




	<p>A Fragmentary Memoir By Kevin C. Cassidy</p> <p>A Synopsis of the Origins, Major Influences, Highlights, and Recollections From My Menil / Rothko Chapel and Related Experience 04 May 2021 (Ver 5.5.4)</p> <p>(Photo descriptions in Notes section)</p>		
			

Acknowledgments

Special thanks and acknowledgment to Paul Winkler, who was in the same dorm as myself when I entered St. Thomas University in September, 1966. He was the first person I met in Houston (he would much later become director of the Menil Museum) and introduced me to many of the de Menil people at that time including his sister, Helen Winkler, who was a Protégé of John and Dominique de Menil at that time.

Ralph Ellis, Property Manager of the Menil Foundation Properties where I have lived for over 40 years for helping to preserve me and protect my extensive photo collection. Ditto to subsequent Menil Properties Administrations. Super thanks to Marion Wilcox, who urged me to write of my Menil / Rothko Chapel and related experience and who proof read many earlier drafts.

To Fred Hughes, personal friend for many years, and one of the first persons I met when I arrived in Houston to attend the University of St. Thomas in 1966. Fred introduced to one of the great loves of my life – Ann Carter. Fred was another Protégé of John and Dominique de Menil and Andy Warhol Business Manager. Later, when Fred became Andy Warhol's business manager, he invited me to “hang out” at the Andy Warhol Studio in New York (called The Factory) for couple of weeks in the late 1960s. It was great to watch Andy make his art and meet several of the Andy Warhol Superstars. I saw Andy again working on the *Raid the Ice Box With Andy Warhol* Exhibition, one of the first artist curated exhibitions, at the Rice Museum in 1969.

To Roberto Rossellini, whom I knew while I was working for the Institute for the Arts and Rice Museum at Rice University while he worked at the Rice Media Center adjacent to the Rice Museum making documentary films, teaching and lecturing on cinema and living out at the de Menil House at 3363 San Felipe. His great War Trilogy films *Rome Open City*, *Paisan*, and *Germany Year Zero* blew my mind when I first saw them.

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To Geraldine Aramanda, Archivist at the Menil Collection, who kindly allowed me to go through the Roberto Rossellini Archives. To the Menil Library under Phil Hagee who let me page my way through the Ten Volumes of Anthropologist Carl Schuster edited by Ted Carpenter. To current Menil Librarian Lauren Gottlien-Miller, who graciously allowed me to go through the many volumes of the *Image of the Black In Western Art*. Simply a stupendous and spectacular publication project over a fifty year span. This project was begun by John and Dominique de Menil and the Menil Foundation to address various civil rights issues and was later moved to Harvard. This was one of the first Menil projects I became aware of and developed an interest in when I first arrived at St. Thomas University in 1966.

PREFACE

This eBook is divided into two basic sections - The Narrative and The Gallery and three more “fragments” of my ebook photo compositions on the *Opening of the Menil Collection In Paris (1984)*, *The Opening of the Menil Collection in Houston (1987)* and the *Rothko Chapel Three Events (1979-1980 and a Flash Forward to 2019)*. So, some assembly required. These three eBooks can be found and downloaded for free at kevincassidyblogs.com. although some of the eBooks may be down for revisions and updates. I have tried to document as many things in the Narrative section with documentation in the Gallery. Some recollections I have no documentation for but I have tried to keep them to a minimum. As I consider my own photographs as documentation, they are included as such.

I have scanned many types of documents and ephemeral artifacts (such as invitations to exhibitions, parts of brochures, flyers, etc.) including correspondence into the eBook in the Gallery section which I also consider a “cabinet of curiosities”. Efforts have been made to exclude items with Copyright Notices or All Rights Reserved notices from inclusion. If some have slipped by and there are objections I am open to removing them. I periodically add new and update or delete old elements so versions will change with time.

INTRODUCTION

Quite an experience knowing both John and Dominique de Menil and participating in their many cultural, spiritual, artistic, architectural, educational, and human rights adventures over many years. Dominique de Menil (nee Schlumberger) (1908-1997) was the second child of Conrad and Louise Schlumberger. Her father, Conrad, along with her uncle Marcel, created what would later become Schlumberger, Ltd., the oil services giant we know today. John de Menil (1904-1973), originally in banking and from a Catholic military family going back to the Napoleonic Wars, married Dominique Schlumberger in 1931 after they met at a party they attended at Versailles. Dominique's uncle, Marcel Schlumberger, one of the founders of what would later become Schlumberger Oil Field Services convinced John to join the company. As time went on, John de Menil became head of Schlumberger South America and the couple moved to Houston, Texas while keeping homes in Paris and New York.

Fleeing occupied France (where John de Menil participated in the French resistance movement in Romania) they eventually came to Houston where they were instrumental in the development of the Contemporary Arts Association (later the Contemporary Arts Museum) and the Museum of Fine Arts, Houston. They made many significant contributions and donations to the Museum of Modern in New York and the Centre Georges Pompidou Museum (the Beaubourg) in Paris. In the 1960s, they were instrumental in commissioning one of the great artists of the 20th century – Mark Rothko – to create the murals for the Rothko Chapel in Houston, Texas.

As heiress of part of that fortune, Dominique would later use that enormous financial energy to fuel many projects of lasting importance not the least of which is the Rothko Chapel and the Menil Museum in Houston. It was amazing to witness and be part of the de Menil activities at St. Thomas University in Houston in the 1960s where I was an undergraduate student and to see Dominique de Menil's fascinating exhibitions there. As architectural patrons, their projects can be seen in their well-preserved Philip Johnson house on San Felipe and the Rothko Chapel. They built what was called the "Art Barn" at Rice University to house the Rice Museum and also, adjacent to it, the Rice Media Center.

After John de Menil died in 1973, Dominique de Menil carried on their work and vision and designed and created, with Renzo Piano, the Menil Collection Museum which opened in 1987. She later built the Cy Twombly Pavilion and the Byzantine Fresco Chapel, both on the Menil Collection Museum campus in Houston.

The lessons learned from their lengthy and extensive contributions to civil and human rights, to their educational and philanthropic activity, to their art and architecture patronage, can benefit both individuals and institutions even today. If my synopsis chronicle can bring a greater interest in reading the richly detailed and documented *Art and Activism: Projects of John and Dominique de Menil* (2010) and William Middleton's *Double Vision: A Biography of John and Dominique de Menil* than that will be a good deed indeed.

As Menil / Rothko Chapel and related experiences have been a major part of my life for over 40 years, this eBook has gradually evolved into a “fragmentary memoir.” As some key things had to happen in a certain way from my early life in Grosse Pointe to cause me to come to Houston in the first place, I have briefly mentioned them in the Origins/Prelude part or the Narrative.

For most of my life I have been interested in theme and variations. In music, opera, art, literature, sculpture, architecture, military history - world history in general. I feel I am almost genetically pre-disposed to understanding natural and cultural phenomena with this template. My Menil / Rothko Chapel experience has been a great exercise in that template.

PART I

THE NARRATIVE

Origins and Prelude

I was born November 14, 1946 in Lackawanna, New York near Buffalo. I am the adopted son of George and Helen Cassidy of Grosse Pointe, Michigan, a suburb of Detroit. I was raised in an extremely Catholic environment attending a Catholic school where I was an altar boy. However, there was the perilous contradiction of segregation in Grosse Pointe. The explosive implications of this I would only later understand.

