

## The Authors

**JOSÉ LUIS COLOMER** holds a doctorate in comparative literature from the Colegio de España in Bologna and a degree in the history of art from the Sorbonne. He was a researcher to the Collège de France in Paris, an assistant professor of Spanish language and literature in the Université de Lyon II, and has held research scholarships at the École Française de Rome, the Warburg Institute in London, the Folger Shakespeare Library in Washington, and the Institute for Advanced Study at Princeton. Since 2004 he has been director of the Centro de Estudios Europa Hispánica (CEEH) in Madrid. Colomer has published articles on cultural relations between Spain and Italy in the seventeenth century and on the sojourns of Velázquez in Italy and his links with Italian figures at court in Madrid, by means of articles in the *Revue de l'art*, *The Burlington Magazine* and the *Boletín del Museo del Prado*. In 2014 he coedited with Amalia Descalzo the two volumes of *Spanish Fashion at the Courts of Early Modern Europe*, the first systematic study of the influence of Spanish clothing in Europe in the sixteenth and seventeenth centuries. Colomer collaborates with various North American institutions through the Center for Spain in America (CSA), a newly created foundation for promoting public awareness of Spanish art and culture in the U.S. through symposia, lecture series, exhibitions, and publications.

**BLANCA PONS-SOROLLA RUIZ DE LA PRADA**, great-granddaughter of Joaquín Sorolla y Bastida, is an independent researcher of the artist's oeuvre and has been working on his catalogue raisonné for many years. She was co-curator and documentalist of the *Joaquín Sorolla (1863-1923)* exhibition held at the Museo del Prado, Madrid, in 2009, and curator of *Sorolla and America* shown at the Meadows Museum in Dallas, San Diego Museum of Art, and Fundación MAPFRE in Madrid (where it was titled *Sorolla y Estados Unidos*) from 2013 to 2014. She is the author of the most comprehensive biography of the painter's work, *Joaquín Sorolla. Vida y obra* (Madrid, 2001), *Joaquín Sorolla (1863-1923)* (London, 2005), and *Sorolla Masterworks* (Madrid, 2012). She also published *Epistolarios de Joaquín Sorolla II (1912-1919)* and *III (1892-1911) a Clotilde García del Castillo* in collaboration with other authors in 2008 and 2009 respectively. She has been a trustee of Fundación Museo Sorolla since 1992 and has chaired its Standing Committee since 2010. She has been a member of the Board of the Asociación de Amigos de la Hispanic Society of

America en España since its establishment. On November 16, 1992 she was decorated by His Majesty King Carl XVI Gustav of Sweden with the First Class Officer Medal of the Royal Order of the Polar Star for her work carried out until then on Sorolla. In 2009 she received the Sorolla Medal from The Hispanic Society of America (New York) for her career devoted to research on the painter's life and oeuvre.

**MARK A. ROGLÁN** is the Linda P. and William A. Custard Director of the Meadows Museum and Centennial Chair in the Meadows School of the Arts at Southern Methodist University. He joined the Meadows Museum as interim curator and adjunct assistant professor of Art History in 2001. He became curator of collections in 2002, senior curator in 2004 and director in 2006. He also serves as a faculty member in the Division of Art History at SMU's Meadows School of the Arts. Under his leadership the museum has increased its attendance; has developed a major program of international exhibitions; has created meaningful fellowships; produced insightful publications; constructed a new sculpture garden and outside spaces; made major acquisitions; formed new ways of educating and connecting with art for impaired people; as well as established strategic alliances with major museums, most importantly with the Museo Nacional del Prado in Madrid, Spain. Before coming to the Meadows Museum, Roglán worked as a curatorial fellow and a research associate in the nineteenth-century painting and sculpture department of the Museo del Prado. Prior to this tenure, he served as a drawings department assistant with the Fogg Museum at Harvard University. Roglán received master's degrees in both History and Art History and a doctorate in nineteenth- and twentieth-century art from the Universidad Autónoma de Madrid. In 2013 he obtained an MBA from the Cox Business School at SMU. He has contributed to many publications in the areas of nineteenth- and twentieth-century Spanish art, has given numerous national and international lectures, and has curated important exhibitions. Among other distinctions and awards, he holds the Encomienda de la Orden de Isabel la Católica, a knighthood sanctioned by King Juan Carlos I, for his contributions to Spanish art.

