

NATURE'S MIRROR

Reality and Symbol in Belgian Landscape



In the Daley Family Gallery, September 10–December 10, 2017

Since the Renaissance, art in the region of Belgium and the nearby Netherlands has been known for innovations in realistic representation of visual appearances and for an extraordinary fluency in symbolism. The development of landscape as an independent genre was fostered by new market forces and artistic concerns in Belgium in the sixteenth century, and landscape emerged as a major focus for nineteenth-century realist and symbolist artists. *Nature's Mirror: Reality and Symbol in Belgian Landscape* traces these landmark developments with a rich array of seldom-seen works.

Displaying more than 120 paintings, prints, and drawings, many from the leading private collection of Belgian art in America, the Hearn Family Trust, *Nature's Mirror* examines the wealth of artistic expression that bloomed in the regions of Belgium in an unprecedented fashion.

Organized by the McMullen Museum, *Nature's Mirror* has been curated by Jeffery Howe and underwritten by Boston College with major support from the Patrons of the McMullen Museum and Mary Ann and Vincent Q. Giffuni.

Image: Frans van Kuyck (1852–1915), *Marsh at Twilight, n.d.*, oil on canvas, 52.7 x 70.8 cm, Hearn Family Trust.



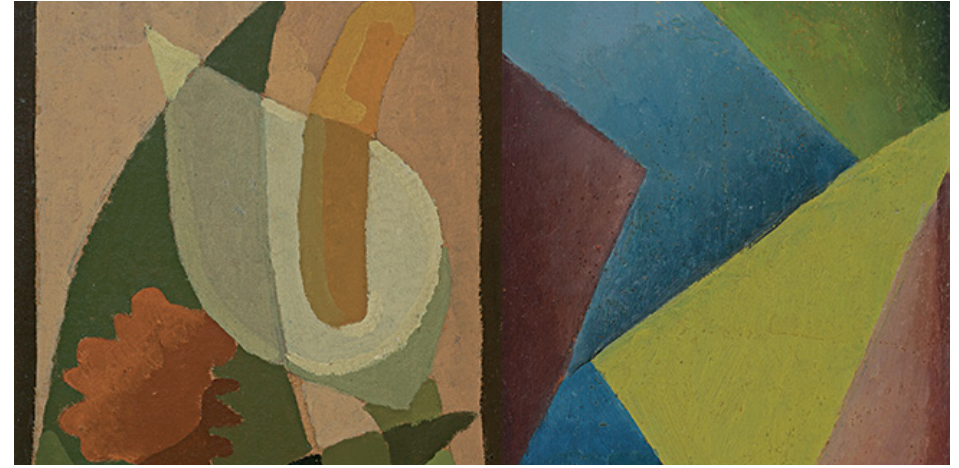
McMULLEN MUSEUM OF ART

BOSTON COLLEGE

For more information on upcoming events: www.bc.edu/artmuseum/

ESTEBAN LISA

THE ABSTRACT CABINET



In the Monan Gallery, September 16–December 10, 2017

The Abstract Cabinet features paintings of Spanish-Argentinian Esteban Lisa (1895–1983), a pioneer of Latin American abstraction. Lisa's paintings reveal the mind of an intellectual artist who wrote prolifically about the dialectical relationship among art, philosophy, and science. The paintings in the McMullen's *Abstract Cabinet* offer an examination of the artist's evolution beginning with his 1930s experiments in abstraction. It follows Lisa through his founding in 1955 of "The Four Dimensions" School of Modern Art in Buenos Aires, when he devised his theory of "cosmovisión" (a worldview concerned with space-time communication) based on Einsteinian-Kantian principles. The exhibition culminates with Lisa's foray in the 1960s into the pictorial movement, informalism.

Organized by the Fundación Juan March in Madrid, *The Abstract Cabinet* opened at the Museo Fundación Juan March in Palma and traveled to the Museo de Arte Abstracto Español in Cuenca. At the McMullen Museum, the exhibition curated by Elizabeth Thompson Goizueta adds paintings from private collections and the Museum of Fine Arts, Boston, augmenting the Spanish exhibition to provide a more comprehensive view of Lisa's work for a New England audience.

Images: Left: Esteban Lisa, *Composition (Calla Lily and Flower)*, c. 1935, oil on cardboard, 30.2 x 23 cm, private collection. Right: *Composition*, c. 1935 (front), oil on cardboard, 30 x 23 cm, private collection © Fundación Esteban Lisa.

Admission: The McMullen Museum is free and open to the public

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Open Hours:

Monday–Wednesday & Friday: 10:00 am–5:00 pm

Thursday: 10:00 am–8:00 pm

Saturday & Sunday: noon–5:00 pm

Closed: Oct. 10, Nov. 24–25