DFWAHN Fall Gathering

The Piano Pavilion, The Kimbell Art Museum
Friday, November 22
9 am to noon

DFWAHN member Eric Lee, Ph.D. Yale and Director of the Kimbell, has graciously invited our members to an open house a full week before the ribbon cutting for Renzo Piano's new Piano Pavilion for the Kimbell Art Museum.

The preview is for us, the museum docents, and colleagues of the Kimbell's staff. It will give all of us the chance to preview the new spaces of the museum, share a cup of coffee and light refreshments, and talk about the permanent collection in Renzo Piano's three new galleries. We will also be able to see the Kimbell's library in its new home, the concert-hall auditorium, and the education spaces. We all have a treat in store.

Parking in the garage beneath the new lawn

More precise directions to follow

RSVP Pierrette Lacour: pierret@utdallas.edu

Dr. Richard R. Brettell Named Dallas Morning News Art Critic

Dr. Richard Brettell, who holds the Margaret M. McDermott Distinguished Chair of Art and Aesthetic Studies at UT Dallas, has been selected as the new art critic for The Dallas Morning News. He will hold the one-year appointment concurrently with his role as a professor of art and aesthetic studies in the School of Arts and Humanities.

Brettell will review exhibitions at both major institutions and small galleries, highlight talented artists and be the face of The Dallas Morning News for visual arts news. He will blog regularly and appear in the Arts & Life section of the newspaper at least once a week.

"Scott Cantrell has pitched in for several years to write wonderful art criticism for The Dallas Morning News in addition to all his duties as the classical music critic," Brettell said. "In that time, DFW has become one of the most important art cities in the country, with seven major art museums, countless contemporary spaces and an ever-expanded gallery scene. It is too much to be covered part time, and I am excited about telling the story of this region's art scene to its people in the traditional form of the daily newspaper and its online outlets."

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Spotlight on…

Lisa Pon
Meadows School of the Arts
SMU

I’m glad to have the chance to say hello to DFWAHN again after travelling for much of 2012-13 with the support of a fellowship from the American Council of Learned Societies. I spent the year working on a book project in which I study how early modern Venetians sought to understand and control their experience of devastating and recurrent outbreaks of plague, through bodies marked by dress or disease as contagious, in the conceptual space made by ink and paper, and on the land and water of the Venetian lagoon. The book features not only the grand architecture of Venice’s votive churches by Palladio and Longhena but also provisional structures on the water, such as the pontoon bridges for votive processions or the quarantine ships anchored near the overpopulated lazzaretti; not just permanent or static structures but also the continuous traffic of goods and people across the lagoon to be isolated from or restored to the city.

My work as an art historian, from my grad school days at WashU and Harvard, has always been characterized by a willingness to engage the most and least canonical works, an abiding concern with the material object, and an urge to reframe interpretations according to newly developed or newly uncovered ways of seeing. I’m eager to bring these preoccupations to my teaching again this year, which will include a public exhibition in SMU’s Hawn Gallery, “Post Chiaroscuro: Color Printing after the Renaissance.” The exhibition will begin in mid-September as a looking assignment for my undergraduate students and will continue in November and December with their written responses as the wall text.

Other grants and fellowships have come from the Program for Cultural Cooperation between Spain’s Ministry of Culture and United States Universities (summer 2012) and the Gladys Krieble Delmas Foundation (summers 2011, 2007, 2001,1997), the New York Public Library (summer 2010), the American Philosophical Society (summer 2009), the Center for the Advanced Study in the Visual Arts (fall 2008), the National Endowment for the Humanities (summer 2008), the Getty Research Institute (2000-2002), the Bibliographical Society of America (summer 2001), and the Warburg Institute (summer 2000). I have published numerous articles in international academic journals, most recently Harvard Library Bulletin, Boletín del Museo del Prado, and Art Bulletin. My two books are Raphaël, Dürer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print (Yale, 2004) and The Books of Venice/Ii Libro Veneziano, co-edited with Craig Kallendorf (Venice: Biblioteca Nazionale Marciana and Talía Editrice, 2008).

I’m also exhibition reviews editor of SHARP News, the quarterly publication of the Society for the History of Authorship, Readership, and Publishing (SHARP), so please do let me know if you would like to volunteer to review an exhibition of interest to book historians. I hope to see you soon, perhaps at one of the four lectures in the Global Early Modern Studies series here at SMU this fall. Happy beginning of semester!