My father was an accomplished Tax and Estate attorney (Cassidy & Loud) and my mother earned her M.A. in Education and Library Science from Wayne State University later in life. I grew up in an environment of respect not only for religion but for the humanities, literature, music, theater, and art. It was in this same environment that I entered St. Thomas as a student and discovered myself "in the midst" of several de Menil projects which were an expansion of those themes. Film and Cinema were new to me and especially exciting.

It was Carl F. Clarke who influenced my mother and father's interest in collecting art. The first art exhibition I remember attending (aged 9) was in Carl Clarke's honor for his contributions to the Detroit Historical Society (photo enclosed). George Victor Hugo served in World War I with Carl Clarke. They served together in General Black Jack Pershing's Balloon Corp. George Victor was an artist and did 50 water color sketches series called *On The Front in Champagne*. He gave them to Carl Clarke who gave them to me, by way of inheritance. Many years later, when I shared these with Dominique de Menil, she loved them and it was she who urged me to donate them to the Menil Collection, which I did. What an honor! The Menil indicated they would do a proper provenance on them. (documentation enclosed).

When I was growing up there Grosse Pointe was divided into five "Pointes". Grosse Pointe Park, Grosse Pointe City, Grosse Pointe Farms, Grosse Pointe Shores, and Grosse Pointe Woods. In my pre-teen and very early teen days we lived in Grosse Pointe Park, on Buckingham Road. The house was in a "Tudor" type style and I loved it. There was a fantastic spiral stair case going from the first to the second floors and every Christmas my father would get this very large, tall Christmas Tree and put it between the spiral stairs so we could sit on various rungs of the stairs and see very parts of the tree where my sisters and I would help with the decorations and string the lighting.

I had "Davy Crocket Mania" growing up and my parents knew this and would gift me "raccoon skin caps", plastics flint lock rifles, a plastic Bowie knife - the works at Christmas and birthdays. My first existential crisis was when Walt Disney killed Davey Crockett at the Alamo. I couldn't believe it. "No, No, No." I cried. I resolved – then and there – to make a pilgrimage to The Alamo when I grew up to honor Davey's death. I would do just that many years later. Also, a great fan of *The Lone Ranger*. Remember the Lone Ranger was a *Texas Ranger*. These experiences were when Texas first came into my mind, heart, and

imagination. Having moved there in the 1960s to attend St. Thomas University in Houston, I fell in love with Houston and Texas and have been a Texan for over 50 years now.

The first “art controversy” that I recall concerned the issue of “Commie art” vs. “American art.” This was the controversy surrounding Mexican muralist Diego Rivera’s *The Detroit Industry* fresco cycle at the Detroit Institute for the Arts (DIA). Rivera did these murals as a tribute to Detroit’s manufacturing base and labor force of the 1930s. He was at work on these murals during parts of 1932 and 1933. There was a “portrait” of Lenin in one of the panels which caused a firestorm of controversy at the time. My mother and grandmother were still talking and arguing over it as I was growing up. I saw them at a very early age and thought they were great. Many times through the years I would go down to visit them at the Detroit Institute for the Arts (DIA). The Rothko Chapel murals, conceived by Mark Rothko and painted by Rothko and his assistants, for the Rothko Chapel in Houston, Texas would come much later in my life. They, and the Rothko Chapel that housed them, would also become a matrix of controversy.

Growing up in Grosse Pointe, I became friends with Frederic “Ricky” Bourke and Robert B. “Bobby” Evans. Both my parents really liked Ricky and Bobby and we had many adventures together. Ricky began to date Eleanor Clay “Nonie” Ford. Nonie was the daughter of Walter Buhl Ford II and Josephine Clay “Dody” Ford the great granddaughter of Henry and Clara Ford. Josephine Clay “Dody” Ford was a celebrated art collector and philanthropist famous in the Detroit, Grosse Pointe area and elsewhere for her contributions to the Ford Health Care System and the Detroit Institute of the Arts among many others cultural and philanthropic organizations. Through Ricky I met Nonie Ford. Her house on Provencal displayed Modern works of art including Picasso and Van Gogh. It was there that I saw Modern art in a private home for the first time. An amazing experience. A prelude to the extensive modern art in de Menil House which would come later.

On January 11, 1964, while home in Grosse Pointe, I was on my way to a party and was with friends. While driving on Lake Shore Drive near Moross the car I was in hit a patch of ice at fairly high speed and “blew up”. The fiber glass body disintegrated and we went flying. Jim stayed with the car as it disintegrated. I remember laying in the street having out of the body experiences and seeing parts of the car swinging from trees. A surreal scene! The Andy Warhol *Death and Disaster* exhibition at the Menil in 1988 – especially the “Car Crash” paintings - spoke to me with a special intensity in ways prepared for by this experience.

The hospital scene was incredible. Because it took quite some time to get us in ambulances the reception we were headed to were notified in advance and descended on Bons Secour hospital. Many from the party, including my mother, were already there when the ambulances arrived. I was barely conscious. It was a scene from a Fellini movie. I could not believe I was still alive. I received Roman Catholic last rights and then my mother “anointed” me with St. Anne’s oil. My only thought was to ask about the others and tell my parents and sisters that I loved them and to “get right” with God. Fast! James passed away from injuries suffered in the accident. Many friends and relative that I never knew I had visited me in the hospital as I was healing from cracked and broken ribs and many skin wounds. I had never given so much pain to so many people either before or since (enclosed Grosse Pointe News

references).

After returning to Cheshire Academy, I still needed physical therapy and would periodically experience waves of survivor guilt. I began to use yoga books to teach myself how to breathe again and used other hatha yoga exercises for their therapeutic benefits. Cheshire Academy Headmaster Arthur N. Sheriff, John Lenahan, and Ernst Beaulac were not just teachers and mentors but real friends helping me through those difficult times. I finished my secondary education at Cheshire Academy and graduated in 1965.

Fr. Robert Emmett “Bob” Lamb was a priest of the Catholic Congregation of St. Basil and was related to my mother (photo enclosed). He was also our family priest. It was he who recommended that I attend Assumption High School in Windsor, Ontario (9th grade) run by the Basilian Fathers. Eventually, Father Lamb would come to St. Thomas University in Houston, Texas where he taught and where he met the de Menils. Dominique knew and liked him. It was Father Lamb who later recommended to my parents that I attend University of St. Thomas. He “raved” about the de Menils at St. Thomas (this was before the big split) and, given our family interest in all things Catholic, the arts, and the humanities, that it would be a good place for me to learn more about Catholic theology (a big deal with my father) and also a good place to learn more about the arts and humanities (a big deal for my mother and me).

THE WONDER YEARS (1966-1997)

1966-1970

I began my studies at St. Thomas in the autumn of 1966 (transcript enclosed). My first de Menil exhibitions I remember were *The Popes as Builders and Humanists* and *Made of Iron* installed by Dominique de Menil in Jones Hall at St. Thomas. I believe her title then was Chairman of the Art Department at the University of St. Thomas. I saw these exhibitions when my father and I flew to Houston in the summer of 1966 to interview at UST. It was as a student that I first met Paul Winkler who was in the same dorm as myself. It was Paul who introduced me to his sister Helen, Fred Hughes, Sarah Canon, Patricia Carter, Marion and Bim Wilcox, Mary Jane Victor and so many others including Miles Glaser. It was in late 1966 or early 1967 that Paul, Fred, and Helen invited me out to lunch at the de Menil house at 3363 San Felipe. It was there that I first met Dominique de Menil.

