My first year as Founding Director of the Edith O’Donnell Institute of Art History was spent largely in Dallas working with colleagues at UT Dallas and the DMA to bring to fruition two new hires and two new headquarters--both accomplished.

By contrast, the first quarter of 2016 has been a whirlwind of travel to take the Institute to the larger world. The day after Christmas 2015, Carol and I left with eighteen distinguished Dallasites on a carefully planned three week trip--the first sponsored by the Edith O’Donnell Institute--of the major cultural sites of Indonesia and Cambodia. We spent New Year’s in Singapore, celebrating with its citizens the end of the 50th anniversary of that city-state. While there, we visited the new Singapore National Gallery, where we established relationships with its distinguished curatorial staff and toured the first museum in the world devoted to southeast Asian modern art.

Afterwards, we flew to Java to experience the extraordinary 9th-century temple sites of Borobudur and Prambanan and to experience the cultural richness of Central Java. The next stop was the artistic capital of Bali, the small centrally located city of Ubud, important in the international art world since the 1920s and a very good place from which to explore Balinese temple culture with its roots in the 9th century.

Our final days were spent in Siam Reap at several of the most important sites of the Khmer Empire, which ruled much of Cambodia, Vietnam, Laos, and Thailand from the 8th through the 14th centuries. The crown jewel of this is, of course, Angkor Wat, but it was only one of an impressive array of lesser known masonry temples built from the 9th through the 13th centuries surrounding Siam Reap.

The trip was rooted in the masterpieces of Khmer art held in DFW by the DMA, the Crow, and the Kimbell and by the world-class collections of Indonesian indigenous art held by the DMA. We all returned to Dallas with a new appreciation of this complex part of the world--poised today, as it has been for millenia, between the huge powers of India and China.

My next trip was a week spent in beautiful Victoria, British Columbia, Canada, where I was the Distinguished Scholar in Residence at the University of British Columbia, a university of the same size as UT Dallas and
with a remarkably similar history. UVic, as they call themselves these days, has an impressive graduate program in Art History and Visual Studies, one which might offer partnerships with the Edith O’Donnell Institute of Art History. I met with the faculty and graduate students to tell them about EODIAH and gave a remarkably well attended public lecture on Camille Pissarro’s Anarchist Garden in Eragny Normandy.

My most recent trip has been to the Getty Museum, where I was asked to be the inaugural Getty Lecturer, giving three public lectures in one week on the subject of Modern Beauty that will delve into concepts of beauty embodied in three important paintings at the Getty by Manet, Gauguin, and Cézanne. The lectures will be published as a book. While there, I met with our friend Dr. Thomas Gaehgtens, Director of the Getty Research Institute, and Dr. Timothy Potts, Director of the Getty Museum and a close friend of Texas after his years as director of the Kimbell.

In all these places, the Institute and its future have been at the center of discussions, and I have learned an enormous amount about ways that we can become preeminent nationally and internationally in the field of art history. We will do everything we can to make our founder, Edith O’Donnell, not only happy but proud of what she began at UT Dallas.

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

Since the launch of the Spring semester, our new research center at the Dallas Museum of Art has come to life with students, scholars, and other distinguished visitors. Drs. Beth Wright and Rick Brettell are team teaching a seminar on Delacroix and Gauguin, which meets each week in our seminar space. Dr. Sabiha Al Khemir’s graduate seminar on the arts of the Islamic world, focusing on artworks in the Keir Collection, meets both at UT Dallas and at the DMA. The Fellows and scholars who hold offices at the research center for the year have settled into daily work rhythms. Visiting Research Fellow Fabienne Ruppen and Associate Professor Mark Rosen presented their current projects at two Workshop Talks held at the museum, which drew colleagues from throughout the area. And in February we held a small but lively and stimulating colloquium around the exhibition Pollock: Blind Spots. The colloquium brought together scholars, curators, conservators, and artists to discuss how the show reconfigures our understanding of Pollock’s career and the trajectory of painting in America in the second half of the twentieth century, and how Pollock’s work from the early 1950s informs current practice. Distinguished guests included Kathryn Andrews, Yve-Alain Bois, Cecily Brown, Jordan Kantor, and Michael Schreyvogel. It is the first of many such intellectually stimulating gatherings we plan to hold both at our DMA research center and at our UT Dallas headquarters, as we continue our work to grow a community of scholars dedicated to collaboration and exchange.