UPCOMING LECTURES

Thursday Sep 19, 7:30 pm
Dr. Stephen Eisenman, Northwestern
The Harmony of Labor: Camille Pissarro’s Apple Harvest
Dallas Museum of Art

Thursday Sep 19, 6:00 pm
Prince of Patrons: William H. Stewart and the Spanish Modern School
Meadows Museum

Friday Sep 20, 5:30 pm
Saving Italy: The Race to Rescue a Nation’s Treasures from the Nazis, by Robert M. Edsel
Kimbell

Friday Sep 20, 7:00 pm
John Bramblitt, Stephen Lapthisophon
Exercising the Body Politic: The Physicality of Athenian Democracy
Dallas Museum of Art

Saturday Sep 21, 11:00 am
Joan Miró’s Queen Louise of Prussia (1929)
Meadows Museum

Saturday Sep 21, 11:00 am
Georganne Dean, Joshua Tree, California
Kimbell

Saturday Sep 21
360 Symposium: return to Earth: Ceramic Sculpture of Fontana, Melotti, Miro, Noguchi and Picasso, 1943-1963, and Its Legacy
Nasher

Tuesday Sep 24, 5:30 pm
Joseph Monteyne
The Print Shop Window as Cultural Screen in 18th Century London
Meadows Museum

Wednesday Sep 25, 6:00 pm
The Usefulness of Art: Tania Bruguera in conversation with Noah Simblist
Texas Theatre

Thursday Sep 26, 6:00 pm
Claire Barry Conserving The Caves
Amon Carter Museum

Thursday Oct 3, 6:00 pm
Pablo Cano Sanz, School of Conservation and Restoration of Cultural Property of Madrid
Juan Alonso de Villabrille y Ron: Spanish Baroque Sculptor
Meadows Museum

Thursday Oct 3, 7:30 pm
Artist Talk: Jim Hodges
Dallas Museum of Art

Saturday Oct 5, 10:00 am
The Age of Picasso and Matisse: Modern Masters from the Art Institute of Chicago
Kimbell
**John Singer Sargent Masterpiece Acquired by the Amon Carter Museum of American Art**

The Amon Carter Museum of American Art announced the acquisition of a major, full-length painting by John Singer Sargent (1856–1925). The work, titled *Edwin Booth* from 1890, is a portrait of the great 19th-century Shakespearean actor, Edwin Booth (1833–1893). It was commissioned by members of The Players in New York City, a private club for actors founded by Booth and his friends in 1888, and remained there until 2002, when debt forced the club to sell it to a private collector. Now owned by the Amon Carter, *Edwin Booth* is on view in the museum’s main gallery.

“At first glance, Sargent’s Booth appears so alive that we can easily envision him delivering a soliloquy from Hamlet, one of his signature roles,” Walker continues. “Upon further study, we discover that the painting is a carefully nuanced work of art, one of quiet emotion.” Sargent created a masterful, immortal image of the revered actor—the 19th century’s greatest American tragedian and older brother of John Wilkes Booth—while also giving us a glimpse of Booth’s personality, according to Margi Conrads, deputy director of art and research.

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**Katy’s Contemporary Arts Museum to Open Early**

The Katy Contemporary Arts Museum (KCAM) will open this Sunday, months ahead of its original planned date. The 60-year-old former lumber company building in downtown Katy will host a group photography exhibition entitled *All About Katy*. Ann Roman, KCAM’s executive director and curator, was first shown the property in late January, signed the lease in May, renovated the building, and is now set for the August 8 grand opening. According to *yourkatynews.com*, KCAM has plans to offer schools of photography and film, and they have now signed a lease with Union Pacific for the land between the museum and the highway, the future home of the “Union Pacific Sculpture Garden.” Also, there are still plans for the creation of “The Texas Gun & Trophy Museum,” which will focus on the artistry of firearm design and taxidermy.

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The Dallas Museum of Art will open its new Paintings Conservation Studio in November 2013, as part of the Museum’s initiative to establish a more comprehensive in-house conservation program. The launch of the Studio coincides with the installation of Daniel Buren’s Sanction of the Museum, 1973, a large-scale installation that was recently acquired and conserved by the DMA following nearly three decades in storage.

As part of its expanding conservation program, the DMA is also collaborating with the University of Texas at Dallas and the University of North Texas in Denton on three long-term research projects that focus on new analytical techniques and technologies for the study of artists’ materials. The conservation program at the DMA is led by Chief Conservator Mark Leonard and will be supported by the newly appointed Associate Conservator of Objects, Fran Baas.

The Paintings Conservation Studio features state-of-the-art technology—including a digital x-ray system—and will serve as a center for study and treatment of works of art as well as research into cutting-edge conservation methodologies. The Studio is adjoined by an exhibition gallery, which will highlight the works of art on view with a conservation perspective. Enclosed by a glass wall, the Studio’s design will allow visitors to the Conservation Gallery to observe daily activity beginning on November 1, 2013, providing audiences with a singular behind-the-scenes experience. An adjacent outdoor Sculpture Terrace will exhibit works from the DMA’s collection, and also provide visual access to the new Studio.

In conjunction with the launch of its conservation studio, the DMA has also announced the acquisition of Sanction of the Museum, 1973, a major work by the French artist Daniel Buren that is among the most significant objects to be conserved at the Museum. An environmental installation consisting of six massive canvas sheets suspended in space, Sanction of the Museum underwent a substantial conservation process upon entering the Museum’s collection last year, including treatments to all six panels. The newly conserved work will be installed on the Museum’s Concourse, above the entrance to the Sculpture Garden and the Hoffman Galleries, on August 12.

The DMA and the Amon Carter Museum of American Art are currently working with the University of Texas at Dallas and the University of North Texas in Denton on conservation projects. Examples range from the study of ultramarine pigment discoloration and the pigment and medium analysis of a work by Paul Gauguin from the Museum’s collection with UT Dallas, to the development of atomic sampling techniques for silverplated objects with UNT.