I fell in love with her at first sight and have been in love with her everyday ever since. I also fell in love with the de Menil house at 3363 San Felipe. It was designed by Philip Johnson with interiors by Charles James. Over the years it became for me not only a house and a home, it was also a museum, an office, a gallery, a performance space, a sanctuary, a theater, a library, a *salon*. For many years the wonder of finding that House *in Texas* never lost its amazement for me. Something creative was always going on there.

During this luncheon, I noticed that Dominique (I only began calling her Dominique after the

1973 *Contemplation and Action* Colloquium at the Rothko Chapel where we bonded as personal friends - for life - as it turned out) was reading a book entitled *The Phenomena of Man* (1955) by Pere Teilard de Chardin. Fr. Lamb had given a copy of this book to my mother (who didn't understand a word of it) who then gave it to me. Dominique was intrigued that I had read the book and knew who he was.

She was also interested in the impact of Vatican II on my family, especially my father. and she shared with me her interest in Vatican II and the Ecumenical Movement in the Catholic Church. This began a series of conversations with her that lasted up until the time of her apotheosis in 1997. And, of course, the influence of Vatican II and the Ecumenical Lectures given by Father (later Cardinal) Yves Congar on her, John, and later the Rothko Chapel, is so well documented that I will not rehearse it here. The de Menil relationship to Vatican II and the continuing impact on the *renouveau* catholic movement on many of their subsequent projects and the formation of their diverse sensibilities is covered extensively in Pamela Smart's *Sacred Modern: Faith, Activism and Aesthetics in the Menil Collection* (2010).

It was at St. Thomas that I first met Professors Mino Badner and Thomas McEvilley. At St. Thomas and later, while auditing some of his classes at Rice, Mino opened my eyes to the wonders of Northwest Coast art. Mino Badner's death at such a young age was a shock to me. I remember his funeral vividly. Although not a student in the Art Department at St. Thomas, I also attended a class of another Art History Professor - William Camfield. His class on 20th Architecture opened my eyes to Modern Architecture. His field trips to Downtown Houston to "critique" many of the buildings was of special interest.

Tom McEvilley was my Latin teacher at St. Thomas. Tom and I became good friends. Later, when the de Menils moved to Rice University, I audited his classes there. Since I was not a student at Rice, his classes in World Art. Literature, Mythology, and History will be referred to below as the McEvilley Lecture Series.

It was during this time that the de Menils, along with Gerald O'Grady, were developing the Media Center at St. Thomas. Over the years, I have developed a keen appreciation for this effort. John and Dominique de Menil had already been interested in Film. Miles Glaser's early involvement in Czech "New Wave" Cinema seemed very avant garde to me. Only many years later, when I saw the film *Oratorio for Prague* that Miles helped produce and would document the actual arrival of Soviet troops at the airport and the debarkation of their tanks in order to crush the Prague Spring. The de Menils brought many avant garde film makers to Houston to screen their films and lecture on them. An exciting time! At St. Thomas in May of 1968 they brought Andy Warhol to screen his *Imitation of Christ*. The Media Center at St. Thomas would later move to Rice University.

Many of the early exhibitions in Jones Hall influenced my interest in art and artists. Shows that were particularly influential were: *The Popes as Builders and Humanists* (March 24 – May 22, 1966), *Made of Iron* (September 1 – December 31, 1966). *Six Painters: Mondrian, Guston, Kline, De Kooning, Pollock, Rothko* (February 23 - April 15, 1967), *Mixed Masters. An*

Exhibition of Various Media Used by Contemporary Artists (May 1- September 30, 1967), *Look Back: An Exhibition of Cubist Paintings from the Menil Family Collection: Paul Cézanne, Georges Braque, Juan Gris, Henri Laurens, Fernand Leger, Jacques Lipschitz, Pablo Picasso* (February 13 – September 13, 1968), and *Visionary Architects: Boullée, Ledoux, Lequeu* (October 16, 1967– January 3, 1968).

In this period, I began studying Yoga seriously at the Sivananda Yoga Vedanta Ashram in Val Morin, Quebec during summers. First with Ann Carter and later on my own. My Hatha / Raja Yoga teacher was S. Vishnudevanda and my Yoga Vedanta teacher was S. Chidananda. I mention this now as this experience and the teaching skills acquired would later have an impact on my de Menil experience and my friendship with John de Menil.

artDuring the summer of 1967, while I was at home in Grosse Pointe, the Detroit Riots erupted over civil rights and other issues. Our house became a target. I had never experienced that much violence and hate over such a short period of time. The perilous contradiction of segregation had finally exploded. I realized I could not live in a segregated community or make a life there.

The de Menil's commitment to civil rights took on a new and urgent meaning for me. Years later, in a conversation with Mickey Leland (whom I knew and lied because of de Menil support for him, and later, as my Congressperson), I remarked on the racial harmony I seemed to experience in Houston. He chastised me for not being more sensitive to segregation in Houston. Yes, I said. I stand corrected. Houston's diversity, however, was and is a powerful attraction for me. The de Menil's civil rights activism was something I grew to admire and align myself with.

The larger cultural context I view their activism in is embodied in the meaning of the Greek term *agon* (grk. ἀγών). In a basic sense it means a contest, a combat, a struggle, a challenge. It is the root of our word's protagonist, antagonist, and *agony*. Many times, the term would be used in connection with religious festivals, ancient Greek drama, and in many types of literature. *Agon* can refer to a formal debate which takes place between the chief characters in a Greek play, protagonist and antagonist, with the participation of the chorus. *Agon* is also used in the context of an athletic contest.

John and Dominique de Menil's response to the challenge of the *agon* in the civil rights arena can be seen in their sustained civil and human rights initiatives. The antagonist, the ancient power of racism and segregation in Houston, America, and the world beckoned them to the contest. The collective global voice of segregation and racism would cry out to them "Bring it on". Bring it they did! Their non-violent philosophy, stamina, and perseverance in the cause of social justice in the face of many obstacles and set-backs, and the many triumphs and laurels they achieved, is not just a Houston story or an American story. It is a global story.

Around 1968-69, the de Menils began to take a more aggressive attitude towards St. Thomas. They wanted to place their own candidates on the Board and "retire" certain teaching staff that they considered mediocre and replace them with ones of their own choosing. This resulted in a dramatic "High Noon" confrontation with the Basilian Fathers who refused to

give in to their demands. Thus the parting of the ways. The confrontation and the split with University of St. Thomas (which Fr. Lamb reported in detail to my mother) resulted in the de Menils moving to Rice University.

Fr. Lamb remained on good terms with the de Menils, especially Dominique, but sided with St. Thomas. I believe they had to buy back much of the art they had given to St. Thomas and “contribute” the marvelous slide collection they had built at the St. Thomas Art Department to the Rice Art Department. It was during this move that Dominique asked me to come to work for her at the soon to be Institute for the Arts at Rice University. Because I am a Romantic, I had completely fallen in love with her and the whole de Menil scene by then and could not bear to leave it. So I said yes. I decided not to graduate (no college degree ever) and left St. Thomas with them for Rice. I never looked back.

