith O'Donnell Institute of Art History
"Approaching Cézanne's drawings: Material, technique and motifs"
At the O'Donnell Institute Research Center at the DMA
Open to O'Donnell Institute/UT Dallas/DMA affiliates and other Dallas-Fort Worth art historians

Workshop Talk: Monday, February 29, 2016, 4pm
Mark Rosen, The Edith O'Donnell Institute of Art History
"The Potter's Stone and the Cartographers of Europe"
At the O'Donnell Institute, UT Dallas
Open to O'Donnell Institute/UT Dallas/DMA affiliates and other Dallas-Fort Worth art historians

Workshop Talk: Monday, March 21, 2016, 4pm
Sarah Kozlowski, The Edith O'Donnell Institute of Art History
"Jan van Eyck's Saint George and the Dragon between Bruges and Naples"
At the O'Donnell Institute Research Center at the DMA
Open to O'Donnell Institute/UT Dallas/DMA affiliates and other Dallas-Fort Worth art historians

Visit our programs page for more!

John Wilcox: Diptychs and Polyptychs

A two-part installation curated by Sarah Kozlowski and Benjamin Lima at The Wilcox Space

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, which opened in November 2015, is framed by Wilcox's earliest experiments with narrative diptychs in the 1980s and drawings for a late portrait diptych left unfinished at his death in 2012. It 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 on April 16, 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.

We invite you to visit The Wilcox Space; to schedule an appointment please write to sarah.kozlowski@utdallas.edu or ben.lima@uta.edu

EODIAH Website Launch

On December 1 the O'Donnell Institute launched a new website designed by Cassini Nazir. Rich with images of artworks from collections throughout Dallas-Fort Worth, the site offers information about our history, mission, research initiatives and programs. Still in beta phase, it will appear with even more refinements and features in the coming months. Please visit it often! www.utdallas.edu/arthistory

Architectural Acclaim for EODIAH Research Center

The O'Donnell Institute's new research center at the DMA, designed by Buchanan Architecture, is already garnering praise from architecture and design critics. Check out the featured articles on the websites of Domus and Dezeen.

Field Reports

New Digs

The Dallas Museum of Art's new north entrance and the Eagle Family Plaza are on schedule for a spring unveiling. Construction continues on the new outdoor space, which will feature a lawn, a food kiosk, and a new sculpture installation. Rebecca Warren is currently completing the first commissioned piece for the north lawn, which also happens to be the first commissioned work of the British artist for a U.S. museum. The yet-to-be-named sculpture, the first in a series of rotating work by various artists, will leave London via ship. In addition to the north entrance sculpture, more of Warren's work will be on view in the Hoffman Galleries when the exhibition Rebecca Warren opens in March.

Articulating on the Arts of Africa

DMA senior curator Dr. Roslyn A. Walker will byline an article for an upcoming issue of Tribal Art magazine, an international quarterly journal dedicated to the arts of Africa, Oceania, Indonesia, and the Americas, highlighting the Museum's newly redesigned Arts of Africa gallery, which opened to the public in September. The article, to be published in early 2016, will discuss the Museum's prestigious holdings of African art, major donors to the collection, and the premise behind the new installation of more than 170 items in the Museum's third-level gallery. Two works from the Museum's much-admired African art collection were featured in the Metropolitan Museum of Art's Kongo: Power and Majesty exhibition. In 2010, Dr. Walker's book The Arts of Africa at the Dallas Museum of Art was shortlisted for the annual International Tribal Art Book Prize.
Dutch Treat

The Dallas Museum of Art welcomes more than 40,000 K–12 students every year to the Museum to learn about our collection, discover various areas of history, and have some fun with our team of dedicated docents. A favorite stop for many docents leading school tours had been an interior Dutch scene by Barent Fabritius, Young Girl Plucking a Duck, but the painting has remained off view since 2004 due to its poor condition. The 17th-century painting recently underwent treatment in the DMA Paintings Conservation Studio this past year and is now on view in the Museum's second-level European gallery. Chief Conservator Mark Leonard cleaned the surface of the painting, removing discolored varnish and extensive overpaints and subsequently filling and retouching old losses. During conservation, it was discovered that the original canvas had been removed at some point during the painting's history and was transferred to a new canvas support. The painting returns to public view in time to complement the upcoming exhibition Vermeer Suite: Music in 17th-Century Dutch Painting (on view January 17 through August 21, 2016), featuring eight 17th-century Dutch works, including a work by the Dutch master Johannes Vermeer, from the prestigious Leiden Collection.

