

# THE FIRST SHOW

Painting and Sculpture from Eight Collections

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DOMINIQUE DE MENIL

HOWARD AND JEAN LIPMAN

DRS PETER AND IRENE LUDWIG

GIUSEPPE AND GIOVANNA PANZA DI BIUNO

ROBERT A. ROWAN

CHARLES AND DORIS SAATCHI

TAFT AND RITA SCHREIBER

THE WEISMAN FAMILY

**The Museum of Contemporary Art, Los Angeles**

# The First Show Painting And Sculpture From 8 Collections 1940 1980

**David Anfam**



## **The First Show Painting And Sculpture From 8 Collections 1940 1980:**

**Plane Image** Gary Garrels, 2006 Brice Marden A Retrospective ISBN 0 87070 446 X 978 0 87070 446 8 Hardcover 11 5 x 9 5 in 240 pgs 248 color U S 60 00 CDN 72 00 October Art      **Dan Flavin** Tiffany Bell, Michael Govan, 2004-01-01 New scholarship and interpretation of Flavin's work also appears in the form of three critical essays by experts and an extensive chronology comprehensive bibliography and exhibition history In addition this book includes Flavin's text in daylight or cool white an autobiographical sketch originally published in Artforum in 1965 and two interviews with the artist one from 1972 and the other from 1982 **BOOK JACKET**      **Doug Wheeler** Doug Wheeler, 2020-01-07 Over five decades Doug Wheeler has pioneered the art of light and space His work powerfully explores the way we perceive empty space the way light can affect our perception and make emptiness feel full and dense From his early experiences flying across the desert with his father a doctor in Globe Arizona Wheeler developed a passion for the intensity and stillness of vast expanses seeing in them a whole new set of possibilities for visual art Although Wheeler began his career as a painter his wall mounted artworks soon began incorporating light as a medium and quickly gave way to an unprecedented art historical breakthrough his construction of an absolute light environment crafted in his studio in 1967 Since that unparalleled moment Wheeler's work has been exhibited widely all over the world in the past decade with numerous major gallery and museum installations his reputation as the definitive light and space artist has been solidified This volume featuring new scholarship by renowned art historian Germano Celant traces the entire course of Wheeler's career to date from his first mature paintings to his immersive installations Writing on Wheeler's intense and direct engagement with the absoluteness in the optical fields he creates Celant provides a detailed account for Wheeler's development as one of the most original and influential artists of his generation Wheeler's work not only changes how we encounter reality after we see it but also how we envision what is possible more broadly in visual art      **The First Show: Painting and Sculpture from Eight Collections** Julia Brown, Bridget Johnson, 1983      **James Surls: The Splendor Years, 1977-1997** Terrie Sultan, James Surls, Eleanor Heartney, 2005-09-01 A prolific artist with a prodigious gift for stimulating the creativity of others James Surls is one of the most important sculptors working in America today His art blends natural forms created of wood steel and bronze with sophisticated sometimes edgy imagery and content to explore fundamental dualities and paradoxes male and female joyous optimism and anxious foreboding conscious rationality and unconscious intuition Fusing personalized folk idioms with the aesthetics of high modernism Surls's sculptures are clearly self expressive yet freighted with universal meaning This beautifully illustrated book which accompanies an exhibition of the same name at the Blaffer Gallery the Art Museum of the University of Houston captures an extraordinarily creative period in Surls's career the two decades he lived and worked in Splendor Texas During this time Surls established a home and artists colony in the East Texas pineywoods where he produced an astonishing body of work while encouraging the creativity of other visual and performing artists Magnificent color and black and white images

illustrate the key sculptures and works on paper that Surls created in Splendor. Accompanying the images are essays and interviews that offer fascinating insights into Surls's artistic breakthrough in Splendor. Terrie Sultan introduces Surls's work and provides a concise biography of the artist. Eleanor Heartney places Surls's Splendor works within the larger contexts of American and international art. Artists and gallery owners John Alexander, Joseph Havel, The Art Guys, Hiram Butler, and Sharon and Gus Kopriva, as well as curator Jim Harithas and architect Peter Zweig, share lively memories of Splendor as an artist colony and of Surls's pivotal role as artistic mentor and arts impresario for the whole Houston area arts community. James Surls and his wife Charmaine Locke add a personal signature to the book by describing how their love and their work blossomed in an atmosphere of total freedom to experiment and create. This publication of James Surls's Splendor works clearly establishes that no other artist of Surls's generation has had a greater impact upon the development of Texas as a center of vibrant creativity. At the same time, it confirms Surls's standing within the contemporary international art world as a revolutionary who has expanded the boundaries of traditional sculpture while maintaining a high degree of aesthetic and intellectual quality.