The move was important to me, as I would be included in this next chapter of the de Menil adventure. Some of their previous adventures included their contributions to the building of Schlumberger Oil Services Co., their Venezuelan Odyssey, the building of the San Felipe House, their involvement with the Houston Museum of Fine Arts, the Contemporary Arts Association, and the Jeri MacAgy experiences at St. Thomas. These were all the stuff of myth and legend to me by then. When I first knew John de Menil, I believe he was still Chairman of the Board of Schlumberger, Ltd.

Although Fred Hughes had gone on to become an important part of the Andy Warhol scene in New York, we still remained friends. In the winter of 1969-1970, I was staying with friends in New York and he invited me to “hang out” at with Andy and the Factory. It was fascinating to watch Andy working in his studio and meet some of legendary Factory figures of those days. Because of the commitment of the de Menils to Andy and his art, I had already developed an appreciation for his genius. I saw Andy again when he came to Houston to work on the his *Raid the Icebox* show at the Rice Museum and met Alexander Iolas there. It was also fascinating to see the Andy Warhol exhibition *Death and Disaster* at the Menil in 1988 and the exhibition of Andy's *Last Decade* at the Ft. Worth Modern in 2010.

As the move from St. Thomas to Rice began taking place. I remember especially helping Prof. James Chillman, a Rice Professor and former Director of the Museum of Fine Arts, make the transition into Allen Center where the Institute for the Arts and the Rice Art Department would be housed. In appreciation for this help, he gave me a book entitled *Arts and Ideas* by William Flemming. It is a brilliant synthesis of art, music, architecture, poetry, opera, in an excellent chronological framework mainly focusing on the West.

Great shows from this period include: *The Machine Show: The Machine As Seen at the End of the Mechanical Age* (October 29, 1969 – January 15, 1970) I especially remember the exhibition *Ten Centuries That Shaped the West: Greek and Roman Art in Texas Collections* in 1970. The memory of that exhibition would further shape my later interest in Greek art and architecture, especially the Acropolis, the Parthenon, and the Parthenon sculptures.

1971-1975

During parts of 1971 and 1972, Rosamond “Peggy” Bernier gave a series of lectures on modern art and artists at Rice at the invitation of the Institute for the Arts. I think I attended every one. This was an interesting series as she knew many of the artists that she spoke about. It was my first exposure to the social history of modern art. Other major exhibitions of this period were *The Max Ernst Show: Inside the Sight, Raid the Icebox with Andy Warhol*, and the *Gray is the Color* Exhibition at the Rice Museum briefly discussed below. It was in this period that I began a lifelong interest in many artists, styles, and periods of art history.

Highlights from the period also include the Opening of the Rothko Chapel in 1971 (program enclosed). I knew, of course, all about the Rothko commission and watched the building of the Rothko Chapel. I will always remember the day that the paintings were lowered in through the skylight by a huge crane. During the Opening of the Rothko Chapel, I was part of the team that picked up and drove many of the guests and participants from the airport and around Houston.

Many years later in the Tate Gallery in London, I would see the Rothko paintings that were meant for the Four Seasons (known as the Seagram’s Commission) but withdrawn by Rothko. Absolutely great paintings. Fast forward to 2008 and the television series *The Power of Art* by Simon Schama. He did a segment on Rothko and the Four Seasons Commission. Part of that segment included him in the Menil Collection and the Rothko Chapel. He did not feel that Rothko’s Chapel paintings “worked” and was fairly dismissive of them. That view is not shared by many others including myself.

I did admire his commentary on the Tate Rothkos. He referred to them as serious, timeless art. My feelings about the Rothko Chapel paintings exactly! The Menil Collection Museum along with the Whitney Museum created the Artists Documentation Project. It documents artists talking about their own work and explaining their artistic techniques and other related matters. The Brad Epley (Chief Conservator at the Menil) segment with Richard Serra Segment had Serra speaking about seeing the Menil in Houston and four Rothko’s in the Menil he referred to them as having “great emotional weight.” Exactly how I “feel” about the Rothko Chapel paintings. They aren’t just there to be seen. They are there to be felt. A great emotional experience!

My yoga study and practice would later, in Houston, lead me to become assistant manager and senior yoga instructor at the School of Yoga (run by my old friend Billie Gollnick) between 1970-1975. During part of this time (1970-1973) I was also working for the Institute for the Arts at Rice University and out at the house at 3363 San Felipe for John de Menil. I didn’t really have a title in those days. I just did whatever they asked. For me, it was always a really cool and a privilege to be part of “Team Menil”.

Everyone knew I taught yoga so so when Simone Swan (then Vice President of the Menil Foundation, I believe) asked me if I could mentor John de Menil in Yoga I said yes and we began yoga sessions in the back yard at San Felipe during 1972. We became personal friends during this period, when he insisted I call him John. Sharing in his pain and helping him with

selected yoga stretching, breathing, and relaxation techniques meant a lot to both of us. He said to me “Kevin. I am dying.” Of cancer. A very emotional time for me.

On June 1, 1973 John de Menil died of cancer. His funeral at St. Anne’s was a powerful event. I looked on him as a genuine culture hero – certainly for me. I rode for a while in Sarah Canon’s Volkswagen Van containing the simple pine box that served as his casket. Per his request, during the service, recordings of Bob Dylan songs could be heard throughout St. Anne’s.

In 1971, I began auditing the McEvilley Lecture Series and auditing other art history and architecture courses at Rice. I especially remember Philip Oliver Smith’s course on Greek Art and Architecture and Tom McEvilley lectures on the Acropolis and the Parthenon. I stuck with his lecture series for many years.

One of the most memorable exhibitions of this period was *Inside the Sight: Max Ernst and the Surreal Style (1973)*. Dominique introduced me to Max Ernst and Dorothea Tanning at the opening. The Menil Archives, Francois de Menil, and his son John, made a wonderful film of this exhibition which I saw several times in 2008.

The *Contemplation and Action Colloquium* at the Rothko Chapel was held in 1973. It was there that I met Leo Schaya and was influenced by his paper on the Qabalah and Sufism and his book *Universal Meaning of the Kabala*. Also influential were the papers of T. M. P. Mahadevan, a brilliant scholar and writer on the Vedanta, and Lobsang Lhalungpa on Tibetan Buddhism. Many of the papers from this Colloquium still seem as relevant today as they did in 1973.

It was here at the *Contemplation and Action Colloquium* that I met Fr. Andre Scrima and both Dominique and I were moved by the paper he delivered as part of that Colloquium. It was on Eastern Orthodox spirituality. It was from that paper and several conversations with him that I first learned of the monks of Mt. Athos, in Greece, and their tradition of Eastern Orthodox spirituality called Hesychasm and the Prayer of the Heart. Andrei was an Romanian Eastern Orthodox monk who played an important part in the Ecumenical dialogue and Fr. Scrima became an important friend and mentor to Dominique de Menil for many years. From numerous conversations with her on this subject over the decades, I realized it was partly the influence of this tradition that would contribute to her spiritual development as an “ecumenical” Catholic, as well as my own. I believe it was partly the influence of this tradition which helped inform her in collecting Byzantine Icons and, eventually, to the rescue of the Lysi frescos and the funding of their restoration. They would later be installed in the Byzantine Fresco Chapel Museum, designed by her son François, which were such an integral part of the Menil Campus in Houston but which were eventually returned to the Eastern Orthodox Church in Cyprus.