The Heart of Texas

Last month the Texas Commission on the Arts awarded to the Dallas Museum of Art its largest single grant—$300,000, described as “whopping” in the Dallas Morning News. In issuing its Cultural District Project Grants for the 2016 fiscal year (September 1, 2015, to August 31, 2016), the commission allocated the half a million dollars "to support bringing the exhibition Jackson Pollock: Blind Spots for its exclusive U.S. debut to the Dallas Arts District to attract visitors." Described as "superlative" by the Wall Street Journal in its "The Best of Art 2015" article, Jackson Pollock: Blind Spots continues to receive critical acclaim and high attendance. Approximately 2,000 visitors a week come to see the exhibition of Pollock's rare late work organized over a period of four years and curated by DMA senior curator Gavin Delahunty.

Hanging Neon

American sculptor Stephen Antonakos's Hanging Neon was recently acquired for the Dallas Museum of Art's contemporary art collection. This 1965 work, one of the first to occupy three-dimensional space, hangs from the ceiling. From the overhead box, neon tubes of Clear Red, Super Turquoise, and Sunflower Yellow project down and diagonally, activating the viewer's space all around and below it. An important group of his Project Drawings in graphite, colored pencil, and Krylon on paper from the late 1960s–early 1970s has also entered the collection. The sculpture and the drawings will go on view in the Museum’s Barrel Vault in spring 2016 as part of a new installation of work from the DMA's collection to be curated by Gavin Delahunty, the Hoffman Family Senior Curator of Contemporary Art. Hanging Neon was first exhibited in 1966 in the influential exhibition Kunst Licht Kunst (Art Light Art) at the Stedelijk van Abbemuseum, Eindhoven, Netherlands. Other presentations of the work include the UCLA Art Galleries; the Benaki Museum, Athens; and, most recently, the Grand Palais, Paris, in 2013. "In his abstract sculptures, Stephen Antonakos focused on light itself and the way in which it transformed, or sculpted, a specific architectural setting."

Stephen Antonakos, Hanging Neon, 1965, neon and black paint on metal (image courtesy of DMA)
UNT Department Lecture Series, Spring 2016


February 16th, 5PM, Cynthia Becker, Boston University, "African Art of North Africa."

March 3rd, 6PM, Siona Benjamin, "Blue Like Me: Siona Benjamin 2004-2015."

March 3-4, 5 PM, Nicola Coldstream, AVISTA Medieval Graduate Student Symposium Keynote Address, "Behind the Scenes at a Medieval Entertainment."

March 5th, (time TBA), Antonia Dardar, Leavey Presidential Endowed Chair in Ethics and Moral Leadership Loyola Marymount University, Los Angeles, "Creating the City," Urban Art Educational Studies Spectacular, University Center, Dallas.

March 8th, 5PM, Dipti Desai, New York University, Dr. Jack Davis Endowed Lecture, "The Classroom as a Work of Art."

March 24th, 12:30 PM—Interdisciplinary Arts and Design Studies Professional Roundtable

April 4th, 5PM, Student Writing Competition, Art History Society

April 7th, 5 PM, A. Finn Enke, Director of the LGBT Studies Certificate Program, University of Wisconsin-Madison "Transgendering the Academy: Building LGBTQ Coalitions for Change"

Mary Vaccaro

In the course of her research on drawings in the Uffizi (Gabinetto dei Disegni e delle Stampe), Mary Vaccaro recently identified a double-sided drawing that has long been ascribed to the Bolognese draftsman Annibale Carracci (1560-1609), but that is demonstrably by Denys Calvaert (ca. 1540-1619), an Antwerp-born artist who settled and worked in Bologna for most of his career. It has gone unremarked, until now, that Calvaert appears to have signed and dated this drawing, and that the sketch on its verso corresponds to a documented altarpiece by him. A related article, entitled "A Newly Identified Drawing by Denys Calvaert in the Uffizi," will see publication in the Burlington Magazine in 2016.

