

A Modern Patronage De Menil Gifts To American And European Museums

"In this book, Frank Welch draws on interviews with Johnson, his professional colleagues, and the patrons who commissioned his buildings to discover why Johnson has done his best work in the Lone Star State. He opens with an overview of Johnson's formative years as an architect, leading up to his pivotal meeting with Dominique and John de Menil, who chose him to build their house in Houston in the late 1940s. Welch fully chronicles Johnson's long association with the de Menils and other wealthy Texans and the many commissions this produced, including the University of St. Thomas and Pennzoil Place in Houston, the Kennedy Memorial, Thanks-Giving Square, and the Cathedral of Hope in Dallas, the Amon Carter Museum and the Water Garden in Fort Worth, and the Art Museum of South Texas in Corpus Christi, as well as the numerous skyscrapers Johnson designed for Houston developer Gerald Hines, and several private residences."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

In *Mother Stone* Anne Middleton Wagner looks anew at the carvings of the first generation of British modernists, a group centered around Henry Moore, Barbara Hepworth, and Jacob Epstein. Wagner probes the work of these sculptors, discusses their shared avant-garde materialism, and identifies a common theme that runs through their work and that of other artists of the period: maternity. Why were artists for three turbulent decades after the First World War seemingly preoccupied with representations of pregnant women and the mother and child? Why was this the great new subject, especially for sculpture? Why was the imagery of bodily reproduction at the core of the effort to revitalize what in Britain had become a somnolent art? Wagner finds the answers to these questions at the intersection between the politics of maternity and sculptural innovation. She situates British sculpture fully within the new reality of "bio-power"—the realm of Marie Stopes, *Brave New World*, and Melanie Klein. And in a series of brilliant studies of key works, she offers a radical rereading of this sculpture's main concerns and formal language.

"The first comprehensive book to focus on the history of African art in American art museums. ... Thirteen essays present the institutional biographies of African art collections in the Cincinnati Museum of Art, the Hampton University Museum, the Brooklyn Museum, the Barnes Foundation, the Cleveland Museum of Art, the Museum of Primitive Art, the Art Institute of Chicago, the Indiana University of Art Museum, the Fowler Museum at UCLA, the University of Iowa Art Museum, the Seattle Art Museum, the Menil Collection, and the National Museum of African Art."--back cover.

Before Abstract Expressionism of New York City was canonized as American postwar modernism, the United States was filled with localized manifestations of modern art. One such place where considerable modernist activity occurred was Texas, where artists absorbed and interpreted the latest, most radical formal lessons from Mexico, the East Coast, and

Europe, while still responding to the state's dramatic history and geography. This barely known chapter in the story of American art is the focus of *Midcentury Modern Art in Texas*. Presenting new research and artwork that has never before been published, Katie Robinson Edwards examines the contributions of many modernist painters and sculptors in Texas, with an emphasis on the era's most abstract and compelling artists. Edwards looks first at the Dallas Nine and the 1936 Texas Centennial, which offered local artists a chance to take stock of who they were and where they stood within the national artistic setting. She then traces the modernist impulse through various manifestations, including the foundations of early Texas modernism in Houston; early practitioners of abstraction and non-objectivity; the Fort Worth Circle; artists at the University of Texas at Austin; Houston artists in the 1950s; sculpture in and around an influential Fort Worth studio; and, to see how some Texas artists fared on a national scale, the Museum of Modern Art's "Americans" exhibitions. The first full-length treatment of abstract art in Texas during this vital and canon-defining period, *Midcentury Modern Art in Texas* gives these artists their due place in American art, while also valuing the quality of Texan-ness that subtly undergirds much of their production.

At once engaging, personal, and analytical, this book provides the intellectual resources for the critical understanding of art. Charles Harrison's landmark book offers an original, clear, and wide-ranging introduction to the arts of painting and sculpture, to the principal artistic print media, and to the visual arts of modernism and post-modernism. Covering the entire history of art, from Paleolithic cave painting to contemporary art, it provides foundational guidance on the basic character and techniques of the different art forms, on the various genres of painting in the Western tradition, and on the techniques of sculpture as they have been practiced over several millennia and across a wide range of cultures.