Again, in 1973 the Rothko Chapel presented a Colloquium based around *Human Rights / Human Reality*. In just a few short months, the focus of the Rothko Chapel was expanded to include global human rights issues. Dom Helder Camara, Roman Catholic Archbishop of Olinda and Recife in Brazil, was influential in focusing the attention of Dominique de Menil,

Nabila Drooby, and the Rothko Chapel Board on global human rights. Dom Helder radiated vibrant spiritual power that touched me and many others at the conference deeply. The Rothko Chapel has continued this focus and commitment to global human rights with amazing sustainability.

In 1973, Dominique de Menil installed an exhibition called *Gray Is the Color* at the Rice Museum (enclosed is the Rice Magazine article written by her on the *Gray Is the Color* Exhibition). This show was influential on me for a variety of reasons. It introduced me to *grisaille* painting (paintings in monochrome with shades or tones of gray, black, and white). While I was researching and preparing my photo survey of selected historical and archaeological sites in Egypt, Greece, and the Holy Land, I conceived of the idea of a *Grisaille* Greece (see enclosed Photo Collection Overview). I think this show was the most important exhibition for me because it also changed my perceptions of the Rothko Chapel to this day. I can see the Rothko murals as part of the *Grisaille* Rothko Chapel. Talk about the power of art to transform one's life! Many of my photo compositions were inspired directly by my de Menil experience or influenced indirectly by the McEvilley Lecture Series at Rice.

1976-1980

By 1977, I had decided to focus on museums in Washington, New York, London, and Paris. And then concentrate on museums, temples, tombs, and other historical and archeological sites in Egypt, Greece, and the Holy Land. While in Paris I concentrated on the Louvre, the Pompidou, the Musee Guimet, and several other museums. From London and Paris, I traveled to Egypt, Greece, and Israel. As my Photo Collection Overview has a survey of that adventure, I will not rehearse that portion here (see enclosed). It was partially the result of my travels in Israel, however, that I became interested in the Middle East Peace Process. This was an interest I shared with Dominique and the Rothko Chapel from that time forward.

In 1979 Dominique and Nabila Drooby (then Director of the Rothko Chapel) asked me to be part of the logistics team that helped host the Dalai Lama at the Rothko Chapel. I will always remember being part of the group that went to the airport to pick up the Dalai Lama and his entourage. Watching Dominique present the Dalai Lama with a white scarf (traditional greeting) and being part of that event will always stand out as a major recollection and influence. It was there that I met Prof. Robert Thurman (Christophe de Menil's first husband and the father of Taya Thurman). Bob was helpful in my studies of Tibetan Buddhism. One of the talks the Dalai Lama gave was on compassion and the Bodhi Heart. Over the years I had come to realize that Dominique de Menil, too, had the Bodhi Heart.

Three performances really stand out from the Rothko Chapel between 1978 and 1980. The *Whirling Dervishes* of the Mevlana Jalalludin Rumi Order, in October 1978, *The Royal Dancers and Musicians of the Kingdom of Bhutan* (enclosed), and the *Hassidic Music and Hebraic Workshop* presented by Rabbi Shlomo Carlebach, in 1980. (see enclosed Photo Collection Overview: *Three Performances at the Rothko Chapel, 1978-1980*). Also in this period was another wonderful Sufi event at the Rothko Chapel: *Circle of Remembrance – Zikr Ceremony*

with Dervishes of the Ashki-Jerrahi Sufi Order. I entered the Circle with many others who were enraptured by the recitation of the Names of God and swayed to and fro for hours. I will always remember it as a very powerful ecumenical spiritual event.

Sometime in the late 1970s, Dominique asked me if I would escort and drive her sister, Annette Doll Gruner Schlumberger, on her research tour of many of the old Schlumberger people that were still alive in Houston. She was writing a book that would later be called *The Schlumberger Adventure*. We got along well together. She seemed fascinated by her younger sister, Dominique, and would quiz me on how I got to know her, what events and exhibitions I had attended. She seemed curious and a bit envious of her “glamorous” sister’s life and times. Because she had so many photographs, I learned a great deal visually about early Schlumberger days. There were times when she would invite me in with her while she did her interviews. I especially remember an old Schlumberger pioneer, Mon. Leonardon. He and his wife prepared a wonderful lunch for us as we looked over a multitude of old pictures they had of the earlier years. I have been fascinated with Schlumberger and the family history ever since. I would later read her book *The Schlumberger Adventure* (1982) and, much later, a scientific biography of her husband, Henri George Doll called *A Sixth Sense: The Life and Science of Henri George Doll* by Michael Oristaglio and Alexander Dorozynski (2007) with great interest. And, of course, *Double Vision: The Biography of John and Dominique de Menil*, By William Middleton which I worked on and contributed to for many years. (see my reference letter from William in the Gallery Section.)

1981-1985

In October, 1981 the Rothko Chapel hosted a conference on Islam entitled *Islam: Spiritual Message and Quest for Justice*. The Chapel asked me to work that event which I did, mainly logistics and airport transportation for the many conference attendees and participants. The conference drew the ire of the Lyndon LaRouche group who were at the airport constantly and in the streets near the Chapel handing out flyers attacking the conference participants as being part of the Muslim Brotherhood that had assassinated Anwar Sadat.

Their non-stop harassment was really stressing me out. The LaRouche Group had set up information kiosks at the airport and were passing out literature denouncing John and Dominique de Menil and the Rothko Chapel with the most scandalous accusations. The Houston City Council, the U.S. State Department, and the U.S. Justice Department ultimately got involved.

Two of the most interesting persons that I met at the Conference were Ben Bela and Abdus Salam. Ben Bela was an important Algerian Revolutionary and later President of Algeria. He was arrested in a coup and jailed in France for many years. Abdus Salam shared in the Nobel Prize in Physics for his contribution to the theory of the weak force. At the end of the conference I drove him to the airport and was able to discuss sub-atomic physics with him. He had founded a large physics research organization in Trieste, Italy and his description of their efforts there was fascinating.

In 1984, Dominique invited me to be her guest at the Paris Opening of the Menil Collection called *La Rime et la Reason* (The Rhyme and the Reason). She gifted me the round trip ticket, the stay at the Hotel Maurice, and all expenses. I flew over with Fred Hughes and we rode from the airport to the hotel in the Andy Warhol Paris Office car. This was before Fred was stricken with MS and he was in dapper Fred form. Miles Glaser, an Auschwitz survivor, and his friends, Rudolph (Rudy) and Eva Roden, were interesting companions there as well (see photos). Dr. Roden and his wife Eva were married in Theresienstadt, a Nazi concentration camp in the former Czechoslovakia. (see my Photo Composition eBook *The Opening of the Menil Collection in Paris 1984* on my blog kevincassidyblogs.com for .pdf download. This is one of the “Fragments” in this Fragmentary Memoir.)

Dominique de Menil and her team really Lifted the Bow of Ulysses organizing, installing, and opening that exhibition. It was amazing to see so many of the Menil Collection art objects that I had been used to seeing in Houston over the years assembled in one time and place. I don't think anyone had ever seen that much of the Menil Collection on view before. Wonderful memories! From my photographs of this exhibition I will always remember the formation of the Republican Guard in the foyer and the exit of then French President Mitterand and Minister of Culture Jack Lang from the Exhibition. Irene Bizot led the group out of the Grand Palais (see enclosed Photo Collection Overview: *The Opening of the Rhyme and the Reason Exhibition in Paris, 1984*).

