

## A Modern Patronage De Menil Gifts To American And European Museums

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.

Morton Feldman: Friendship and Mourning in the New York Avant–Garde documents the collaborations and conflicts essential to the history of the post-war avant-garde. It offers a study of composer Morton Feldman's associations and friendships with artists like John Cage, Jackson Pollock, Philip Guston, Frank O'Hara, Charlotte Moozman, and others. Arguing that friendship and mourning sustained the collective aesthetics of the New York School, Dohoney has written an emotional and intimate revision of New York modernism from the point of view of Feldman's agonistic community.

"Hyman is awesomely consistent, brilliant, ascetic—more and more people say he is the best painter in America, and so he is." —Robert Lowell This important publication, the first of its kind, presents the paintings and drawings of an aesthetic and mystical searcher in the tradition of William Blake, Albert Pinkham Ryder and Odilon Redon, who strove for the moment when, in his own words, "the mood is as intense as it can be made." Hyman Bloom's work, influenced by his Jewish heritage (whose impression on his painting he described as a "weeping of the heart") and Eastern religions, touches on many of the themes of 20th-century culture and art: the body, its immanence and transience, abstraction and spiritual mysticism. Bloom was admired by leading figures in the art world of his time, including Alfred H. Barr Jr. and Dorothy Miller; Jackson Pollock and Willem de Kooning hailed him as "the first Abstract Expressionist." The poet Robert Lowell praised Bloom, writing in a letter to Elizabeth Bishop, "Hyman is awesomely consistent, brilliant, ascetic—more and more people say he is the best painter in America, and so he is." The book's illustrations include ten previously unpublished masterworks, plus images of the figure as powerful and provocative as the paintings by Francis Bacon that were once exhibited alongside them. Hyman Bloom(1913–2009) was born in Lithuania, now Latvia. He and his family immigrated to the United States in 1920, escaping anti-Semitic persecution. He lived and worked in the Boston area until his death. His work is held in many public collections, including the Museum of Modern Art, the Museum of Fine Arts, Boston, the Whitney Museum of American Art and others.

Hal Foster, author of the acclaimed Design and Crime, argues that a fusion of architecture and art is a defining feature of contemporary culture. He identifies a “global style” of architecture—as practiced by Norman Foster, Richard Rogers and Renzo Piano—analogous to the international style of Le Corbusier, Gropius and Mies. More than any art, today’s global style conveys both the dreams and delusions of modernity. Foster demonstrates that a study of the “art-architecture complex” provides invaluable insight into broader social and economic trajectories in urgent need of analysis.

History, Migration, Culture

The Heart of the Hereafter

Women Patrons and Collectors

Anthropology and Aesthetics, 52: Fall 2007

The Private Collector's Museum

New Edition

Saving Abstraction

*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. 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. 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.*

*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.*

*Essays in Honour of David Bindman*

*When Michelangelo Was Modern*

*Collecting, Patronage and the Art Market in Italy, 1450-1650*

*De Menil Gifts to American and European Museums*

*Burning Bright*

*Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artists*

*Curating Consciousness*

*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.*

*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.*

*The Heart of the Hereafter can help to serve as a life review for the living. The stories can change not only how we view the end of life, but how we view life itself, and thus how we actively live our lives, particularly when we encounter the part of ourselves that is nothing but love. The end of life is almost never pretty, but it can be almost overwhelmingly beautiful. This book features a moving selection of poetic and visual artworks that are based on the author's experiences as an Artist In Residence in palliative medicine at the M. D. Anderson Cancer Center. Emphasizing mystical and spiritual themes, the stories showcase the different types of love that emerge both in life and at the end of life. They range from philanthropy, self-respect (amour propre), familial love (agape and storge), and romantic love (eros) to various expressions of spiritual love including charity (caritas), grace, enlightenment, and transcendence. By engaging these themes, this book sheds valuable light on both the promises and the complications associated with constructing an ars moriendi, or guide to the art of dying, in our contemporary world.*

*Drawing on a decade of research into the community that proposed the so-called "Ground Zero Mosque," this book refutes the idea that current demands for Muslim moderation have primarily arisen in response to the events of 9/11, or to the violence often depicted in the media as unique to Muslims. Instead, it looks at a century of pressures on religious minorities to conform to dominant American frameworks for race, gender, and political economy. These include the encouraging of community groups to provide social services to the dispossessed in compensation for the government's lack of welfare provisions in an aggressively capitalist environment. Calls for Muslim moderation in particular are also colored by racist and orientalist stereotypes about the inherent pacifism of Sufis with respect to other groups. The first investigation of the assumptions behind moderate Islam in our country, Making Moderate Islam is also the first to look closely at the history, lives, and ambitions of the those involved in Manhattan's contested project for an Islamic community center.*

*Avant-Garde in the Cornfields*

*Makers of Modern Architecture*

*The Image of the Black in Western Art: From the "Age of Discovery" to the Age of Abolition : artists of the Renaissance and Baroque*

*Sacred Modern*

*The French in Texas*

*Double Vision*

*The Day Your Heart Broke in Your Eyes*

**A Modern PatronageDe Menil Gifts to American and European MuseumsMenil Collection**

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.