Mary Vaccaro will discuss this and other such discoveries in an upcoming public lecture "Detective Work and the Connoisseurship of Old Master Drawings":

https://www.kimbellart.org/event/detective-work-and-connoisseurship-old-master-drawings

Department of Art History, Meadows School of the Arts, Southern Methodist University presents Mobilities, Graduate Student Conference

April 15-16, 2016

The concept of the “mobile image” prompts discussions about technologies of communication, forms of circulation, and varied modes of consumption. Mobile images possess multifaceted capabilities: they may serve as records of shared experiences and memory, items of spiritual devotion, venues for political and commercial propaganda, channels for capital dispersion and accumulation, networks of surveillance, and objects of scientific exploration.

In this symposium we are interested in examining pathways of image dispersion and how they have and continue to define the user’s viewing experience. How does the thematic study of “mobile images” inform and diversify our understanding of art and visual culture, and challenge chronologically-/geographically-based methodological frameworks?

CFP: We invite papers that question the strategies, reception, and application of mobile images.

Possible topics include, but are not limited to, the following:

- Visual ephemera
- Mass action and mass image
- Copies and replicas
- Portable objects
- Global diasporas
- Contemporary digital art practices
- Virtual reality and multidimensional visual spaces in gaming technology
- Periodicals literature
- Alternative exhibition methodologies
- Surveillance and containment
- Science and vision

Submission Process:
Please send an abstract (300 words or less) and CV to rascagrad@gmail.com by January 10, 2016. Proposals may be for individual paper presentations, fully-coordinated panels, and workshops.

Review of proposals begins: January 10, 2016
Decisions made: January 31 2016
Symposium: April 15-16, 2016

The MA and PhD students in the Department of Art History’s Rhetorics of Art, Space, and Culture (RASC/a) program will select proposals for presentation. Applications for the MA and PhD programs are being accepted now.

This event is generously sponsored by the Eleanor Tufts Fund.
Jacqueline Chao PhD Named Curator; Chang Qing PhD Named Research Curator at Crow Collection of Asian Art

Jacqueline Chao PhD has been announced as curator of Asian art and Chang Qing PhD as research curator at the Crow Collection of Asian Art. Both curators joined the Crow Collection staff in Dallas on January 4, 2016.

Chao has organized and independently curated many art exhibitions, including at the Phoenix Art Museum, ASU Art Museum, ASU Institute for Humanities Research, Chicago Artists Coalition, and the University of Toronto Art Centre, in the areas of Chinese painting, Japanese prints, and contemporary new media. Her national and international exhibitions have presented works ranging from the historical (“The Elegant Gathering: Collaborations in Chinese Painting” “Views of Edo: Japanese Prints from the Robert Louis Mueller Family Collection”) to the contemporary (“The Interpretive Brush: Contemporary Chinese Painting in Honor of Dr. Chu-resentation L.” “WORK WERQ: Contemporary Asian American Art”) and from established and emerging artists from across Asia and North America. She has authored and edited several essays, books and catalogs on Chinese art and Buddhist art, and presented her research at Harvard University, University of Hawaii, University of Washington, and at other universities, museums, academic conferences and symposia.

Chang received his BA and MA from the Archaeology Department at Beijing University and his PhD from the Art History Department at the University of Kansas. He has conducted research at three institutes in China: the Longmen Research Institute, the Archaeological Research Institute of Chinese Social Science Academy, and the Chinese Buddhist Research Institute. In China, he attended eight archaeological excavations on archaeological sites including Neolithic period ruins, Shang (16th-11th century BCE), Han (206 BC-220 CE) and Tang (618 AD-907 CE) dynasties tombs, the Song (960-1279 CE) and Yuan periods (1271-1368 CE) ceramic kilns, as well as architectural sites with extensive discoveries of Chinese porcelain wares from Tang and Song palace ruins. Additionally, he has executed surveys of Chinese and Tibetan Buddhist cave temples, monasteries, historical sites and museums.