**Mark Rothko** David Anfam, 1998-09-10 This is the first volume of the catalogue raisonné of the work of Mark Rothko, the abstract artist. It documents Rothko's entire output of paintings on canvas and panel, reproducing all the works in colour. An introductory text investigates the essential features of Rothko's art. Sacred Modern Pamela G. Smart, 2010 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. *Crossroads of American Sculpture* Holliday T. Day, Dore Ashton, Lena Vigna, 2000 **Double Vision** William Middleton, 2018-03-27 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 Ren 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 **Situation**

**Aesthetics** Kirsi Peltomäki, 2014-02-14 The first book length study of this influential artist's work focusing on the participatory role of the human subject rather than the art object Michael Asher doesn't make typical installations Instead he extracts his art from the institutions in which it is shown culling it from collections histories or museums own walls Since the late 1960s Asher has been creating situations that have not only taught us about the conditions and contexts of contemporary art but have worked to define it In *Situation Aesthetics* Kirsi Peltomäki examines Asher's practice by analyzing the social situations that the artist constructs in his work for viewers participants and institutional representatives including gallery directors curators and other museum staff members Drawing on art criticism the reports of viewers and participants in Asher's projects and the artist's own archives Peltomäki offers a comprehensive account of Asher's work over the past four decades Because of the intensely site specific nature of this work as well as the artist's refusal to reconstruct past works or mount retrospectives many of the projects Peltomäki discusses are described here for the first time By emphasizing the social and psychological sites of art rather than the production of autonomous art objects Peltomäki argues Asher constructs experientially complex situations that profoundly affect those who encounter them bringing about both personal and institutional transformation **Frank Stella: The writings of Frank Stella** Frank Stella, Franz-Joachim Verspohl, 2001

Depuis 1998 Frank Stella a tudi les pi ces de th tre les nouvelles et les ouvrages th oriques sur l art d Henrich von Kleist Ce livre pr sente quelques uns parmi plus de 90 peintures reliefs peints et sculptures que Stella a produit en r ponse l oeuvre de Kleist et dans le but de mieux la comprendre **The Worldwide Art Catalogue Bulletin**, 1984 **The Publishers'**

**Trade List Annual**, 1991 **The Rise and Fall of American Art, 1940s-1980s** Catherine Dossin, 2016-03-03 In *The Rise and Fall of American Art 1940s 1980s* Catherine Dossin challenges the now mythic perception of New York as the undisputed center of the art world between the end of World War II and the fall of the Berlin Wall a position of power that brought the city prestige money and historical recognition Dossin reconstructs the concrete factors that led to the shift of international attention from Paris to New York in the 1950s and documents how peripheries such as Italy Belgium and West Germany

exerted a decisive influence on this displacement of power. As the US economy sank into recession in the 1970s, however, American artists and dealers became increasingly dependent on the support of Western Europeans, and cities like Cologne and Turin emerged as major commercial and artistic hubs, a development that enabled European artists to return to the forefront of the international art scene in the 1980s. Dossin analyses in detail these changing distributions of geopolitical and symbolic power in the Western art worlds, a story that spans two continents, forty years, and hundreds of actors. Her transnational and interdisciplinary study provides an original and welcome supplement to more traditional formal and national readings of the period.

***Eva Hesse: Paintings*** Eva Hesse, 2006. The first two volumes of a highly anticipated four-volume catalogue raisonné of all known works by Eva Hesse. The work of Eva Hesse (1936–1970) has been the focus of growing attention over the past few decades. With recent major exhibitions in San Francisco, London, and Wiesbaden, Hesse's tremendous contribution to the art world of the 1960s and 70s is now recognized by scholars and the general public alike. These two lavishly produced volumes are the first in a major new publishing initiative: a four-volume catalogue raisonné of Hesse's known artwork in all media: painting, sculpture, and works on paper. During her career, Hesse created 135 paintings and 176 sculptures, objects, and test pieces. As her paintings are less well known than her sculptures, Volume I will be a revelation to many. Revealed here are 28 previously unknown paintings, including works that date from her time as an art student at Yale University. Hesse's sculpture is more widely known but is presented here anew, with many recently commissioned photographs and fascinating archival images. Twenty-one previously unknown sculptures are presented in Volume II, including two painted wooden boxes, presumably made in New York in 1964, in which the first signs of Hesse's shift from painting to sculpture occurred, and numerous previously unknown test pieces. Published in association with Museum Wiesbaden.

***The Rise and Fall of American Art, 1940s–1980s*** Assoc. Prof. Catherine Dossin, 2015-03-28. This book challenges the perception of New York as the undisputed center of the art world between the end of World War II and the fall of the Berlin Wall, a position of power that brought the city prestige, money, and historical recognition. In her transnational and interdisciplinary study, Dossin analyses changing distributions of geopolitical and symbolic power in the Western art worlds, a story that spans two continents, forty years, and hundreds of actors.

***African Art from the Menil Collection*** Menil Collection (Houston, Tex.), 2008. 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 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 Distributed for The Menil Collection      **The First Show** Julia Brown, Bridget Johnson, 1983      **A Modern Patronage** Marcia Brennan, Alfred Pacquement, Ann Temkin, 2007 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 Ren 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 Distributed for The Menil Collection Exhibition Schedule The Menil Collection Houston June 8 September 16 2007      *The Eye of the Collector* , 1999

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