**NICOLE ATZBACH** is curator at the Meadows Museum, where she began as assistant curator in 2010. Atzbach graduated from Brigham Young University in 1998 in art history and German. As an undergraduate, she also studied at Albert-Ludwigs-Universität in Freiburg-im-Breisgau, where she contributed to the catalogue *Konturen: Vasen von der Berliner Antikensammlung in Freiburg*. Atzbach earned her MA at Sotheby's London Institute of Art, where she focused on seventeenth-century Neapolitan painting. Atzbach subsequently worked as curatorial assistant to the director at the Kimbell Art Museum from 2002 until 2010. In addition to working on several exhibitions, she also oversaw the museum's provenance research project with the guidance of Timothy Potts. At the Meadows, Atzbach has played a major role in many exhibitions, most recently *The Spanish Gesture: Drawings from Murillo to Goya in the Hamburger Kunsthalle*; *Sorolla and America*; *Diego Velázquez: The Early Court Portraits*; and *The Prado at the Meadows: Ribera in a New Context*. She also organized the exhibitions *Góngora/Picasso: Graphic Poetry*; *Spanish Muse: A Contemporary Response*; and *Esteban Vicente in America: Collage, Color, and Somewhere in Between*. Atzbach is currently researching Richard Worsam Meade, one of the earliest American collectors of Spanish art.

ALEXANDRA LETVIN is a Ph.D. candidate in the Department of the History of Art at Johns Hopkins University, where she is writing her dissertation on Francisco de Zurbarán and visionary experience in seventeenth-century Spain. She earned her M.A. in the History of Art from Johns Hopkins (2011) and her B.A. in Art History from Williams College (2008). She is the Meadows/Kress/Prado Curatorial Fellow at the Meadows Museum (2013–15), where she has organized two exhibitions: *Goya: A Lifetime of Graphic Invention* (2014) and *The Meadows Collects: 50 Years of Spanish Art in Texas* (2015). She has also held fellowships from the Charles Singleton Center for the Study of Pre-Modern Europe (Johns Hopkins) and the Baltimore Museum of Art.

SHELLEY STEWART DEMARIA earned Bachelor of Arts degrees in Spanish and Art History from Southern Methodist University in 2004, and is a candidate for a Master of Arts in Art History from Hunter College, City University of New York. Her thesis, currently in progress, examines the iconography of still-life paintings created in Paris under the German Occupation of World War II. Since 2011, DeMaria has served as Curatorial Assistant at the Meadows Museum in Dallas. She has contributed catalogue entries for *Impressions of Europe: Nineteenth-Century Vistas by Martín Rico* (2013) and supporting research for *Sorolla and America* (2013), both exhibitions at the Meadows Museum. Most recently, DeMaria curated an exhibition and accompanying catalogue of works by contemporary artist John Alexander, *Human/nature. The Ridiculous and Sublime: Recent Works by John Alexander* (2015).

MARY CRAWFORD-VOLK is an art historian based in Cambridge, Massachusetts where she teaches regularly at Harvard's Extension School. Her study of Spanish art began with a doctoral thesis at Yale (published 1977) on Vicencio Carducho and seventeenth century painting in Castile, followed by essays on Velázquez and the liberal arts, Rubens in Madrid, and the courtier-collector Diego Messia, Marquis of Leganés. Her Yale Master's thesis, on mid-nineteenth century art in Paris, helped inspire her exhibition and accompanying catalogue, *John Singer Sargent's El Jaleo* (National Gallery, Washington, D.C., 1992). She has recently written on Sargent's Boston Library murals (which overlapped Sorolla's Hispanic Society "Provinces of Spain") for the 1998 Tate retrospective on Sargent, in a 2004 exhibition at Vose Galleries in Boston, and in 2006 for *Sargent/Sorolla*, an exhibition organized by the Thyssen Museum, Madrid. She is currently finishing a book, *Sargent At Large*, for Yale University Press.

M. ELIZABETH BOONE is Professor of the History of Art, Design and Visual Culture at the University of Alberta in Edmonton, Canada. She specializes in nineteenth- and twentieth-century art and has published on Mary Cassatt in Spain; the nineteenth-century response to Velázquez's *Las Meninas*; travel and exploration in the art of Mexican painter Remedios Varo; and Jewish history and mural painting in San Francisco. Boone's *Vistas de España: American Views of Art and Life in Spain, 1860–1914* (2007, Yale University Press) documents and explores American perceptions of Spain during the years 1860–1914, a period that marked a significant shift in power between the two countries, bracketed the Spanish-American War, and witnessed the emergence of complicated questions about the nature of national identity in the United States. She is currently working on the transnational histories of Spain, the United States, and Latin America (Mexico, Argentina, and Chile) as told through exhibitions of Spanish art at world's fairs and centennial celebrations.

