

Renowned sniper killed at resort near Glen Rose

Another man is also shot to death, and a suspect is in custody.

By Barry Shlachter
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Chris Kyle, a retired Navy SEAL and the U.S. military's most lethal sniper, was fatally shot Saturday along with another man on the gun range of Rough Creek Lodge, a posh resort just west of Glen Rose, Erath County Sheriff Tommy Bryant said.



A suspect was arrested about five hours later in Lancaster, southeast of Dallas, more than 70 miles from the scene, Bryant said. The suspect, identified as Eddie Ray Routh, 25, was pursued to a house in Lancaster by officers, including a local SWAT team. Routh tried to flee in a vehicle but was stopped about 9 p.m. after spikes were laid across a

More on DEATHS, 13A

Council moving to replace most of the T's board

Fort Worth leaders want to increase the focus on commuter rail.

By Scott Nishimura
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FORT WORTH — The City Council is taking steps to remove most, if not all, of its appointees on the Fort Worth Transportation Authority board after criticism from city leaders that the agency has stumbled in providing a comprehensive public transportation system.

Six of nine board members — Chairman Gary Cumbie, Vice Chairwoman Rosa Navejar, Secretary Gary Havener, Steve Berry, Mike Brennan and Janet Saltsgiver — confirmed in interviews Friday that they learned during the week from council members that they won't be reappointed.

A seventh, Jesse Martinez, who represents the south Fort Worth dis-

More on COUNCIL, 16A

Inside



Star-Telegram archives/Ron Jenkins

Allen, Parcells called to the Hall
Cowboys offensive lineman Larry Allen and former coach Bill Parcells are among this year's Hall of Fame honorees. **1C**
Super Bowl XLVII: 5:30 p.m. today, CBS

Perry backs ban on gay Scouts
Gov. Rick Perry, an Eagle Scout, says the group shouldn't soften its policy of excluding gay members and leaders. **1B**

Kimbell Art Museum

Super models

For years, a curator shaped and molded a dream exhibit: a collection of terra-cotta 'sketches' by 17th-century master sculptor Bernini

Gian Lorenzo Bernini's *Kneeling Angel* is part of "Bernini: Sculpting in Clay," opening today at the Kimbell Art Museum. S-T/Max Faulkner

The smallest and most fragile clay models of the most famous marble sculptures in Rome have come to Fort Worth in "Bernini: Sculpting in Clay," a groundbreaking exhibit that opens today at the Kimbell Art Museum.

The exhibit fulfills a dream for C.D. Dickerson III, a young curator with little experience but a lot of tenacity. His team visited every known Bernini model in the world, eventually dismissing a third as misattributions. The effort included negotiations beset by natural disasters, a worldwide financial crisis and an international embargo.

Art and design critic Gaile Robinson has chronicled this project for three years. Read how the exhibit grew from a Kimbell purchase 10 years ago to an international exhibition involving 17 museums and private collections from six countries. **1E**



Curator C.D. Dickerson III poured his heart into the project. "An exhibition like this gives us legitimacy in the scholarly world," he says. Star-Telegram/Paul Moseley

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69 | 47

Partly cloudy.

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LIFE & ARTS

Travel Swimming with sea lions and more Baja California adventures **11E**

Kimbell Art Museum



Terra cottas such as this one, Bernini's model for *Lion on the Four Rivers Fountain* (shown in detail), can be deemed too important or too fragile to move. Sometimes, they are both. Accademia Nazionale di San Luca, Rome

How a young curator at the Kimbell used heroic amounts of scholarship, diplomacy and frequent flier miles to spark a groundbreaking new exhibit in Fort Worth — and fulfill a longtime dream

By Gaile Robinson
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At 3:30 p.m. Oct. 16, 2009, C.D. Dickerson III entered the director's office at the Metropolitan Museum of Art in New York City for the most important 20 minutes of his career.