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

Become a Friend

Since my arrival in Dallas six months ago, the Edith O’Donnell Institute of Art History has announced many accomplishments as well as exciting plans for its future. As we prepare for the years ahead, we are launching a giving program to help us achieve and expand our research, outreach and collaborations.

In Fall 2017, the goal is to create a new Master’s program in Art History. Housed both at the Edith O’Donnell Institute of Art History at UT Dallas and the Dallas Museum of Art in the new EODIAH Research Center, the program will prepare a select but highly qualified group of students for careers in research, education, museums and conservation.

Support will also be raised for Maximilian Schich’s research group within EODIAH to fund post-doctoral students, PhD students and undergraduates. Funds will help us continue to compete with world-class research groups in the area of cultural data science and digital art history.

In addition, a major goal is to provide free admission for UT Dallas students to have direct access to world-class works of art and collections throughout the Dallas/Fort Worth region. This program will inspire and motivate young scholars to learn more about the history of art in museum settings.

Your gift to support EODIAH will be instrumental to our future. In several months, we will launch our “Friend” program and will share these exciting needs and opportunities with you.

In the meantime, please feel free to call me at (972) 883-2472 or email me at lucy.buchanan@utdallas.edu. I look forward to meeting many new friends of the Institute as well as those who have already made significant investments over the past several years.

Sincerely,

Lucy M. Buchanan
Director of Development
The Edith O’Donnell Institute of Art History

EODIAH Announcements

“The Art of Observation”: A Collaborative Course

“The Art of Observation” taught by Bonnie Pitman, Distinguished Scholar in Residence at the O’Donnell Institute, Dr. Heather Wickless at UT Southwestern Medical School, and Amanda Blake, Interim Director of Education at the Dallas Museum of Art, is a preclinical elective currently being offered to 32 first and second year medical students at UT Southwestern Medical School.