Throughout the book, Harrison discusses the relative priorities of aesthetic appreciation and historical inquiry, and the importance of combining the two approaches. Written in a style that is at once graceful, engaging, and personal, as well as analytical and exact, this illuminating book offers an impassioned and timely defense of the importance and value of the firsthand encounter with works of art, whether in museums or in their original locations.

Art History as Social Praxis: The Collected Writings of David Craven brings together more than thirty essays that chart the development of Craven's voice as an unorthodox Marxist who applied historical materialism to the study of modern art.

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called *Junior libraries*, 1954-May 1961). Also issued separately.

"A pioneering work in the field of art history, *The Image of the Black in Western Art* is a comprehensive series of ten books which offers a lavishly illustrated history of the representations of people of African descent from antiquity to the

present. Each book includes a series of essays by some of the most distinguished names in art history. Ranging from images of Pharaohs created by unknown hands almost 3,500 years ago to the works of the great masters of European and American art such as Bosch, Dürer, Mantegna, Rembrandt, Rubens, Watteau, Hogarth, Copley, and Goya to stunning new media creations by contemporary black artists, these books are generously illustrated with beautiful, moving, and often little-known images of black people. Black figures-queens and slaves, saints and soldiers, priests and prisoners, dancers and athletes, children and gods-are central to the visual imagination of Western civilization. Written in accessible language, the extensive and insightful commentaries on the illustrations by distinguished art historians make this series invaluable for the general reader and the specialist alike."--Résumé de l'éditeur.

A Modern PatronageDe Menil Gifts to American and European MuseumsMenil Collection

This is the first monograph published in the United States on Carlos Jimenez, whose work has been linked to the new wave of Spanish architects as well as to Latin American architects such as Luis Barragan. Jimenez's buildings are known for their purity of form, use of bold color, and sophisticated ordering of spaces. His simple geometries allow light to define and animate his otherwise tranquil interiors. This monograph presents eight of the architect's most stunning projects, including the headquarters for the Houston Fine Arts Press, the new Spencer Studio Art Building at Williams College in Massachusetts, the Central Administration Building of the Museum of Fine Arts Houston, and Jimenez's own house and studio complex. Richly illustrated throughout with photographs, plans, and drawings, the book includes an introduction by Rafael Moneo, an essay by historian Stephen Fox, and a postscript by Lars Lerup, as well as complete project documentation.

Rejecting the typical view of formalism's exclusive engagement with essentialized and purified notions of abstraction and its disengagement from issues of gender and embodiment, Brennan explores the ways in which these categories were intertwined. Historically and theoretically."--Jacket.

This lavishly illustrated book is the first to examine the significant contributions of John and Dominique de Menil to art, architecture, film, and the civil and human rights movements. The de Menils, who moved to Houston from France in 1941, amassed one of the world's great private art collections and became passionately involved in the cause of human rights. The volume includes a discussion of the building of the de Menils' art collection; their patronage of modern architecture in Houston; their embrace of modernism; their leadership in Houston's civil rights movement and in human rights projects worldwide; their commissioning of works of art; their involvement in early film education and documentary filmmaking; and their establishment of the Rothko Chapel, the Menil Collection, the Cy Twombly Gallery, the Dan Flavin Installation, and the Byzantine Fresco Chapel Museum. Vintage photographs, including those taken by Henri Cartier Bresson and Eve Arnold, previously unpublished correspondence with artists, and an illustrated chronology all add to this textured tribute to the de Menils' extraordinary achievements.

This book celebrates the work and career of the internationally renowned art historian, David Bindman, on the occasion of his 75th

birthday, and is above all a tribute to him from his former students and colleagues.