Thomas Campbell, the director of the largest and most powerful art institution in the United States,

Bernini: Sculpting in Clay

■ Feb. 3-April 14
■ Kimbell Art Museum, 3333 Camp Bowie Blvd., Fort Worth
■ \$12-\$16
■ 817-332-8451;
www.kimbellart.org

Dickerson started his pitch: He needed the Met to partner with him for an international exhibition that he was planning on Gian Lorenzo Bernini's terra cottas at Fort Worth's Kimbell Art Museum. It would cost millions, but it would identify all of the existing terracotta models by the 17th-century master sculptor and architect, and it would bring as many as could travel to the United States from around the world. The Met's par-

ticipation would provide financial resources and curatorial assistance — the only way an exhibition of this magnitude could happen in Fort Worth, or just about anywhere else in the world.

Dickerson, the Kimbell's curator of European art, was just 34 years old and had never before organized an international exhibition. But he was an expert on Bernini and already had done years of meticulous research and international schmoozing to bring his dream exhibit closer to fruition.

He had made this same pitch to museums in Rome. They said no.

He had thought about the famous J. Paul Getty Museum in Los Angeles. They were a no.

The Met was his best hope.

Dickerson, with the help of an enthusiastic ally named Ian War-dropper, the Met's chairman of European sculpture and decorative arts, finished his plea with minutes to spare.

Campbell said yes.

And the project that had consumed Dickerson's thoughts for five years would consume his life for the next three.

The culmination of his efforts



Under the watchful eye of curator C.D. Dickerson III, Kimbell staff members Jesse Hernandez, Bert Herrington and Nathan Porterfield install the *Moor*. Star-Telegram/Paul Moseley

Online

For a 360-degree tour of the galleries, an interactive map of the works' origins, an audio interview with C.D. Dickerson and more, go to **Star-Telegram.com**



Inside

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A 10-year timeline of the exhibit **Pages 4E-6E**

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Bernini: Sculpting in Clay

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reason the Fogg always gave for not letting theirs travel. Many of them are missing hands, feet and even heads.

Dickerson would be gathering sculptures from all over Europe and the United States. It would take a great deal of diplomacy and assurances that the terra cottas could be packed, shipped and displayed without damage to persuade the owners to lend them.

He made a checklist of the terra cottas and where they were:

- The Fogg had 15.
- There were seven or eight in St. Petersburg, Russia, at the State Hermitage Museum.
- Some were at the Museo Nazionale del Palazzo di Venezia in Rome, and those he felt were obtainable because of the Venezia's good working relationship with American museums.
- The Vatican museum had a number of Berninis, but working with that institution was always an exercise in patience. Layers of bureaucracy had to be negotiated, and multiple approvals were needed to borrow from the Vatican.
- Three were already at the Kimbell
- There were also three in Venice, and single examples were found in museums scattered across the United States and Europe.
- A few, in private Italian collections, might be more problematic. The Kimbell is well known in museum circles, but Dickerson didn't know how Italian art collectors might respond to a loan request from a curator from far-off Fort Worth.

He thought about what else would be needed. Some of Bernini's drawings would be helpful, especially the ones that related to the sculptures. The Royal Collection, Windsor Castle had some, and was friendly with American institutions. The Getty in Los Angeles also had drawings. The largest collection was in a museum in Leipzig, Germany.

Dickerson thought it might be possible to put all of this together. He began making discreet inquiries. He held his cards so close to his vest that a year later, while attending a Bernini conference in Los Angeles, he didn't mention his project to the other curators.

It was still too early in the game.

Rejection in Rome

In spring 2008, Dickerson made a courier trip to Rome for the Kimbell and talked to the director at the Plaza Venezia. He needed a second venue for a Bernini exhibition, a partner museum willing to share the costs, and he figured one of the museums in Rome would be a likely candidate. Surely, they would like to see Bernini's terra cottas all together again.

But the 2008 worldwide financial crisis was hitting Rome hard. The Venezia could not afford to participate.

He moved on to the Galleria Borghese in Rome to examine a large equestrian terra cotta by Bernini.

Dickerson asked. The Borghese could not afford the show either.