It is taught primarily at the Dallas Museum of Art, with sessions at UT Southwestern Clements Hospital, The Nasher Sculpture Center and The Warehouse. This innovative
At the O’Donnell Institute Research Center at the DMA
Bruges and Naples”
“Jan van Eyck’s Saint George and the Dragon between Art History
Sarah Kozlowski, The Edith O’Donnell Institute of Tuesday, March 22, 2016, 4 pm
EODIAH Workshop Talks
The Yellow In her essay, Britten examines Beardsley’s suite of four illustrations created for the third volume of The Yellow Book, 2016 publication from Cambridge Scholars Publishing. Her essay is titled and Obscurity in Symbolism, Britten LaRue (third year PhD student in Humanities – Aesthetic Studies) published a chapter in Light and Obscurity in Symbolism, a 2016 publication from Cambridge Scholars Publishing. Her essay is titled “The Androgyne, the Transvestite and the Herm: Aubrey Beardsley’s Hybrid Forms for The Yellow Book, Volume III.” In her essay, Britten explores how the work of English illustrator Aubrey Beardsley provides a fascinating study for the theme of this text precisely because his compositions were created almost exclusively in black and white. His art is fundamentally defined by a stark oppositional structure. Yet, like his Symbolist contemporaries, his art is primarily concerned with a longing for the union of polarities. Published in creative dialogue with literary and poetic texts, his works are concerned with repeated types which underline his interest in hybridity, transformation and/or superimposition: the androgyne, the transvestite, the faun, human-vegetal fusions, and the bi-racial dwarf or eunuch.
In her essay, Britten examines Beardsley’s suite of four illustrations created for the third volume of The Yellow Book, published in October of 1894, the best known of which is The Wagonettes. These works, she argues, are particularly rich in the way they articulate Beardsley’s complicated interest in hybridity and transformation. The goal of such a study is to show how a style grounded in the duality of black and white could so effectively and imaginatively explore the space in between.
Charissa N. Terranova
Since fall 2015, Charissa N. Terranova has been collaborating with Dave Wessner, microbiologist at Davidson College, in ‘The Bridge, a virtual residency sponsored by the SciArt Center in New York City. In addition to their blog dialogue (http://www.sciartcenter.org/group-3), they co-curated the on-line exhibition Gut Instinct: Art, Design, and the Microbiome, which went live at the SciArt website in February. The exhibition focuses on the brain-gut axis and how the bacteria in the gut affects mood. In addition to scientific visualizations, the show includes artwork by scientists Mehmet Candas and François-Joseph Lapointe and artists Kathy High, Anna Dumitriu, Meredith Tromble, and Adam Zaretsky. Terranova and Wessner will present their exhibition and overall collaboration April 8-9, 2016 at “Critical Junctures”, a trans-disciplinary conference hosted by Emory University in Atlanta.
https://criticaljunctureconference.wordpress.com
EODIAH DMA Research Center Receiving International Press
When our new space at the DMA opened in December, the Dallas Morning News’ architecture critic, Mark Lamster, called it “the swankiest new room in Dallas,” and it seems as if the world agrees. In the few short months since it was inaugurated, the space has already been published internationally, and its defining mirrored ceiling has become part of the Institute’s international image.
The project is the result of an intensive and sophisticated design process by Russell Buchanan and Gary Orsinger, of Buchanan Architecture, who were selected for this “redo” of a space in an important building by Edward Larabee Barnes because the firm had been so successful in re-imagining the Graf House, a masterpiece by Edward Durrell Stone.
Dr. Richard Brettell writes, “When the architects proposed that we consider a mirrored ceiling, I had fears of an effect like a ‘love motel’ in Las Vegas, but the result is so cerebral and so beautifully crafted that, on entering, one experiences the light cube of offices so powerfully that one completely forgets that it is an illusion.”
Below, please explore the links to the earliest enthusiastic publications of the space:
Dezeen Scoops
Dezeen (British) BMN Architecture News
Domus (Domusweb) (Italian) My Sweet Charity
Designboom (Italian)
Don’t forget to visit the EODIAH website for all the latest news and events!
**New Arrivals**

Nicole R. Myers was recently appointed as The Lillian and James H. Clark Curator of Painting and Sculpture at the Dallas Museum of Art. Myers comes to the DMA from the Nelson-Atkins Museum of Art (NAMA) in Kansas City, MO. She will begin work in Dallas on February 29 and will report to Olivier Meslay who serves as the Museum’s Senior Curator of Painting and Sculpture and The Barbara Thomas Lemmon Curator of European Art. As a Ph.D. in art history, Myers has extensive knowledge of European art from 1700 to 1945 and a specialty in 19th-century French painting. She will oversee all aspects of the Modern European collection, including paintings and sculpture from 1800 to 1945. Nicole earned her master’s and doctorate degrees in art history from the Institute of Fine Arts, New York University. She is a summa cum laude graduate of Washington University in St. Louis and a member of Phi Beta Kappa.

**Going Dutch**

A rare, late *Still Life with Fruit* by the 17th-century Dutch artist Willem Kalf has recently gone on view in the European paintings galleries at the Dallas Museum of Art. One of the last works of this type to remain in private hands, the painting was cleaned and restored by Mark Leonard in the Paintings Conservation Studio at the Dallas Museum of Art in 2014. It was subsequently lent to the Museum of Fine Arts in Boston for exhibition. The picture has now returned to Dallas, where it will remain on view as a long-term loan.

Kalf’s late works – which typically have a dark, nearly black background - are characterized by a deeply moving sense of mystery and atmosphere as a result of the seductive play of light and shadow throughout the varying surfaces of the reflective still life objects.