The dinner party after the opening at the apartment of Eric and Sylvie Boissonnas, Dominique's younger sister, was wonderful. Ralph Ellis (an old friend of mine and Dominique's and Property Manager of the Menil Properties) was there and I recall remarking on how interesting it was to see so many people and art works we were used to knowing and seeing in Houston “reincarnated” here in Paris.

After I had returned from Egypt, Greece, and the Holy Land, the first book that I read was *Holy Blood, Holy Grail*. I remember having an extended dinner conversation with several dinner guests about the thesis of that book and how Nicolas Poussin's painting *Et In Arcadia Ego* (I, too, Once Dwelt in Arcadia) figured into that thesis. In my view, the whole of the *Da Vinci Code*, by Dan Brown, was based on that book. Yes, I am really into all that stuff.

1986-1990

I had long had a VCR and had begun taping things that I knew Dominique was interested in. These included Politics, Religion, Art, Military, and World History. She and several of her family had to flee the Nazis in WWII. Her husband, John, had been part of the French Resistance. Miles Glaser, her friend and a Menil Foundation Board member, had also been a good friend of mine for many years. He had lost both his parents in Auschwitz. He was also interned there and managed to survive the SS. Dominique and I watched major parts of the epic WWII documentary *The World at War* series narrated by Sir Laurence Olivier and the Discovery Channel's *History of the SS*. She was also especially interested in WWI and its impact on so many artists and art movements. Her grandmother, Marguerite de Witt

Schlumberger, had been active in the *suffragette* movement.

Some of the other programs and documentaries we saw together were parts of the Kenneth Clark *Civilization* series, Jacob Bronowski's *Ascent of Man* series, Andre Malraux *Museum Without Walls*, Robert Hughes series *Shock of the New*, and John Julius Norwich's *Gates of Asia* series. John Romer's *Byzantium – The Lost Empire* may have been some of the last programs I shared with her.

Dominique or her assistant would call and invite me to dinner. I would bring various programs or documentaries that she was interested in. We would have dinner and then I would screen whatever programs we had selected. Afterwards, we would have many interesting conversations. This went on for years. While she was away in Europe, I would tape the news about progress (or the lack thereof) in the Middle East Peace process. When she returned, I would screen my news collages for her. I also taped various political conventions and a host of other programs. This pattern continued for many years until, in the middle 1990s, she had become so frail that I felt it was becoming too much of a strain for her to continue.

From 1984 to 1987 I watched the building of the Menil Collection Museum every day from my apartment across the street. The sounds of cranes, the buzz saws, the jackhammers, the trucks were like some sustained John Cage composition. Or part of LaMonte Young's *The Tortoise His Dreams and Journeys*. Then Assistant Director Paul Winkler was instrumental in bringing that building, designed by Renzo Piano, through many trials, into existence.

I had for many years looked at Dominique de Menil as a great performance artist in her own right. I developed a holistic concept of her "performance space" including Jones Hall at St. Thomas, the Rothko Chapel, the Rice Museum, the Grand Palais in Paris, and now the Menil Museum. That space would later include the Cy Twombly Pavilion and the Byzantine Fresco Chapel, both of which I would watch being built on an ongoing basis.

In May or June of 1987, I received my invitation to the Opening of the Menil Collection Museum. I was honored to be listed in the Donors of Works of Art section of the Inaugural Program (enclosed). With Carol, my old friend and companion, we went to several of the major events together over a three-day period. We dined in the fabulous "magic tent" that appeared there. The excellent cuisine never seemed to end. I photographed the Opening Ceremonies and Selections from the Inaugural Exhibition (see enclosed selections from my Photo Collection Overview: *The Opening of the Menil Collection in Houston, 1987*).

In June, 1987 I received a "top secret" memo from Susan and Francois de Menil (memo enclosed). It was an invitation to be part of a surprise "Party in Honor of Miles Glaser." I was selected to be a "roast panelist" and give a roast toast to Miles. Carol and I went to the dinner party out at the Crestwood House where Miles lived and where I had been many times. Francois had a marvelous dinner catered and was master of ceremonies. Miles was taken completely by surprise. After my "roast toast" I was followed by Dominique de Menil and later a video greeting from Milos Forman.

I had become friends with Roberto Rossellini during the early 1970s when John and Dominique de Menil brought him to Rice. I met his second wife, Somali Rossellini, there at the Rice Media Center. I still have vivid memories of Rossellini's trilogy *Open City*, *Paisa*, and *Germany Year Zero*. In 1987, the Rice Media Center, in conjunction with Houston's tribute to Italy events, called *Italy in Houston*, hosted a major retrospective of Rossellini's films from many periods (program enclosed). Several film critics and historians were speakers. I managed to attend most of them. I was struck by the quality of light in many Rossellini's films.

Also in 1987 I met Bill Bavinger, Director of the Rice Architecture Computer Lab. He went back in Rice history to the time Roberto Rossellini was teaching at the Rice Media Center. Bill was influenced by Rossellini's attempt to bridge the gap between art and science with a series of television programs and interviews with Rice professors. Although not an employee of Rice, I was a consultant to the lab for several years. As noted above, I had photographed ancient and classical temples and archaeological sites while traveling through Egypt, Greece, and the Holy Lands and many of these photographs were going to be used to build visual data dictionaries for data models for a History of Architecture database.

As part of my consulting assignments, I built data model of the Acropolis and the Parthenon. Bill was certainly the most brilliant architecture and computer person that I have ever known. He was also a great fan of the de Menils, Renzo Piano, and the Menil Museum.

Sometime after Paul Winkler became Director of the Menil Museum I asked Paul if he could donate a set of the construction plans of the Menil Museum to the Rice Architecture Computer Lab. He met with Bill Bavinger and gave him a set of the plans that had all the security elements of the Museum carefully removed. The plans remained at the Lab for interested students to learn from. Not long afterwards Bill died tragically in an automobile accident.

In 1988, the Menil Museum hosted the Andy Warhol *Death and Disaster* Exhibition. I revisited this profoundly moving show many times. I fell in love with Andy's *Sixteen Jackies* (see enclosed Photo Collection Overview: *Selection from the Menil Collection and the Andy Warhol Death and Disaster Exhibition in Houston, 1988*). My commitment to Andy as an important artist, not just a Pop artist, had never been greater after that show.

1991-1995

In 1991, The Menil installed a show entitled *Robert Rauschenberg: The Early 1950s*. It was another chance to see more of Rauschenberg's art. Also memorable at the time was another exhibition at the Menil entitled *Francois de Nome: Theater of Light and Destruction*. I found that show haunting and gothic.

The spectacular event of 1991 was *The Third Rothko Chapel Awards For the Commitment To Truth and Freedom and the Fourth Oscar Romero Award / And the Sixth Carter-Menil Human Rights Prize and a Special Award to Nelson Mandela*. Wow! I know - a mouthful. Dominique

and Nelson Mandela immediately hit it off and you could feel the mutual admiration they had for each other. I was thrilled when she introduced me to him personally as her old friend and comrade. I have considerable respect for Nelson Mandela and this was soon after he was released from a long period of incarceration on Robben Island. It was impressive that Dominique, former President Carter, and the Rothko Chapel managed to get him here in Houston. Nelson Mandela would later share the Nobel Peace Prize in 1993.

When Dominique and I had a chance to talk, we reflected on her long commitment to social justice and civil rights issues. We remembered together about her and John's support of Mickey Leland, the whole drama of the de Menil gift of the Barnett Newman *Broken Obelisk* being rejected by the City of Houston because it was to be Dedicated to Dr. Martin Luther King, and how it finally came to the Rothko Chapel. It still stands today as a silent tribute to that commitment.