****NAMED ONE OF THE BEST ART BOOKS OF THE DECADE BY ARTNEWS**** The first and definitive biography of the celebrated collectors Dominique and John de Menil, who became one of the greatest cultural forces of the twentieth century through groundbreaking exhibits of art, artistic scholarship, the creation of innovative galleries and museums, and work with civil rights. Dominique and John de Menil created an oasis of culture in their Philip Johnson-designed house with everyone from Marlene Dietrich and René Magritte to Andy Warhol and Jasper Johns. In Houston, they built the Menil Collection, the Rothko Chapel, the Byzantine Fresco Chapel, the Cy Twombly Gallery, and underwrote the Contemporary Arts Museum. Now, with unprecedented access to family archives, William Middleton has written a sweeping biography of this unique couple. From their ancestors in Normandy and Alsace, to their own early years in France, and their travels in South America before settling in Houston. We see them introduced to the artists in Europe and America whose works they would collect, and we see how, by the 1960s, their collection had grown to include 17,000 paintings, sculptures, drawings, photographs, rare books, and decorative objects. And here is, as well, a vivid behind-the-scenes look at the art world of the twentieth century and the enormous influence the de Menils wielded through what they collected and built and through the causes they believed in.

Compelling, well-illustrated study focuses on the works of Kandinsky, Mondrian, Klee, Picasso, Duchamp, Matisse, and others. Citations from letters, diaries, and interviews provide insights into the artists' views. 121 black-and-white illustrations.

The definitive guide on everything one needs to know about commissioning contemporary art In an age of blockbuster exhibitions and public art projects, the most exciting artworks are often those that have been specially commissioned for a specific site or event. This invaluable guide reveals and demystifies every stage of the commissioning process—from the initial invitation to an artist and the financing of a project to the final installation of works. Combining theoretical and conceptual considerations with practical ones, the text is supplemented with copious quotations and insights from some of the best-known artists, curators, commissioners, and museum directors of today. It is an essential guide for anyone involved in the process of commissioning new art—private collectors, foundations, public bodies, museums, galleries, and artists themselves—as well as those fascinated by the inner workings of the contemporary art world.

The eccentric visionary artist Forrest Bess (1911–1977) spent most of his life on the Texas coast working as a commercial fisherman. In his spare time, however, he painted prolifically, creating an extraordinary body of work rich with enigmatic symbolism. Bess experienced hallucinations that both frightened and intrigued him, and he incorporated images from these visions into small-scale abstract paintings starting in the mid-1940s. His canvases attracted an underground following, and between 1949 and 1967, Betty Parsons organized six solo exhibitions of Bess's work at her prominent New York City gallery. Since then, the art world has periodically rediscovered his work, most recently through a 2012 Whitney Biennial installation by American sculptor Robert Gober, which further exposed Bess's psychological,

medical, and religious theories. Forrest Bess: Seeing Things Invisible is the artist's first museum retrospective with catalogue in the United States and offers a fresh look at Bess's work and a better understanding of this curious and complicated artist.

A unique 360-degree view of an incomparable 20th-century American artist One of the most emulated and significant figures in modern art, Andy Warhol (1928-1987) rose to fame in the 1960s with his iconic Pop pieces. Warhol expanded the boundaries by which art is defined and created groundbreaking work in a diverse array of media that includes paintings, sculptures, prints, photographs, films, and installations. This ambitious book is the first to examine Warhol's work in its entirety. It builds on a wealth of new research and materials that have come to light in recent decades and offers a rare and much-needed comprehensive look at the full scope of Warhol's production--from his commercial illustrations of the 1950s through his monumental paintings of the 1980s. Donna De Salvo explores how Warhol's work engages with notions of public and private, the redefinition of media, and the role of abstraction, while a series of incisive and eye-opening essays by eminent scholars and contemporary artists touch on a broad range of topics, such as Warhol's response to the AIDS epidemic, his international influence, and how his work relates to constructs of self-image seen in social media today.