**Group Show**

Beginning on March 13, the DMA’s Barrel Vault and its four surrounding galleries will be home to a new installation of contemporary art from the Museum’s permanent collection, much of which will go on view for the first time. This includes the first solo presentation in an American museum by Irish artist William McKeown; the influential work of Stephen Antonakos; an important and visually complex photographic work by Robert Gober, and finally a room dedicated to the extraordinary generosity of the late Dorace M. Fichtenbaum. This Dallas art collector and philanthropist secretly left a significant portion of her holdings to the DMA when she passed away last summer. Under the terms of Fichtenbaum’s will, the DMA was invited to accession its own selection of works from her collection following her death, allowing the Museum to curate its own bequest to strengthen specific areas of its own holdings.

The installation located in the Barrel Vault entitled *Passages in Modern Art: 1946 – 1996* delves into half a century of work created by artists who questioned the traditionally defined paradigms of painting, sculpture, drawing, and photography. It seamlessly brings together objects from the DMA’s collection including recent acquisitions, rarely seen works, and newly conserved painting and sculpture.

*Gelede headdress (ere Gelede), Early 20th century, Yoruba peoples, Nigeria, Africa, wood, leather and pigment,* Dallas Museum of Art, bequest of Dorace M. Fichtenbaum 2015.48.4

*Willem Kalf (Dutch, 1619-1693), Still Life with Fruit, ca. 1660* Oil on canvas, 26 ¼ x 22 ⅜ inches Private collection (image courtesy of DMA)

*William McKeown, The Dayroom, 2004-2010, a room, a painting and a drawing, Dallas Museum of Art, bequest of Dorace M. Fichtenbaum 2015.48.4 © William McKeown*

Asian Studies Lecture Series

ASIAN STUDIES AND JEWISH STUDIES AT SMU PRESENT:

Blue Like Me: The Art of Siona Benjamin
by Siona Benjamin

Siona Benjamin is a painter originally from Bombay, now living in the US. The artist will discuss her work and how it reflects her background of being brought up Jewish in a predominantly Hindu and Muslim India. In her paintings, she combines the imagery of her past with the role she plays in America today, making a mosaic inspired by Indian miniature painting and Sephardic icons.

MARCH 1, 2016
TIME: 5:30 PM
PLACE: Dedman Life Sciences Building 110
Kosher Indian reception following; RSVP to jewishstudies@smu.edu

The Asian Studies Lecture Series is funded by the kind generosity of Felix Chen. All events are free and open to the public.

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?

This event is generously sponsored by the Eleanor Tufts Fund.

Faculty Colloquium in Postwar Studies

Postwar studies is an important interdisciplinary field of inquiry that lacks the institutional structure and intellectual identity (marked by national conferences, book prizes, scholarly journals) accorded to numerous other area studies in the humanities.

Please join us in developing a postwar studies presence in North Texas by sharing your work in a one-day colloquium:

April 8, 2016 from 10 a.m. – 5:30 p.m. at the Willis Library Forum on UNT’s Denton campus. We look forward learning about your interventions in the field.

http://www.engl.unt.edu/~kjensen/postwar/
Congratulations to Mary Vaccaro: Article Gets Cover of *The Burlington Magazine*

In the course of her research on drawings in the Uffizi (Gabinetto dei Disegni e delle Stampe), UTA professor 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. The article, entitled “A Newly Identified Drawing by Denys Calvaert in the Uffizi,” graces the cover of the March 2016 issue of *The Burlington Magazine*.

Artists on View

Darryl Lauster will participate in an international group exhibition of video art curated by Traverse Video and showing at the Institut Superior des Arts de Toulouse, France, on March 18. With his second retrospective on view through March 30 at the Gallery at UTA, Arlington, 64-year-old John Hernandez continues to remind us, in full-blown color, that we’re never too old to be young.

Lectures

**Of Horses and Men in Late Eighteenth-Century New Spain: The Equestrian Portrait of Viceroy, Bernardo de Gálvez**
Ray Hernández-Durán
Associate Professor of Early Modern Ibero-American Colonial Arts and Architecture
University of New Mexico
March 16, 5:30 PM
Moudy North Building, Room 132
TCU
*Sponsored by the Nancy Quarles Stuck Art History Lecture Fund*

**Beasts Within: Leonine Encounters in Post-Revolutionary France**
Katie Hornstein
Assistant Professor
Dartmouth College
April 11, 5:30 PM
Moudy North Building, Room 132
TCU

**Exhibition Highlight**

Ann Veronica Janssens at The Nasher

On view through April 17

Over the past three decades, Belgian artist Ann Veronica Janssens (born 1956) has become best known as a light artist, working with spotlights, projections, fog, and other materials to create experiences heightening viewers’ perceptions of themselves and their surroundings.