READ MORE
FRANK STELLA: A RETROSPECTIVE at The Modern

Apr 17, 2016 - Sep 18, 2016

The Modern will present a career retrospective of Frank Stella (American, born 1936), one of the most important living American artists. This survey will be the most comprehensive presentation of Stella’s career to date, showcasing his prolific output from the mid-1950s to the present through approximately 120 works, including paintings, reliefs, maquettes, sculptures, and drawings. Co-organized by the Modern and the Whitney Museum of American Art in New York, this exhibition will feature Stella’s best-known works alongside rarely seen examples drawn from collections around the world.

This exhibition is curated by Michael Auping, Chief Curator, Modern Art Museum of Fort Worth, with the involvement of Adam D. Weinberg, Alice Pratt Brown Director, Whitney Museum of American Art.

Generous support is provided by the Kleinheinz Family Endowment for the Arts and Education; The Henry Luce Foundation; Audrey and David Mirvish; the National Endowment for the Arts; Neiman Marcus, Youth Education Sponsor; and the Eugene McDermott Foundation.

Frank Stella

Gar I, 1968
Polymer and fluorescent polymer paint on canvas, 120 1/8 x 181 inches

Image copyright: © Frank Stella/Artists Rights Society (ARS), New York

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

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.
Exhibitions, Events, & Upcoming Lectures

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<th>Events</th>
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<tr>
<td>Artful Readings: Haussmann, or the Distinction. Paul LaFarge (2001) Jan 15, 2016 - 5:30 PM to 7:00 PM Kimbell</td>
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<td>CADD Winter Bus Tour 2016 January 23, 4:00 - 8:00 pm CADD</td>
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<tr>
<td>Trivia Night Jan 28, 6:00 – 8:00 p.m. Amon Carter</td>
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<tr>
<td>Artful Readings: Haussmann, or the Distinction. Paul LaFarge (2001) Feb 12, 2016 - 5:30 PM to 7:00 PM Kimbell</td>
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<td>Film: A Star is Born Feb 14, 1:30 – 4:00 p.m. Amon Carter</td>
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<td>Soundings: New Music at the Nasher Feb 19, 7:30 pm Nasher</td>
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<th>Lectures</th>
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<td>Who Is Gustave Caillebotte? Jan 10, 6:00 pm Mary Morton, curator and head of the department of French paintings, National Gallery of Art, Washington Kimbell</td>
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<td>Artist Talk: My Mind's Eye: Bart Forbes January 23, 11:00 am Valley House Gallery and Sculpture Garden</td>
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<tr>
<td>Detective Work and the Connoisseurship of Old Master Drawings February 10, 2016 - 12:30 PM Mary Vaccaro, professor of art history, University of Texas at Arlington Kimbell</td>
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<tr>
<td>Artist Talk: Esther Pearl Watson Feb 15, 6:30 – 7:30 pm Amon Carter</td>
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<tr>
<td>Thinking about the Body—Whole and Fragmentary—in Mesoamerican Art February 19, 2016 - 6:00 PM Julia Guernsey, professor, Department of Art and Art History, University of Texas at Austin Kimbell</td>
</tr>
<tr>
<td>Trenton Doyle Hancock, Houston March 5, 2016 - 11:00 AM Moderated by Claire Barry, director of conservation Kimbell</td>
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Additional Gallery Links

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

A Good Read

Alessandra Comini’s fourth art history murder mystery, The Munch Murders, is now available on Amazon.com. She is now at work on her fifth, finally a WOMAN artist, The Kollwitz Calamities. The other books in the Megan Crespi Series are Killing for Klimt (2014), The Schiele Slaughters (2015), and The Kokoschka Capers (2015).