

A Modern Patronage De Menil Gifts To American And European Museums

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.

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.

Markets -- Cost -- Price -- Structure -- Failure -- Power -- Labor -- Property -- Investment -- Systems.

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Samuel J. Wagstaff Jr. (1921–1987) amassed an extraordinary collection of 26,000 photographs between 1973 and 1984, recognizing that photography was an undervalued art form on which he might have a profound impact as a collector. He was mainly attracted to photographs that stimulated his imagination, and his taste ran toward the idiosyncratic—images that surprised him chiefly because he had never seen them before. In choosing the 147 works reproduced in this volume, Paul Martineau selected masterpieces as well as images from obscure sources: daguerreotypes, cartes-de-visite, and stereographs, plus mug shots, medical photographs, and works by unknown makers. The latter category contains some of the most outstanding objects in the collection, demonstrating Wagstaff's willingness to position unfamiliar images alongside works by established masters as well as underrepresented contemporary artists of the time, including Jo Ann Callis, William Garnett, and Edmund Teske. This book is published to accompany an eponymous exhibition on view at the J. Paul Getty Museum from March 15 to July 31, 2016; at the Wadsworth Atheneum in Hartford, CT, from September 10 to December 11, 2016; and at the Portland Museum of Art in Portland, ME, from February 1 to April 30, 2017.

Since its publication in 1989, *Texas, A Modern History* has established itself as one of the most readable and reliable general histories of Texas. David McComb paints the panorama of Lone Star history from the earliest Indians to the present day with a vigorous brush that uses fact, anecdote, and humor to present a concise narrative. The

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book is designed to offer an adult reader the savor of Texan culture, an exploration of the ethos of its people, and a sense of the rhythm of its development. Spanish settlement, the Battle of the Alamo, the Civil War, cattle trails, oil discovery, the growth of cities, changes in politics, the Great Depression, World War II, recreation, economic expansion, and recession are each a part of the picture. Photographs and fascinating sidebars punctuate the text. In this revised edition, McComb not only incorporates recent scholarship but also tracks the post–World War II rise of the Republican Party in Texas and the evolution of the state from rural to urban, with 88 percent of the people now living in cities. At the same time, he demonstrates that, despite many changes that have made Texas similar to the rest of the United States, much of its unique past remains.

Bamana masks and headdresses, Lega ivories, Dogon sculpture, and Benue bronzes are among the many exquisite African artifacts found in the renowned Menil Collection. This stunning book—the first comprehensive catalogue on the de Menils' collection of African art—features 115 of the museum's finest pieces. Dating primarily from the 19th and 20th centuries, these works come from North Africa and the Sahel, Coastal West Africa, and Central and East Africa. An essay by scholar Kristina Van Dyke discusses the formation of the collection, which was inspired in part by its relationship to modernist works and by the couple's interest

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in human rights. This insightful text also explains how the de Menils' visionary spirit was influenced by African art and places those objects within the context of the whole of the de Menils' collection, in which works from ancient, Byzantine, medieval, modern, Oceanic, and Native American cultures speak to the universal struggle for human understanding. Entries for the selected works were written by leading scholars in the field and are grouped into sections based on regions.

September 4, 2000, was Houston's hottest day on record, as well as Beyoncé's nineteenth birthday. Sam Houston was elected president on September 5, 1836. The city was awarded a National League baseball franchise on October 17, 1960, and on November 1, 2017, the Astros won their first World Series. On December 13, 1882, the Capitol Hotel became Houston's first public building to get electricity. Tragedy struck on April 16, 1947, when a ship carrying ammonium nitrate fertilizer exploded alongside a Texas City dock. James Glassman captures every single day of the year in the prism of Houston history, from the Texas Revolution to the moon landing.

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

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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.

A Modern Patronage De Menil Gifts to American and European Museums Menil Collection

Founded in 1836, Houston is now the country's fourth-largest city. In the early 20th century, Houston's economy shifted from agriculture to oil, fueling the city's explosive growth in the following decades. Houston grabbed the reins and saw a building boom in commercial, residential, and civic architecture redefine the city and skyline. Modernism was a new and fresh architectural expression and the perfect complement to the city's can-do entrepreneurial spirit. The 1960s brought ground-breaking ceremonies for the National Aeronautics and Space Administration's (NASA) headquarters, while residents and tourists alike lined up to tour the revolutionary new Astrodome. Building Modern Houston tells the story of Houston's architecture during its transformation from "Bayou City" to "Space City."