Drawing on scientific research, Janssens aims to create situations that can resemble laboratory experiments as much as works of art. “It’s a question of provoking an experience of excess, of the surpassing of limits,” she has explained, including “situations of dazzlement,” vertigo, speed, and even exhaustion among feelings that can bring us to threshold states of altered consciousness. Her use of light to create these sensations is contingent on architecture, and she often creates environments in which she can test the science of the eye with the manipulation of light within the space.

Janssens’s work exhibits formal affinities with minimalism and the California Light and Space movements of the 1960s and 70s, yet eschews their penchant for monumentality in favor of the intimate, subjective experience of the individual. Her exhibition for the Nasher offers a series of sculptural proposals that move the viewer from the entrance of the building to the garden.

Organized by the Nasher Sculpture Center, *Ann Veronica Janssens* is the artist’s first solo museum presentation in the United States.

**LOCATION**
The Nasher Sculpture Center
2001 Flora Street
Dallas, Texas 75201
214.242.5100
www.nashersculpturecenter.org

**MUSEUM & STORE HOURS**
Tuesday – Sunday, 11 am – 5 pm
Closed Mondays
Admission
Adult: $10
Seniors 65 and over: $7
Military with ID: $7, Student with ID: $5
Children under 12: FREE, Members: FREE

**READ MORE**

Mary Vaccaro’s discovery of a Denys Calvaert drawing becomes cover story.
Exhibitions, Events, & Upcoming Lectures

Exhibitions

Discarded: Photographs by Anthony Hernandez
March 5, 2016—August 7, 2016
Amon Carter

Angélica J. TrojnarSKI
March 5, 2016
CentralTrak

American Dirt
March 5 - April 2, 2016
Reading Room

Big Bang: Artwork by Terry Maker
March 5-April 9, 2016
Kirk Hopper

Sightings: Mai-Thu Perret
March 12 - July 17
Nasher

Works from the Fichtenbaum Collection
March 13, 2016 – August 7, 2016
DMA

Rebecca Warren: The Main Feeling
March 13, 2016 – July 17
Hoffman Galleries

Jackson Pollock: Blind Spots
DMA

MASRI Abstract Expressionist
Feb 20 – March 6, 2016
Tom Mays Gallery

truly, madly portfolio release: Kasumi Chow and Desiree Espada
Opened Feb 20, 2016
The Public Trust

Observations and Alterations:
Sonali Khatti and Scott Winterrowd
Feb 19 - March 19, 2016
Ro2 Art

Ebb and Flow: Catherine Howe
Feb 20 - March 26, 2016
Conduit

PULSE: Jerry Cabrera
Feb 20 - March 26, 2016
Craighead Green Gallery

30 Years
February 13 - March 26, 2016
30 Years

NOT PHOTOGRAPHY
Feb 20 - April 2, 2016
Erie ClauDe

The Opulent Eye
Opens April 11
TCU Moody Gallery

Irving Penn: Beyond Beauty
April 15 – August 14, 2016
DMA

Jaq Belcher and Erin Stafford
April 16-March 20, 2016
Kirk Hopper

In Medias Res: Michael O’Keefe
Feb 20 - March 19, 2016
Valley House

Firesticks: Rusty Scruby
Feb 20 - March 20, 2016
Cris Worley Fine Arts

GOOD WORK: Dylan Cane Jones:
Recent S.M.U M.F.A graduate
Feb 20 - March 22, 2016
Gallery Ubrane Dallas