A close examination of an iconic small town that gives boundless insights into architecture, landscape, preservation, and philanthropy Avant-Garde in the Cornfields is an in-depth study of New Harmony, Indiana, a unique town in the American Midwest renowned as the site of two successive Utopian settlements during the nineteenth century: the Harmonists and the Owenites. During the Cold War years of the twentieth century, New Harmony became a spiritual "living community" and attracted a wide variety of creative artists and architects who left behind landmarks that are now world famous. This engrossing and well-documented book explores the architecture, topography, and preservation of New Harmony during both periods and addresses troubling questions about the origin, production, and meaning of the town's modern structures, landscapes, and gardens. It analyzes how these were preserved, recognizing the funding that has made New Harmony so vital, and details the elaborate ways in which the town remains an ongoing experiment in defining the role of patronage in historic preservation. An important reappraisal of postwar American architecture from a rural perspective, Avant-Garde in the Cornfields presents provocative ideas about how history is interpreted through design and historic preservation—and about how the extraordinary past and present of New Harmony continue to thrive today. Contributors: William R. Crout, Harvard U; Stephen Fox, Rice U; Christine Gorby, Pennsylvania State U; Cammie McAtee, Harvard U; Nancy Mangum McCaslin; Kenneth A. Schuette Jr., Purdue U; Ralph Schwarz; Paul Tillich.

A visual celebration of one of the most renowned artists of our time, along with the extraordinary Gallery he helped to

create to showcase his work

Renowned as one of the most significant museums built by private collectors, the Menil Collection in Houston, Texas, seeks to engage viewers in an acutely aesthetic, rather than pedagogical, experience of works of art. The Menil's emphasis on being moved by art, rather than being taught art history, comes from its founders' conviction that art offers a way to reintegrate the sacred and the secular worlds. Inspired by the French Catholic revivalism of the interwar years that recast Catholic tradition as the avant-garde, Dominique and John de Menil shared with other Catholic intellectuals a desire to reorder a world in crisis by imbuing modern cultural forms with religious faith, binding the sacred with the modern. *Sacred Modern* explores how the Menil Collection gives expression to the religious and political convictions of its founders and how "the Menil way" is being both perpetuated and contested as the Museum makes the transition from operating under the personal direction of Dominique de Menil to the stewardship of career professionals. Taking an ethnographic approach, Pamela G. Smart analyzes the character of the Menil aesthetic, the processes by which it is produced, and the sensibilities that it is meant to generate in those who engage with the collection. She also offers insight into the extraordinary impact Dominique and John de Menil had on the emergence of Houston as a major cultural center. *New York* magazine was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea. Presents original articles that explore the French presence and influence on Texas history, arts, education, religion, and business from the arrival of La Salle in 1685 to 2002.

How would our understanding of museums change if we used the Vintage Wireless Museum or the Museum of Witchcraft as examples – rather than the British Museum or the Louvre? Although there are thousands of small, independent, single-subject museums in the UK, Europe and North America, the field of museum studies remains focused almost exclusively on major institutions. In this ground-breaking new book, Fiona Candlin reveals how micromuseums challenge preconceived ideas about what museums are and how they operate. Based on extensive fieldwork and analysis of more than fifty micromuseums, she shows how they offer dramatically different models of curation, interpretation and visitor experience, and how their analysis generates new perspectives on subjects such as display, objects, collections, architecture, and the public sphere. The first-ever book dedicated to the subject, *Micromuseology* provides a platform for radically rethinking key debates within museum studies. Destined to transform the field, it is essential reading for students and researchers in museum studies, anthropology, material culture studies, and visual culture.

Publisher description

Since 1973, TEXAS MONTHLY has chronicled life in contemporary Texas, reporting on vital issues such as politics, the environment, industry, and education. As a leisure guide, TEXAS MONTHLY continues to be the indispensable authority on the Texas scene, covering music, the arts, travel, restaurants, museums, and cultural events with its insightful recommendations.

In 'Curating Consciousness', Marcia Brennan focuses on one of the transformational figures of 20th century curatorial culture, and the main protagonist of this (until now) unacknowledged curatorial practice.

Compelling and troubling, colorful and dark, black figures served as the quintessential image of difference in nineteenth-century European art; the essays in this volume further the investigation of constructions of blackness during this period. This collection marks a phase in the scholarship on images of blacks that moves beyond undifferentiated binaries like 'negative' and 'positive' that fail to reveal complexities, contradictions, and ambiguities. Essays that cover the late eighteenth through the early twentieth century explore the visibility of blackness in anti-slavery imagery, black women in Orientalist art, race and beauty in fin-de-siècle photography, the French brand of blackface minstrelsy, and a set of little-known images of an African model by Edvard Munch. In spite of the difficulty of resurrecting black lives in nineteenth-century Europe, one essay chronicles the rare instance of an American artist of color in mid-nineteenth-century Europe. With analyses of works ranging from Géricault's Raft of the Medusa, to portraits of the American actor Ira Aldridge, this volume provides new interpretations of nineteenth-century representations of blacks.