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.

The Day Your Heart Broke In Your Eyes The Book of Recognition The Angels of Recognition and Marcia Brennan, Ph.D. The Day Your Heart Broke In Your Eyes: The Book of Recognition is an angelically channeled text that is both eye opening and heart opening. Featuring twelve chapters organized in ascending order, the book begins with the autobiographical base of the author's descriptive memoir and moves up progressively through channels of creativity, power, visualization, personal and telepathic communication, spirit connection, and angelic communion. Filled with concretely beautiful imagery, the book contains a compelling range of metaphysical meditations that appear like reflections on the mirror of the page. The phonetic tonal qualities of the words are "brain massaging," as language moves back and forth, left and right, to open up the pathways between the heart, the eyes, the mind, and the spirit. With each reading and re-reading, the book conveys a range of creative possibilities that open wide the resonant connections not only between the heart and the eyes, but between creation and recognition. As the Angels of Recognition say about this channeled text, "This book is a place that you will want to enter, and that will want to enter into you. The text is a sanctuary, a portable garden that you can carry throughout your daily life. This book is many books, and many gardens, all in one. It is a garden of thought, a garden of words, a garden of ideas and ideals that come from the sky—a portable garden of the soul." Endorsements "Marcia Brennan's book is not a book at all. It's a way, a path to exquisite beauty. It's a heartsong, a trick, a portal, a transport elsewhere. It's an entrance to the flip side, an opening to the truth of transience and impermanence on the beating wings of light we call time. It is a book of knowing, a connection to angelic wisdom and celestial intelligence. How I love this book " David Carson, author of Crossing into Medicine Country "Marcia Brennan reaches deep inside of herself to share her deepest truths and learnings. Through observation of metaphorical insights, the reader is welcomed into a plane of neutrality—a Gestalt. This stance extols our spiritual relationship with ourselves, while providing a sense of well-being that aligns the individual with hope, wisdom, and grace." Pat McKenna, nationally renowned psychic medium "I have been writing about closeted mystics in the academy for years now. For the last ten, grinning somewhere behind these words, has been Marcia Brennan: dear friend, art historian, and fellow traveler, who was initiated by a golden eagle's stare in the Sonoran Desert, who knew everything as conscious Light, and who now writes of mysteries through things like shower heads and flowers. Her message here is stunning: the ultimate artistic medium is not the canvas, the paper, or the stone, but Consciousness itself." Jeffrey J. Kripal, author of Mutants and Mystics: Science, Superhero Comics, and the Paranormal ISBN: 978–1–57733–257–2

**Art and Activism**

**Seeing Things Invisible**

**Res**

**Library Journal**

**Public Good Versus Private Gain**

**African Art from the Menil Collection**

**Art in America**

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.

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.

Jackson Pollock, Georgia O'Keeffe, Andy Warhol, Julian Schnabel, and Laurie Anderson are just some of the major American artists of the twentieth century. From the 1893 Chicago World's Fair to the 2000 Whitney Biennial, a rapid succession of art movements and different styles reflected the extreme changes in American culture and society, as well as America's position within the international art world. This exciting new look at twentieth century American art explores the relationships between American art, museums, and audiences in the century that came to be called the 'American century'. Extending beyond New York, it covers the emergence of Feminist art in Los Angeles in the 1970s; the Black art movement; the expansion of galleries and art schools; and the highly political public controversies surrounding arts funding. All the key movements are fully discussed, including early American Modernism, the New Negro movement, Regionalism, Abstract Expressionism, Pop Art, and Neo-Expressionism.

This book presents case studies of collectors, patrons, and agents whose activities redefined collecting and the art market during a period when the status of the artist, rise of connoisseurship, and patterns of consumption established new models for collecting and display.