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Kirk Hopper

Doris Salcedo: Plegaria Muda
Through April 17
Nasher

FOCUS: Glenn Kaino
Jan 30, 2016 - April 17, 2016
The Modern

FRANK STELLA: A RETROSPECTIVE
April 17, 2016 - Sep 18, 2016
The Modern

THE NEXT CHAPTER: 154 GLASS STREET
February 27 - April 23, 2016
PDNB

Modern Opulence in Vienna: The Wittgenstein Vitrine
Nov. 15, 2015 – May 29, 2016
Conservation Gallery
DMA

Between Paris and Texas: Marie Cronin, Portraitist of the Belle Époque
Through Jun. 5, 2016
Meadows

Process and Innovation: Carlotta Corpron and Janet Turner
Through Jun. 5, 2016
Meadows

Salvador Dalí: An Early Surrealist Masterpiece
Through Jun. 19, 2016
Meadows

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

Vermeer Suite: Music in 17th-Century Dutch Painting
Jun 17 - Aug 21, 2016
DMA

Identity
April 30, 2016–September 18, 2016
Amon Carter

Events

Pata Negra Film Series - Justino, un asesino de la tercera edad
March 2, 5:30 – 8:30 pm
Meadows

Ingrid Bergman: In Her Own Words
Mar 04, 2016 - Mar 06, 2016
Friday 6 and 8 pm; Saturday 5 pm; Sunday noon, 2 pm, and 4 pm
The Modern

Films About Art: Matthew Barney’s River of Fundament, 2014 (NR)
Saturday, March 19, 2 – 8 PM
Sunday, March 20, 2 – 8 PM
Nasher

Gallery Lab: Dinner and Dialogue: A Conversation with Thomas Feulner about Ann Veronica Janssens
March 24, 6 - 8 pm
Nasher

Member Event with Richard Pegg, Kathryn Slig Brown, Barry MacLean
March 31, 6:00 pm – 8:00 pm
Crow

Trenton Doyle Hancock, Houston
March 5, 2016 – 11:00 AM
Moderated by Claire Barry, director of conservation
Kimbell

The Art of Compassion with Swami Sarveshananda
March 8
Crow

360 Speaker Series: Mai-Thu Perret, Exhibition Artist
March 2, 2 pm
Nasher

360 Speaker Series: Martha Thorne, Executive Director, Pritzker Architecture Prize
April 7, 6:30 p.m
Nasher

Artist Demonstration: Revealing the Mysterious Layers in Janet Turner’s Prints
April 22, 12:15 pm
Meadows

Lecture with the Monks: Opening the Heart: Arousing the Mind of Universal Kindness
May 3, 7:00 pm
Crow

Tea and Lecture with the Monks: Tibet Today: The History of a Diaspora
May 4, Noon
Crow

Nasher Prize Dialogues: Featuring Nasser D. Khalili
April 1, 2 pm
Nasher

Lectures

Diego Velázquez, Female Figure (Sibyl with Tabula Rasa), c. 1648
March 2, 12:15 pm
Meadows

The Artist as Educator: Ted Kincaid
March 3, 6:00 pm
Meadows

Asian Art 101: China
March 3, 6:30 pm – 8:00 pm
Crow

Between Paris and Texas: Marie Cronin, Portraitist of the Belle Époque
March 4, 12.15 pm
Meadows

Stephen Laphamophon, Dallas
April 2, 2016 - 11:00 AM
Kimbell

Claudio Castelucchio, Portrait of Marie Cronin, c. 1906
April 6, 12:15 pm
Meadows

Turning Points: Carlotta Corpron and Me
April 7, 6:00 pm
Meadows

Artist Talk: Anthony Hernandez Conversation and Book Signing
April 7, 6:30 p.m
Amon Carter

Asian Art 101: Islamic Art
April 7, 6:30 pm – 8:00 pm
Crow

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Jun 17 - Aug 21, 2016
DMA

Identity
April 30, 2016–September 18, 2016
Amon Carter

Soundings: New Music at the Nasher
Howl and Palace of Wind
April 29, 7:30 pm
Nasher

Opening Ceremony
Saturday, April 30, 3:00 pm
Meadows

Meditation with the Monks
Saturday, April 30, 3:00 pm
Meadows

Meditation with the Monks: Opening Ceremony
Saturday, April 30, 3:00 pm
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