He and the Fogg Museum's Sigel, who had signed on to the project, concluded that although the important European loans were going to be possible, none of the Italian museums would be able to partner with the Kimbell.

"That was all right, as I thought it unlikely the Fogg would want to send their pieces to Europe," Dickerson says.

He needed an American partner — the most prestigious venue he could find to help secure loans and share costs — "a big player," he says. "On the short list I had the Getty, the Met and the National Gallery."

The Getty, though, was doing a Bernini portrait exhibition in August, so he knew it wouldn't be interested.

On to the Metropolitan Museum of Art.

In September 2008, Dickerson and Warner traveled to New York to work on separate exhibits they were mounting in Fort Worth. They jointly approached the Met's Wardropper, a friend of Warner's, about a Bernini show. Wardropper said he was interested, and he took his thoughts to Tom Campbell, the Met's new director.

Campbell wanted to hear more, so Dickerson got his shot at a meeting of a lifetime.

On that October day in 2009, they talked about logistics, budgets and a timeline. The Met had several calendar openings; the Kimbell could be flexible. The New Yorkers wanted the show to open at the Met and then move to Fort Worth. Dickerson agreed, as the New York press would attend the preview and the subsequent reviews would generate



Bernini made many of his terra cottas in a few hours, using rapid sweeps of his fingers and tools and leaving a rough surface on a remarkably expressive body. Star-Telegram/Max Faulkner

2. Important differences



Star-Telegram/Max Faulkner

Model for the Fountain of the Moor 1653

This is Bernini's largest and most finished terra cotta in the exhibit. It had to be of a dramatic size to impress the patrons, the Pamphilj family, who had rejected two earlier models. Although there is substantial damage — both arms, the dolphin's tail, parts of the shell and the rock base are all missing — there is still a wonderful amount of detail that mimics marks and techniques Bernini used on his finished marbles, although the final *Moor* was carved by his assistant Giovanni Antonio Mari.

The differences between Bernini's model and Mari's marble are equally telling, as the model is more dynamic than the finished fountain. Dickerson notes Mari's "musculature is more generic . . . the sinews less taut, and face not as expressive." He also points to Bernini's execution of the model's right foot, where the toes are clenched to gain purchase on the slippery shell and the right heel is lifted to suggest movement. Mari missed these nuances.

Bernini used a stiff brush on the skin surfaces, circling around the legs, accentuating the rounded forms. He did the same on the face, then used a blunt oval-tipped tool to render the moustache, beard and hair. In the massive sweep of curly hair, he left sharp edges and crumbs of clay as well as punch marks within the curls to give depth and contrast. The same kinds of holes appear regularly in his carved works, frequently in the hair.

3. The arms have it



Star-Telegram/Max Faulkner

Daniel in the Lions' Den 1655

Daniel's attribution went back and forth during the 20th century. First it was considered to be by Bernini, then not, then once it was cleaned of two layers of paint, it went back on the Bernini list. Now that Sigel has found a fingerprint on the piece that matches recognized Bernini fingerprints, it is not likely to be stricken again. The model is different from the larger-than-life-size sculpture in the Chigi Chapel in Rome, and that makes the attribution even more compelling.

Bernini moved Daniel's arms around in drawings and on the marble, raising them higher than those on the terra cotta so that Daniel's face can be seen from below, framed by his arms. The tilt of the lion's head is different and so are the swirls of drapery. The same sculptor made both the model and the marble, or such liberties would never have been taken.

Sigel determined that the clay model had been kept moist with a wet cloth over a prolonged period of time, and this caused deterioration of the surface, obliterating some of Bernini's typical surface textures. There were also fresh finger marks on the deteriorated clay, which point to handling prior to firing.

This piece was in the death inventory of Cardinal Flavio Chigi, whose uncle, Pope Alexander VII, commissioned *Daniel in the Lions' Den*. The pope was known to have been the recipient of models from Bernini. This is one of the few terra cottas with a fairly clear provenance that stretches back to the 17th century.

The masterminds

C.D. Dickerson III, 37



Peter Robbins

Curator of European art, Kimbell Art Museum
"Bernini: Sculpting in Clay" is his first international exhibition.