In sixty-seven exquisite watercolors and drawings, nationally famous architect Eugene Aubry captures on paper the sensibilities, the memories, and the grace that evokes Galveston, especially for those who are BOI ("born on the island"). Commissioned by the Galveston

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Historical Foundation, these works of art are intended to enhance the visual record of the buildings and the unique local architectural style that so many have appreciated over the years. In the aftermath of Hurricane Ike, Galvestonians became more aware than ever of the treasure of the island's historical architecture and the vulnerability of this heritage to forces beyond human control. Aubry's art captures the almost palpable sense of past glories these buildings bring to mind. Aubry—himself BOI—has fashioned these pieces in a way that resonates with those who love the island's ethos. With a fine eye to the artist's intent and a mastery of detail, architectural historian Stephen Fox expertly and eloquently introduces the work as a whole and, in discursive captions that accompany each image, informs the reader's appreciation of Aubry's art. So much more than a tribute, *Born on the Island: The Galveston We Remember* stands as a loving homage to Galveston—one that will call its readers home to the island, even if they have never ventured there before.

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.

Chronicling a literary life that ended not so long ago, *Donald Barthelme: The Genesis of a Cool Sound* gives the reader a glimpse at the years when Barthelme began to find his literary voice. A revealing look at Donald Barthelme's influences and development, this account begins with a detailed biographical sketch of his life and spans his growth into a true avant-garde literary figure. Donald Barthelme was born in Philadelphia but raised in Houston, the son of a forward-thinking architect father and a literary mother. Educated at the University of Houston, he became a fine arts critic for the *Houston Post*; then, following duty in the Korean conflict, he returned to the *Post* for a short time before becoming editor for *Forum* literary magazine. After

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that, he was also director of the Contemporary Arts Museum while writing and publishing his first stories. In the 1960s he moved to New York, where he became editor of *Location* and was able to practice the art of short fiction in such vehicles as the *New Yorker* and *Harper's Bazaar*. In a witty, playful, ironic, and bizarrely imaginative style, he wrote more than one hundred short stories and several novels over the years. In this literary memoir, Donald Barthelme's former wife, Helen Moore Barthelme, offers insights into his career as well as his private life, focusing especially on the decade they were married, from the mid-fifties to the mid-sixties, a period when he was developing the forms and genres that made him famous. During that time Barthelme was finding his voice as a writer and his short stories were beginning to receive notice. In her memoir, Helen Moore Barthelme writes about Donald's early years and her life with him in Houston and New York. In open, straightforward language she tells about their love for each other and about the events that finally divided them. She also describes, from the point of view of the person closest to Donald during that time, the making of one of the most original and imaginative American writers of the twentieth century. Scholars of avant-garde American literature will gain insider perspective to one man's life and the years which, for all their myriad joys and downturns, produced some of the best-remembered works in the literary canon.

"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

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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

Publisher description

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.

Amazing Art Adventures gathers together hundreds of exciting, unexpected and memorable art experiences from around the world.

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.

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

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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.

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.

This work explores in detail how innovative academic activism can transform our everyday workplaces in contexts of considerable adversity. Personal essays by prominent scholars provide critical reflections on their institution-building triumphs and setbacks across a range of cultural institutions. Often adopting narrative approaches, the contributors examine how effective programmes and activities

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are built in varying local and national contexts within a common global regime of university management policy. Here they share experiences based on developing new undergraduate degrees, setting up research centers and postgraduate schools, editing field-shaping book series and journals, establishing international artist-in-residence programs and founding social activist networks. This book also investigates the impact of managerialism, marketization and globalization on university cultures, asking what critical cultural scholarship can do in such increasingly adversarial conditions. Experiments in Asian universities are emphasized as exemplary of what can or could be achieved in other contexts of globalized university policy. Contributors include Tony Bennett, Stephen Ching-Kiu Chan, Kuan-Hsing Chen, Douglas Crimp, Dai Jinhua, John Nguyet Erni, Josephine Ho, Koichi Iwabuchi, Tejaswini Niranjana, Wang Xiaoming, and Audrey Yue.

The Houstorian dictionary is a guide for natives and newcomers alike. Each entry leads into the next to create a tapestry of the Bayou City's past and present. 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,

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restaurants, museums, and cultural events with its insightful recommendations. Art historian Darby English is celebrated for working against the grain and plumbing gaps in historical narratives. In this book, he explores the year 1971, when two exhibitions opened that brought modernist painting and sculpture into the burning heart of black cultural politics: Contemporary Black Artists in America, shown at the Whitney Museum of American Art, and The DeLuxe Show, an integrated abstract art exhibition presented in a renovated movie theater in a Houston ghetto. 1971 takes an insightful look at many black artists' desire to gain freedom from overt racial representation, as well as their and their advocates' efforts to further that aim through public exhibitions. Amid calls to define a "black aesthetic" or otherwise settle the race question, these experiments with modernist art favored cultural interaction and instability. Contemporary Black Artists in America highlighted abstraction as a stance against normative approaches, while The DeLuxe Show positioned abstraction in a center of urban blight. The power and social importance of these experiments, English argues, came partly from color's special status as a racial metaphor and partly from investigations of color that were underway in formalist American art and criticism.

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