**Read More**
MEADOWS MUSEUM ACQUIRES ALBUM OF DRAWINGS AND LETTERS, BY IMPORTANT SPANISH AND EUROPEAN ARTISTS, COLLECTED BY WILLIAM HOOD STEWART—AMERICAN PATRON IN 19TH CENTURY PARIS—

A unique collection of drawings, personal correspondence with artists, and photographs amassed by American collector and connoisseur William Hood Stewart in the late 19th century has been acquired by the Meadows Museum, director Mark A. Roglán announced today. Stewart was an influential patron of the Modern Spanish School and the majority of the items in his personal album are letters written by prominent Spanish artists, many of whom became his close friends. The letters—many of which are illustrated and contain personal stories and business discussions—show the critical role Stewart played in the development of these artists’ careers. The album and a significant number of the letters will be on view in the Meadows Museum exhibition The Stewart Album: Art, Letters, and Souvenirs to an American Patron in Paris from August 25 – November 10, 2013. The journal was acquired thanks to gifts from The Eugene McDermott Foundation and Jo Ann Geurin Thetford (SMU ’69, ’70).

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MUSIC

The Outer Circles
Kimbell Sep 14

Open Classical Presents
Klyde Warren Park Sep 16 6:30 pm

The Unlikely Candidates
Nasher Sep 20 (Late Nights)

2tone
Kimbell Sep 20

Cliburn at the Modern
Fort Worth Modern Sep 21 2:00 pm

Cuatro Corridos
Nasher Oct 04 7:30 pm

Fort Worth Classic Guitar Society Presents Xuefei Yang
Fort Worth Modern Oct 10

Peninsulas and Dragon Tails: Southeast Asian Art from the Crow Collection
Crow Collection Asian Art through 2014

Focus Exhibition—Saturated: Dye-Decorated Cloths from North and West Africa
Dallas Museum of Art through 2014

Drawn from the DMA’s permanent collection, see and touch examples of textiles before and after the resist-dyeing process.

CLOSING SOON

Gold on Black: Japanese Lacquer from the Jacqueline Avant Collection
Crow Collection of Asian Art CLOSES Sep 15

DallasSITES: Charting Contemporary Art, 1963 to Present
Dallas Museum of Art CLOSES Sep 15

Hotel Texas: An Art Exhibition for the President and Mrs. John F. Kennedy
Dallas Museum of Art CLOSES Sep 15

Lilian Garcia-Roig and Mark Messersmith
Valley House Gallery CLOSES Sep 21

Chics Who Click
Arlington Museum of Art CLOSES Sep 30

Ray-Mel Cornelius
Norwood Flynn Gallery CLOSES Oct 5

Rusty Scruby – He Sells Seashells
Cris Worley Fine Arts CLOSES Oct 5

Collective Bargaining
UDT Art Gallery CLOSES Oct 5

The Body Beautiful in Ancient Greece: Masterworks from the British Museum
Dallas Museum of Art CLOSES Oct 6

Shop Constructions and Drawings from The Hill
Kirk Hopper Fine Art CLOSES Oct 12

Ann Ekstrom: Plastic Nature
Artspace 111 CLOSES Oct 12

Kendall Stallings, Marci Crawford Harnden, Marla Ziegler
Craighead Green Gallery Oct 15
DON’T MISS...

Materiality and Identity: Garth Amundson & Pierre Gour, Paho Mann

Guest curated by Bryan Florentin

The Gallery at UTA

The Gallery at UTA is pleased to present an exhibition of photo-based works by Seattle-area collaborative team, Garth Amundson and Pierre Gour, along with that of Dallas artist, Paho Mann.

Amundson and Gour have worked collaboratively since 1986. Their work explores the perceptions and politics surrounding the home and domestic sphere and identity politics. Underlying all of their work are recent experiences with immigration laws that have threatened their sense of home and identity. Most of their recent work also involves their mutual collections and their love of vintage photography and various artifacts that are scanned, cut up and recontextualized as a metaphor for creation and loss of identity.

Amundson holds an MFA from Syracuse University and Gour from the University of New Mexico. Amundson is a professor of art at Western Washington University. Gour is an independent artist and visual manager for a major department store in Seattle. Both are founding members of Shift Collaborative Studio in Seattle.

Paho Mann’s photographs from two separate series - the Phoenix Recycling Project and Junk Drawers – are also featured in this exhibition. His archival inkjet prints showing random consumer goods hidden away in drawers demonstrate that what people collect and categorize can reveal clues about their individual personality and identity. On a societal level, his Recycling Project images point out that what we consume as a group also discloses something about our identity and culture and underlines the importance of making thoughtful choices in what we do with these objects.

Paho Mann received an MFA from Arizona State University in 2007. He lives in Dallas and is an associate professor of photography at the University of North Texas.

September 3 through October 5, 2013
Gallery hours:
10 am - 5 pm Monday through Friday
12 - 5 pm on Saturday
Fine Art Building, room 169, at 502 S. Cooper Street, Arlington

www.uta.edu/gallery