His role: The spark plug

Dickerson's interest in Bernini's terra cottas launched and sustained the project to fruition. His discreet inquiries into the possibilities of such an exhibition began in 2007, and it will open at its second and final venue Sunday at the Kimbell. He organized the catalog, solicited the contributing scholars, and wrote the introduction and the essay "Bernini at the Beginning: The Formation of a Master Modeler" from his dissertation.

Dickerson mapped the search for all the existing Bernini terra cottas and helped evaluate each one, then wrote an aesthetic evaluation for each. He is responsible for the look of the exhibit at the Kimbell.

"An exhibition like this gives us legitimacy in the scholarly world," Dickerson says. "We are not doing pharaohs or impressionist paintings. There are not many sculpture exhibits."

Tony Sigel, 56



Courtesy of Tony Sigel

Conservator of objects and sculpture, Straus Center for Conservation and Technical Studies, Harvard Art Museums, Cambridge, Mass.

The catalog *Bernini: Sculpting in Clay* is the fourth publication about Bernini's work to which Sigel has contributed. He has also delivered lectures about Bernini's modeling and sculpting techniques to numerous conservation workshops and conferences.

His role: The forensic specialist

Sigel's 20-page "Visual Glossary" of the accumulated evidence in the catalog is an in-depth look at the physical structure and modeling techniques that Bernini used on his terra cottas. After studying every millimeter of surface, and taking hundreds of photos of cracks, fingerprints, tool marks, clay strokes, bases and assemblies, Sigel was able to ascertain authenticity. He writes: "The findings recorded here may seem pre-ordained — the logical outcome of accumulated observation — but this journey began very much in the dark, often without knowing which observations might prove to be important."

This fascinating look at a conservator's examinations may very well be the reason the catalog is already in its second printing.

Ian Wardropper, 61



The Frick Collection/ Michael Bodycomb

Director, The Frick Collection, New York City
Formerly, chairman of European sculpture and decorative arts, Metropolitan Museum of Art, New York City

"Bernini Sculpting in Clay" is Wardropper's 28th exhibition. Over the course of his career, he has taught at six universities, authored or contributed to 11 books and catalogs and 35 articles, and delivered 31 scholarly or public lectures.

His role: The muscle of the Met

With his long history of negotiations for exhibitions at the Met, Wardropper fronted for the team when they approached museum directors and private collectors about possible loans. "I was the talker," Wardropper says. "I'd talk people into doing things they didn't want to do." This included other curators, and occasionally his partners in Bernini exploration.

"That's one of the ways in which the catalog breaks some new ground, the cooperative spirit between the technical side and art-historical side. Rarely do the two sides work together," says Wardropper.

He wrote the essay on Bernini's drawings, which are much more varied than the terra cottas, and used drawings that related specifically to Bernini's terra cottas and illustrated his creative process.

The Bernini exhibit timeline

Continued from previous page
are the right numbers for an international exhibition. In October, Wardropper and Dickerson approach Tom Campbell, director of the Met. He agrees that the Met will partner with the Kimbell. Dickerson is promoted to curator of European art at the Kimbell.

2010

Tentative dates for exhibition

are set for 2012 at the Met and 2013 at the Kimbell but could be moved to the 2016 calendar. Dickerson travels to Cleveland to see a Bernini terra cotta. In late January, Dickerson, Sigel, Wardropper and Kimbell director Eric Lee meet in Cambridge, Mass., at the Fogg, and that institution finally commits. It needs its terra cottas to return home in fall 2013. Exhibit dates are

scheduled for fall 2012 in New York and spring 2013 in Fort Worth. Dickerson travels to Venice and Bologna to look at terra cottas, then on to Florence to talk to Bernini scholars about contributing to the catalog. In April, the team is in Rome, where they are scheduled to make their pitch to the Vatican museums, Villa Borghese and a

private collector. Wardropper is stuck in London because of a volcanic eruption in Iceland. Dickerson and Sigel meet with a photographer and discuss photography needs for the catalog. On their last day, Sigel shows them the little-known Bernini at the Musee Horne in Florence. June finds Dickerson back in Florence, then in Detroit with Sigel, inspecting Berninis. Continued on next page



Courtesy C.D. Dickerson III

Tony Sigel, center, at the Detroit Institute of the Arts with curator Alan Darr and conservator John Steele

Bernini: Sculpting in Clay



In the Kimbell’s installation, large photographs back the small terra-cotta models, making for a beautifully dramatic presentation.