This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

Saving Abstraction: Morton Feldman, the de Menils, and the Rothko Chapel tells the story of the 1972 premier of Morton Feldman's music for the Rothko Chapel in Houston. Built in 1971 for "people of all faiths or none," the chapel houses 14 monumental paintings by famed abstract expressionist Mark Rothko, who had committed suicide only one year earlier. Upon its opening, visitors' responses to the chapel ranged from spiritual succor to abject tragedy--the latter being closest to Rothko's intentions. However the chapel's founders--art collectors and philanthropists Dominique and John de Menil--opened the space to provide an ecumenically and spiritually affirming environment that spoke to their avant-garde approach to Catholicism. A year after the chapel opened, Morton Feldman's musical work Rothko Chapel proved essential to correcting the unintentionally grave atmosphere of the de Menil's chapel, translating Rothko's existential dread into sacred ecumenism for visitors. Author Ryan Dohoney reconstructs the network of artists, musicians, and patrons who collaborated on the premier of Feldman's music for the space, and documents the ways collaborators struggled over fundamental questions about the emotional efficacy of art and its potential translation into religious feeling. Rather than frame the debate as a conflict of art versus religion, Dohoney argues that the popular claim of modernism's autonomy from religion has been overstated and that the two have been continually intertwined in an agonistic tension that animates many 20th-century artistic collaborations.

Everyone knows what modern architecture looks like, but few understand how this revolutionary new form of building emerged little more than a century ago or what its aesthetic, social, even spiritual aspirations were. Through illuminating studies of the leading men and women who forever changed our built environment, veteran architecture critic Martin Filler offers fresh insights into this unprecedented cultural transformation. From Louis Sullivan, father of the skyscraper, to Frank Gehry, magician of post-millennial museum, Filler emphasizes how

their force of personality has had a decisive effect on everything from how we inhabit our homes to how we shape our cities. Why was the sudden shift in architectural fashion that wrecked the career of the Scottish designer Charles Rennie Mackintosh not enough to destroy the indomitable spirit of Frank Lloyd Wright, who rose from adversity to become America's greatest architect? Why was Philip Johnson, "dean of American architecture" during the 1980s, so haunted by the superior talent of this less-fortunate contemporary Louis Kahn that he could barely utter his name even at the peak of his own success? How did Ludwig Mies van der Rohe's dictum "Less is more" give way to Robert Venturi's "Less is a bore"? Surveying such current urban design sagas as the reconstruction of Ground Zero and the reunification of Berlin, Filler also trains his sharp eye on some of the biggest names in architecture today, puncturing more than one overinflated reputation while identifying the true masters who are now building for the ages.

Complex, controversial, and prolific, Howard Barnstone was a central figure in the world of twentieth-century modern architecture. Recognized as Houston's foremost modern architect in the 1950s, Barnstone came to prominence for his designs with partner Preston M. Bolton, which transposed the rigorous and austere architectural practices of Ludwig Mies van der Rohe to the hot, steamy coastal plain of Texas. Barnstone was a man of contradictions—charming and witty but also self-centered, caustic, and abusive—who shaped new settings that were imbued, at once, with spatial calm and emotional intensity. Making Houston Modern explores the provocative architect's life and work, not only through the lens of his architectural practice but also by delving into his personal life, class identity, and connections to the artists, critics, collectors, and museum directors who forged Houston's distinctive culture in the postwar era. Edited by three renowned voices in the architecture world, this volume situates Barnstone within the contexts of American architecture, modernism, and Jewish culture to unravel the legacy of a charismatic personality whose imaginative work as an architect, author, teacher, and civic commentator helped redefine architecture in Texas.