Forrest Bess  
Twentieth-Century American Art  
Modern Mystic

The Unerring Eye of Art World Avatars Dominique and John de Menil

The Spiritual in Twentieth-Century Art

Mysticism and the Modern Museum

Morton Feldman, the de Menils, and the Rothko Chapel

***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.***

***Res is a journal of anthropology and comparative aesthetics dedicated to the study of the object, in particular cult and belief objects and objects of art. The journal presents contributions by philosophers, art historians, archaeologists, critics, linguists, architects, artists, among others. 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.***

***A celebration of the internationally renowned collectors John and Dominique de Menil and their commitment to the modern museum In the early 1940s, John and Dominique de Menil began to acquire art. Collecting in an intuitive and personal manner, the de Menils gathered "things in which we believe," as John phrased it, and proceeded to develop an inspired collection that would eventually find a permanent home at The Menil Collection in Houston. In addition to building their own collection, the de Menils were committed to extending their vision to major museums in America and Europe. This beautifully illustrated book showcases some fifty works that the de Menils collected over the decades, including pieces by such major 20th-century artists as Lee Bontecou, Christo and Jeanne-Claude, René Magritte, Jackson Pollock, Jean Tinguely, and Andy Warhol as well as an important group of African, Oceanic, and pre-Columbian works. Published on the 20th anniversary of the founding of The Menil Collection, the book reproduces and examines works held in that museum and gifts in the Centre Georges Pompidou in Paris; the Museum of Modern Art in New York; and the Museum of Fine Arts in Houston. To complete the volume, the contributing authors examine the circumstances that inspired the de Menils' collection and generosity, the relationships they developed with legendary museum directors, and the gifts that were selected for each museum.***

***An Analysis of Small Independent Museums***

***A Modern Patronage***  
***Morton Feldman***  
***Carlos Jimenez: Buildings***  
***Friendship and Mourning in the New York Avant-Garde***  
***Making Moderate Islam***

"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

**\*\*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.

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.

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.

Midcentury Modern Art in Texas

Architecture, Landscape, and Preservation in New Harmony

Matisse, the New York School, and Post-painterly Abstraction

From Frank Lloyd Wright to Frank Gehry

Sufism, Service, and the "Ground Zero Mosque" Controversy

Art History as Social Praxis

Micromuseology

*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.*

*In this critically acclaimed biography, Franz Schulze probes the private and professional life of one of the most famous architects and architectural critics of the twentieth century. The only child of a wealthy Midwestern family, Philip Johnson was a millionaire by the time he graduated from Harvard, and in 1932 he helped stage the historic International Style exhibition at the Museum of Modern Art. A patron of the arts and a political activists who flirted with the politics of Hitler, Huey Long, and Father Coughlin, he went on to create controversial and historical structures such as the Glass House, the Roofless Church, the AT & T Building, the Crystal Cathedral, and many more. Johnson's personal charms paired with his manipulative ploys–like his "borrowing" of designs–shine through in this biography. Drawing on Johnson's correspondence, personal photographs, and speeches, and on interviews with his friends and contemporaries, Schulze fills the biography with fascinating information on the architect's family, travels, friends and lovers, and his many buildings and spaces themselves. Franz Schulze is a professor of art at Lake Forest College. He is the author of Fantastic Images: Chicago Art since 1945, One Hundred Years of Chicago Architecture, and Mies van der Rohe: A Critical Biography.*

*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.*

*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 Art of Hyman Bloom*

*Finding Words Beyond Words*

*The Collected Writings of David Craven*

*Love Stories from the End of Life*

*Modernism's Masculine Subjects*

*New York Magazine*

*The Art-Architecture Complex*

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.

In looking at the history of collecting, one may be excused for regarding it as an activity in which, traditionally, women have shown little interest or in which they have not been involved. As the present volume shows, women—particularly aristocratic women—not only resisted this discrimination through the ages, but also built important collections and used them to their own advantage, in order to make statements about their lineage, power, cultural heritage or religious preferences. That is not to say that there was not an increasing number of middle-class women who became draughtswomen, painters and natural scientists and who found it equally beneficial for their chosen profession to collect. In every case, the female collector chose to collect and what to collect: she chose how and where to present the collection and she also decided when to dispose of objects, thereby occasionally taking on a curatorial role. Women have been seen as gatherers of furnishings, jewellery, dress and objects of domestic life. This third volume in the Collecting & Display series of conference proceedings challenges such perceptions through the detailed analysis of different types of collecting by women from the early modern period onwards; it thus seeks to give a voice to a group of important female collectors from the sixteenth to the early nineteenth century whose importance for the history of collecting has not yet, or not sufficiently, been acknowledged.

Presents a collection of art that showcases visual tropes of masters with their adoring slaves and Africans as victims and individuals.

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.

Life and Work

An Introduction to Art

Texas Monthly

Philip Johnson

Life at the End of Life: Finding Words Beyond Words

The Book of Recognition

Faith, Activism, and Aesthetics in the Menil Collection

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.

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.

Projects of John and Dominique de Menil

Philip Johnson & Texas