Star-Telegram/Max Faulkner

Continued from previous page
some from London’s Victoria & Albert Museum and a few from the Getty, the team felt it had enough drawings.

It was time to start writing the entries for the catalog, but there were still museums to visit and works to examine.

Sigel visited a little town outside of Paris that was supposed to have a Bernini. Although the work was lovely, he determined it to be an 18th-century copy by a French sculptor.

Sigel and Dickerson later went to Detroit to look at the Detroit Institute of Art’s three terra cottas and then to St. Louis to look at another. They decided that the one in St. Louis was not a Bernini.

By the time the evaluations and examinations were complete, the field of 60 contenders had been winnowed to 40 that they felt could be attributed to Bernini or to Bernini aided by his studio assistants.

“Attributions come and go,” Wardropper says. “One has to realize it’s difficult to have complete certainty.”

Adds Sigel, “C.D., Ian and I are just the latest to weigh in. In another decade or two, other scholars will voice their opinions. Art scholarship is an ongoing process.”

In May 2011, Wardropper dropped a bombshell. He announced that he was leaving the Met and taking a job as director of the Frick Collection, in New York City. He wouldn’t begin his new job until October, but that was one year before the Bernini exhibit would open at the Met.

They had to get all of their official correspondence and loan letters out while Wardropper was still employed by the Met so as not to confuse the loaning institutions.

By midsummer, they had hunkered down to begin writing their entries for the catalog.

But there was one unresolved situation — the Russian embargo was still in effect.

“We knew for a long time it was going to be difficult,” Wardropper says. “It became a political issue. There were initiatives through the State Department through various committees and art museum directors. We held out hope, but at this point, we had to be realistic.”

The Russians were not coming. There would be negotiations up until fall 2012, but then all efforts would be abandoned. The American election would be drawing

“Putting up an installation is a lot like a Broadway show. You always feel like you are racing to the finish line.”

Ian Wardropper

near and the Russian situation was considered too volatile.

“Our feelings were, of the eight from Russia, only three were from the hand of Bernini,” Wardropper says, “but the others would have been useful.”

Work continued on the massive exhibit catalog; the bibliography alone would be 30 pages. After the catalog editors wrested all the pages away from Dickerson, Sigel came to Fort Worth to make a short film on Bernini’s working methods, and Dickerson narrated a film about Bernini’s sculptures. (Both will be shown in a gallery at the Kimbell during the exhibit.)

“Putting up an installation is a lot like a Broadway show,” Wardropper says. “You always feel like you are racing to the finish line. Will everything get done in time?”

After years of all-consuming work on his dream Bernini exhibit, by fall 2012, there was nothing left for Dickerson to do until the trumpet fanfare moment of the opening at the Met.

Realization of a dream

Dickerson arrived in New York four days before the press preview, which was scheduled for Oct. 1.

“I was nervous,” he says. “There are so many unknowns about how things are going to look. The Lehman wing at the Met is awkward. It’s a hexagon- or octagon-shaped room, with tight walls and weird angles. But I felt immediate relief when I walked in. The exhibition looked good. It would have been too crowded if we had gotten the pieces from St. Petersburg.”

Dickerson returned to the Met for the press opening.

“The biggest moment for me was walking up the steps that first day and seeing the Bernini banner stretched across the front doors of the Met,” he says.

“I went to school across the street, and you always imagine your first exhibition at the Met. There it was. It gave me real goose bumps.”

The reviews came in; they were good.