Artist and scholar Marcia Brennan serves as Artist in Residence at the M. D. Anderson Cancer Center in Houston, and the experience of seeing, close-up, the transitional states and transformational visions involved in the approaching end of life raised countless questions about the intersection of life, death, and art. Those questions are at the heart of this unique book. Bridging disparate fields, including art history, medical humanities, and religious studies, *Life at the End of Life* explores the ways in which art can provide a means for rendering otherwise abstract, deeply personal and spiritual experiences vividly concrete and communicable, even as they remain open-ended and transcendent. In the face of death, suffering, and uncertainty, Brennan shows how artistic expression can offer valuable aesthetic and metaphysical avenues for understanding and for making meaning.

Based on groundbreaking new scholarship, *Upside Down: Arctic Realities* brings together ancient and modern works from the Arctic region, including major sites in Russia and Alaska. The featured pieces dramatically illustrate the continuing influence of centuries-old traditions in modern times and include both utilitarian and decorative items such as amulets, funerary offerings, and ceremonial masks from the Alaskan Yup'ik. Essays by leading scholars in the field explore such topics as the relationship between artist and material and between the aesthetics of native Arctic cultures

and their environments.

The Private Collector's Museum connects the rising popularity of private museums with evolving models of collecting and philanthropy, and new inter-relationships between private and public space. It examines how contemporary collectors construct museums to frame themselves as cultural arbiters of global distinction. By exploring a range of in-depth contemporary case studies, the book aims for a more complex understanding of the private collector's museum, assessing how it is realised, funded and understood in a broader cultural context. It examines the ways in which this particular museum model has evolved within a historical Western tradition of collecting and museum-building, and considers how private museums will endure alongside their public counterparts. It also sheds light on the shifting patterns of collecting, such as the transition of personal art collections into the public sphere. The developments are situated within the wider context of private–public engagement in general. Providing a new analysis of philanthropy, public access and the museum, *The Private Collector's Museum* is essential reading for scholars and students interested in the private museum, and key reading for those interested in related issues.

A revelatory look at an underexplored chapter of American art, which took place not on American soil but in France. In the late nineteenth and early twentieth centuries, American artists flocked to France in search of instruction, critical acclaim, and patronage. Some, including James McNeill Whistler, John Singer Sargent, and Mary Cassatt, became highly regarded in the French press, advancing their careers on both sides of the Atlantic. Others, notably William Merritt Chase, John Twachtman, Childe Hassam, and Thomas Wilmer Dewing--part of the association known as The Ten--found success working in the style of the French Impressionists, while Henry Ossawa Tanner, Cecilia Beaux, and Elizabeth Jane Gardner focused on genre and history subjects. This richly illustrated volume offers a sophisticated examination of cultural and aesthetic exchange as it highlights many figures, including artists of color and women, who were left out of previous histories. Celebrated scholars from both American and French institutions detail the complex history and diverse styles of these expatriate artists--styles ranging from conservative academic modes to Tonalism--and provide original perspectives on this fertile period of creativity, expanding our understanding of what constitutes American art.

Examining portraits of black people over the past two centuries, *Cutting a Figure* argues that these images should be viewed as a distinct category of portraiture that differs significantly from depictions of people with other racial and ethnic backgrounds. The difference, Richard Powell contends, lies in the social capital that stems directly from the black subject's power to subvert dominant racist representations by evincing such traits as self-composure, self-adornment, and self-imagining. Powell forcefully supports this argument with evidence drawn from a survey of nineteenth-century portraits, in-depth case studies of the postwar fashion model Donyale Luna and the contemporary portraitist Barkley L.

Hendricks, and insightful analyses of images created since the late 1970s. Along the way, he discusses major artists—such as Frédéric Bazille, John Singer Sargent, James Van Der Zee, and David Hammons—alongside such overlooked producers of black visual culture as the Tonka and Nike corporations. Combining previously unpublished images with scrupulous archival research, *Cutting a Figure* illuminates the ideological nature of the genre and the centrality of race and cultural identity in understanding modern and contemporary portraiture.

[Copyright: 9bb41bc9f360f4d64c86078157c16d4d](#)