We remembered the many times we attended the yearly Rothko Chapel commemoration of Dr. King before a holiday for him had become official. And we remembered the many times we attended the Chapel's commemoration each year, on December 10th, of the United Nations Universal Declaration of Human Rights (signed in 1948).

1996-2000

Dominique de Menil died in 1997. Gone to Glory! The Funeral at St. Anne's (where John's funeral was also held back in 1973) was incredibly moving and powerful. I met Philip Johnson there and I remarked "I am so glad you could make it." He said "How could I possibly miss her funeral." I remember as if it were yesterday the celebration of her life that night out at the San Felipe House. Of all the many parties, dinners, and events I had been to at the House over the decades, that event will forever be treasured as a profound recollection. The Yves Klein painting *People Begin to Fly* was still in the foyer, as it had been from time out of mind. The tributes to her and her legacy in the print and television media were moving and brought back many memories. The rehearsals of her many awards, honors, and the John and Dominique de Menil legacy to Houston was impressive.

THE LEGACY YEARS (1998-2010)

1998-2000

In February 1998 the Rothko Chapel organized a "Homage to Dominique de Menil." Many speakers gave moving testimony. So glad I could be there. In January, 1999 St Thomas hosted a "Memorial Eucharist for Dominique de Menil" at the St. Thomas Chapel of St Basil. The various Scripture readings were quite moving. By this time I had already canonized her as an

Ecumenical Saint (program note enclosed).

2001-2005

In 2002, the Menil and the Rothko Chapel jointly hosted *September 11th: Remembering Together: A Candlelight Gathering at the Menil Collection and the Rothko Chapel*. This was one of the most moving and poignant events I have ever been to at the Rothko and the Menil (see enclosed). Many arts and humanities organizations from around Houston participated. I will always remember the candlelight procession from the Menil to the Rothko. Many of the candles were set afloat in the Reflecting Pool at the Chapel as prayers from eight major religions were read, sung, or chanted.

From January to June, 2005 the Rothko presented an art series of lectures entitled *Image of the Not-Seen: Search for Understanding*. Menil Director Josef Helfenstein, MFAH Director Peter Marzio, and Marti Mayo gave memorable talks as did Dore Ashton, David Anfam, and Stephen J. Fox. The Rothko Chapel published these talks under the same title. I believe I attended them all (see enclosed).

During the months of September through December 2005 the Rothko Chapel presented a concert of ALL 32 Beethoven Piano Sonatas performed by Pianist Clive Swansbourne. I heard all 32 up close and personal over several weeks. This was an epic musical event in the now legendary Rothko Chapel musical performances tradition.

Over the years I was able to hear several Nobel Laureates (or who would later become Nobel Laureates) that were invited to receive awards or speak at Rothko Chapel Events. Archbishop Desmond Tutu (Peace, 1984) in 1986; The 14th Dalai Lama (Peace, 1989) in 1979; Jimmy Carter (Peace, 2002) in 1984; Abdus Salam (Shared Physics, 1979) in 1981; Nelson Mandela (Shared Peace, 1993) in 1991; Rigoberta Menchu Tum (Peace, 1992) in 2009; Amaryta Sen (Economics, 1998) in 2011. Since the Chapel opened in 1971, I have been to many Rothko Chapel performances, lectures, and award events over the years. All great but too many to mention here.

In 2005, the Museum of Fine Arts, Houston, presented an exhibition of Cy Twombly's *Lepanto* series based on the 16th century Battle of Lepanto. Twombly described them as a painting in 12 parts. When I first saw these paintings, I was spellbound. I revisited them many times. For me, these were epic masterpieces. Because I visit the Cy Twombly Pavilion at the Menil Campus regularly, the *Lepanto* paintings had the ability to illuminate his other works in a new and powerful way. Before *Lepanto* I considered Twombly a good but not a great artist. After *Lepanto* I see him as a major artist fully deserving of the wonderful Renzo Piano Twombly Pavilion at the Menil.

2006-2010

In March, 2007 The Byzantine Fresco Chapel presented a lecture by John and Dominique de Menil's daughter, Philippa de Menil (now Fariha de Menil Friedrich). The title of the talk was *The Unveiling of Love*. It was given in a tent next to the Byzantine Chapel. I had not seen Phip in a long time and it was good to see her and Gladys Simmons (Gaga) again. Although a convert to Sufi Islam, Fariha message was timeless and universal.

Fariha gave a moving talk on love that could have been given by her mother. In an address given by Dominique de Menil at the Presentation of the Carter-Menil Human Rights Special Prize in Oslo, Norway in 1994. Dominique said: "With years, many years – I have come to learn that profound intelligence and goodness of heart are really facets of the same attitude. Both correspond to an openness of self. Openness to understanding problems. Openness to understanding people. Certainly one does not understand people without compassion, without love." (Dominique de Menil's FAFO address enclosed). Fariha's heart centered talk captured that openness beautifully.

Also, in 2007, The Menil presented an exhibition called *A Modern Patronage: de Menil Gifts to American and European Museums*. I had a chance to see Jackson Pollack's *The Deep* again. One of my favorite paintings. Seeing that painting is a profound spiritual experience. Many of the works presented in that exhibition I had seen many times and it was good to "touch base" with them again.

In was May 15, 2009. The Rothko Chapel is presenting *Gnosis In Song A Divas World Song Salon Series with Mini Lectures by April de Conick, Isla Professor of Religion at Rice University* and who had earlier organized the Gospel of Judas Conference at Rice University. Along with Mezzo-Soprano Sonja Bruzauskas and harpist Becky Baxter of Divas World, April de Conick's scholarship and translation of the Gnostic Gospels has led her to believe they were meant to be chanted or sung". Or performed as a performance piece?

"Inspired by the work of de Conick, mezzo soprano Sonja Bruzauskas and harpist Becky Baxter interpret the Gnostic Gospels through their own compositions and improvisation inspired by medieval and early baroque music. This Divas World Productions collaboration presents an investigation of the Gnostic Gospels through music and conversation. The solemn beauty of The Rothko Chapel is the setting for an unforgettable evening of mystery and discovery." (Divas World Press Release). (see Program enclosed).

After *The da Vinci Code* and all the controversy surrounding that book and its author, Dan Brown, one of the next major controversies focused on *The Gospel of Judas*. This is a Coptic manuscript and its translation of that text was being conducted by a team of scholars for National Geographic including Elaine Pagels and Marvin Meyer. I had read and been fascinated by her book, *The Gnostic Paul*, an interpretation of the Apostle Paul's writings in the light of Gnostic ideas. Or an interpretation of the Gnostic ideas in the writings of the

Apostle Paul.

I first heard the concert at the Rothko on March 15, 2008. I was walking over to the Rothko Chapel and I noticed a sign reading "A Special Concert of Gnostic Songs" from 3:00 - 5:00. Gnostic from Greek: γνῶσις gnōsis, knowledge) I was on my way in anyway and I thought I would stay for this. Buses soon began to arrive and many of the scholars who were attending the Rice Conference filled the Rothko Chapel. Mezzo-Soprano Sonja Bruzauskas and harpist Becky Baxter of Divas World performed the Gnostic Texts set to Medieval music by April de Conick.