**CRISTINA DOMÉNECH** holds a PhD in Art History from the University of Valencia. She has worked as a documentalist at the Museo Sorolla in Madrid and at the Real Academia de la Historia. From 2011 to 2012 she collaborated as a researcher with the team responsible for organizing the *Sorolla in America* exhibition. Since 2014 she has been Coordinator of Education and Public Programs at the Hispanic Society of America in New York. Cristina Doménech has taught courses in Spanish art at the University of Valencia and at the Accademia di Brera in Milan. She has also published several essays on modern and contemporary Valencian art and artists.

**ROBERTA A. MAYER** is Professor of Art History at Bucks County Community College in Newtown, Pennsylvania. She is author of *Lockwood de Forest: Furnishing the Gilded Age with a Passion for India* (2008) and *Stella Elkins Tyler: A Legacy Born of Bronze* (2004). She contributed chapters to *Cincinnati Art-Carved Furniture and Interiors* (2003) and *Tiffany Glass: A Passion for Colour* (2009). Her articles have appeared in *Winterthur Portfolio*, *Studies in the Decorative Arts, 19<sup>th</sup> Century*, *Journal of Modern Craft*, and *Archives of American Art Journal*. She received the prestigious Robert C. Smith Award from the Decorative Arts Society in 2001, and the Annual Award in the Category of Decorative Arts Monograph for her book on Lockwood de Forest from the Metropolitan Chapter of the Victorian Society in America (2009). In 2010 she received the United States Professors of the Year Award (representing Pennsylvania) from the Carnegie Foundation for the Advancement of Teaching/Council for Support and Advancement of Education. Most recently, she was guest curator for “All the Raj – Frederic Church and Lockwood de Forest: Painting, Decorating, and Collecting at Olana,” an exhibition at the Evelyn and Maurice Sharp Gallery at Olana State Historic Site in Hudson, New York (2014).

**AMAYA ALZAGA RUIZ** is an Assistant Professor (PhD) in the Department of Art History at the UNED (Madrid), where she was a predoctoral fellow. After earning her bachelor's degree in Art History from the Complutense University of Madrid, Alzaga received a grant from the Ministry of Culture to catalogue the collection of Italian painting at the Museo Cerralbo in Madrid, where she also worked as a cataloguer of painting at an auction house. Her doctoral thesis on the Spanish painter Raimundo de Madrazo y Garreta (1841-1920) and the artistic milieu of his day in Paris and New York won the Extraordinary Doctorate Award. Dr. Alzaga has been visiting scholar at various institutions such as the Wildenstein Institute, the Zentralinstitut für Kunstgeschichte, and The Hispanic Society of America. Her main areas of research include the artistic, literary, and critical fate of seventeenth- and nineteenth-century Spanish painting, and art collecting in the United States in the late nineteenth century. In 2011 she co-edited the book *Colecciones, expolio, museos y mercado artístico en España en los siglos XVIII y XIX*. She is currently the Secretary of *Cartas Hispánicas*, an academic journal founded in 2014 by the Museo Lázaro Galdiano (Madrid).

**EDMUND A.W. PEEL** was a private dealer, based in Madrid, from 1968 to 1978, who specialised in Spanish Impressionist, Modern, and Contemporary Art. In 1979 he set up Sotheby's Spain, which he ran initially as Sole Administrator and then as Chairman until he left in 1996. In addition he was made a Director of the board of Sotheby's Europe in

1982 and in 1992 was appointed Director of Sotheby's London responsible for European Business Development. In 1998 he founded Edmund Peel Fine Art Consulting Ltd., with José de Paz, who was previously Managing Director of Sotheby's Spain. They currently have offices in London and Madrid, and are actively involved in advising institutions, corporations and collectors on matters relating to the acquisition, sale, ownership, import and export of Spanish and International Fine Art. In 1989 he curated the exhibition "The Painter—Joaquín Sorolla" for the IBM Gallery in New York; the St Louis Art Museum, St. Louis, Missouri; The San Diego Museum of Art, San Diego, California; and the IVAM (Instituto Valenciano de Arte Moderno), Valencia, Spain. In 1992 he organised a summer course on Artistic Heritage for the Universidad Complutense de Madrid in El Escorial.