If museums blurred their exhibits (which they don’t) as film companies do on their posters, the Met had its choice of these superlatives:

“A revelation” — *The New York Times*
“Break[s] entirely new ground” — *International Herald Tribune*

“One of the best designed shows of the year” — *New Jersey Star-Ledger*
“Profound insight” — *Artdaily.org*

There was one last New York hurdle: the scholars’ day. This was a time set aside for art historians to convene and discuss the exhibit with Dickerson, Wardropper and Sigel. Their work could be challenged, and this was a real possibility.

There were more Bernini terra cottas in the world before their studies. Some pieces had been determined to be by the artist’s assistants or by other sculptors, and some museums and collectors might be very vocal in their disagreement.

“As much as I wanted this exhibit to resonate with the general public, I wanted this [to be] well received in the scholarly community,” says Dickerson.

He was amazed when there were no challenges and relieved when the experts said they were impressed.

Bringing Bernini to Fort Worth

Immediately after the scholars’ day, Dickerson had to gear up for one last challenge: to make the Kimbell exhibit look better than the Met’s.

“I know we can do better,” he says. “We have more space, and we have natural light. I want to do something that will be worth the New Yorkers’ time to come see it here.”

To that end, Dickerson is including huge photo murals of Bernini’s marble sculptures behind the terra cottas. There will be 40 terra cottas, most by Bernini but some from his assistants and other sculptors of the time for the sake of comparison, and 30 Bernini drawings on exhibit at the Kimbell.

One of Bernini’s final projects was designing 10 angels for the Ponte Sant’Angelo in Rome. He made dozens of terra-cotta models for the bridge, even though his assistants had to carve the sculptures. Dickerson is displaying these models in the Kimbell’s long center gallery and filling its side walls with photo murals of the bridge and the human-scaled angels.

5. Beautifully expressive



Courtesy Tony Sigel

Angel With the Crown of Thorns

1667-68

One of Bernini’s biggest and latest commissions was for 10 larger-than-life-size statues of angels holding instruments of Christ’s Passion. They would adorn the Ponte Sant’Angelo, a bridge over the Tiber River that connected the pope’s fortress with the Vatican. Bernini designed all 10 angels but focused on two, *Angel With the Crown of Thorns* and *Angel With the Superscription*, which he would carve himself; the others were delegated to assistants. He made several drawings and models for these two angels, but as he neared completion, Pope Clement IX decided they were too beautiful for display outdoors and asked Bernini to create two more for the bridge. Bernini passed the chore to two assistants.

The two beautiful marble angles were still in Bernini’s studio when he died in 1680. In 1729, Bernini’s grandson donated them to the church Sant’Andrea delle Fratte, where they flank the nave, in front of the altar.

One of the models for the *Angel With the Crown of Thorns* is nude; this one shows Bernini’s explorations in draping the figure. Sigel notes numerous stylistic techniques common to Bernini’s models — the way the clay was modeled around the circumference of the arm and leg, the gentle arc around the back of the head, and the continuous finger sweep around the neck that creates an over-the-shoulder shaping stroke.

Sigel also found signs that this terra cotta was made in a single session; there is also a fingerprint along the bottom of the piece. The highly expressive yet quickly made facial features are another Bernini hallmark.

The final gallery will re-create the intimate chapel that holds Bernini’s last sculpture.

“I want this to be as close as you can possibly get to seeing them in Rome,” Dickerson says. “That’s what I’ve been working on, getting it right.”

The exhibit opens Sunday, and this chapter of Dickerson’s résumé is complete.

His next show is in the works, but it is still too early in the process to say what it is or when it might happen.

He is holding his cards close to his vest, again.

Gaile Robinson is the Star-Telegram art and design critic, 817-390-7113.
Twitter: @gailrobinson



The gilded and damaged terra cotta of Saint Longinus was the model for the large marble sculpture seen in the background.

Star-Telegram/Max Faulkner



The model of the lion, seen from the angle at which most passersby view the finished marble, lapping water from the Four Rivers Fountains in Rome

Star-Telegram/Max Faulkner