I had read about the *Judas Codex* in National Geographic (date) and a more extensive article in Biblical Archaeology Review (BAR Vol. __ No. X Date) and was interested to learn that Rice University was hosting a conference of many Gnostic and Early Christian scholars hosted by Dr. April de Connick, the Isla Professor of Religion and Early Christian Studies at Rice.

Not satisfied with the National Geographic teams's translation, Dr. de Conick began her own translation. A fascinating book followed entitled *The 13th Apostle – What the Gospel of Judas Really Says*. I must recommend it for her lucid translation of the text and for the survey of many of the major Gnostic schools and beliefs of that time (Gnostic from Greek: γνῶσις gnōsis, knowledge). Through several emails she was kind enough to guide me in getting the Judas story controversy straight.

In October, 2009 David Chipperfield gave a lecture on the long-awaited master site plan for the expansion of The Menil campus called *An Illustrated Lecture with David Chipperfield: The Menil Collection Master Site Plan*. I attended this lecture with old friends Marion Wilcox and Mary Jane Victor. The plan calls for a major expansion of the Menil Campus. What I saw I liked of this very ambitious building program. Since by then I had been living in the Menil Properties for over thirty years at that time, I wondered how this expansion would affect me. Just then Chipperfield's laser pointer landed right on my apartment. He indicated this area *might* be torn down to build and auditorium.

In November, 2009 I saw Menil Collection Drawing Curator Bernice Rose's *Picasso and Braque Go To the Movies* in downtown Houston at the Angelica Theater (later shown at the Menil Museum). Certainly, one of the best art documentaries I have ever seen. In 2010, the Menil screened a documentary on Yves Klein called *The Blue Revolution*. Fascinating! For some time Geraldine Aramanda of the Menil Collection Archives has presented many wonderful films and documentaries from their extensive collection. I have managed to attend many of these screenings.

In March of 2010, while attending a talk given by Jane Blaffer Owen, out at the de Menil House at 3363 San Felipe that I first met William Middleton. Marion Wilcox and Mary Jane Victor asked me to assist him with the transcriptions of the many interviews he did while working on his biography of John and Dominique de Menil and other related research. His book is based on many interviews, extensive research, and scholarship on the backgrounds of the Schlumberger family, the de Menil family, and the life and times of John and Dominique de Menil. (My Reference / Commendation Letter enclosed in the Gallery Section.) His

biography *Double Vision: The Life of John and Dominique de Menil* was published by Alfred Knoph in 2018, to very good reviews I might add.

In March, 2010 as part of the Menil Public events program and of the opening of the Houston Museum of African American Culture, Rita Dove gave a poetry reading which was one of the best readings I have ever heard (see enclosed program note). She is a celebrated African-American writer and former US Poet Laureate and is the author of several volumes of verse. Her many awards and honors, including the 1987 Pulitzer, are too extensive to list here but are quite impressive. She read from her narrative poem, *Sonata Mulattica* (2009), focusing on the life of the biracial violinist George Bridgetower, the first performer of Beethoven's "Kreutzer" Sonata.

As Menil Program Director, Karl Kilian has done a brilliant job organizing and presenting these public programs. In May, the Menil called and asked me if I would take Ted Carpenter, Adelaide de Menil's husband and an important scholar, to lunch and escort him through the Menil Campus. I said yes, of course, as it was an honor to do this. Ted Carpenter was a living legend to me. I had read his book *Patterns That Connect* and gone through the iconography of the ten-book set that he and Adelaide had put together of the epic work of Carl Schuster. I spent a very memorable day with him. Karl became my "go to" person for future expeditions with Ted. I could always depend on him.

In July, I was asked by the Menil to participate in an event at the Menil Collection honoring the late Ted Carpenter, who had recently passed away, with a Reading of Ted's book *Eskimo Realities* (1973) on the last day of the *Arctic Realities Upside Down* Exhibition to help celebrate his life and work (he had died in July 2011 at the age of 89). I was honored to be included in the list of 29 readers (I was Reader #21). We took turns and read the entire book. What a great thing for the Menil to organize and host to honor Ted Carpenter.

Also in July, Gerald O'Grady, from the old St. Thomas and Rice Media Center days, was invited to Houston by the Menil to screen epic civil rights films at the Glassel Scholl at the University of Houston. He is a world renown scholar of the visual media of the civil rights era and related. I managed to get to 3 out of 4 presentations Jim Blue's famous film on the 1963 Martin Luther King march to Washington D.C. was screened.

I had a chance to meet with him privately and during our conversation we discussed the old days at St. Thomas in the 1960s. We both remembered Marshall "Herf" Applewhite. Herf was one of my music and guidance counselor and a tenor who sang roles in productions of the Houston Opera Company. He had been "let go" from the University of St. Thomas for unspecified reasons.

I recalled the day in March, 1997 when I was walking through the UST Campus and came upon a huge crowd of television media reporters (ABC, CBS, and NBC, etc.) National as well as the local networks. "Did I know Marshall Appelwhite". "Yes" I said, "years ago at St. Thomas." "Do you know what has happened?" "No. I said "What has happened?" Well, on March 19, 1997 Herf, who had become leader of the Heaven's Gate UFO Cult, had convinced 39 of his followers to commit mass suicide with him in a house in Rancho Santa Fe, California (see links

in References).

They believed they needed to leave earth and join a spaceship waiting for them in the Hayle-Bopp comet. This became major national story at the time. Pretty shocking! Returning home it was all over the news. There was Herf Applewhite on a tape talking about the need to evolve out of this Earth Cycle and be prepared for the end. More End Times rhetoric. Yet the End never seems to come.

We also talked about the time Martin Luther King came to Grosse Pointe and delivered a speech at Grosse Point High which I attended for a year ([see story here](#)). I have not heard this event discussed in many civil rights era chronicles but he gave an important speech that, in the light of current economic conditions today, seems especially prophetic ([read discussion of the speech](#)). Again, for those intrepid souls, [read full text here](#) at Grosse Pointe Historical Society website.

On October 24, 2011, The Menil hosted Rosamond Bernier for a brief lecture and a signing of her new book *Some of My Lives: A Scrap Book Memoir* (2011). There she was. Rosamond 'Peggy' Bernier alighting from a specially designed car in her wheel chair looking very chic and fashionable for her 95 years. I complemented her on how well she looked and volunteered that I had been at her lectures at the Rice Museum back in 1971 (see above) and how well I had enjoyed them. Inside the Menil, she spoke very briefly and then began to sign books. I wish she had gone on longer. I have now read her book *Some of My Lives: A Scrap Book Memoir* and several reviews.

I think of her as quite marvelous. I see her book as a very interesting contribution to the social history of art and culture. I count myself lucky to have been there for the start of her really astounding lecture career that spanned so many years and in so many countries and distinguished institutions. Her chapters in *Lives* on Picasso, Henry Moore, Max Ernst, Joan Miro, Giacometti, Louise Bourgeois I found very interesting. One of the most interesting stories was her recollections of an Alberto Giacometti comment about what he called *le regard* (the gaze). She recalled:

Sometimes Alberto came to visit me at my Paris apartment. He was fascinated by two giant tree fern figures from the New Hebrides that I had in my salon. He thought that their great eyeless sockets carried the power of what he called *le regard* (the gaze). He used to talk about the importance of *le regard*. He said: "One does not sculpt a living person, but what makes him alive is without doubt his gaze. Everything else is only a framework for the gaze" [Bernier, 159].

One of the great themes in art – painting, sculpture, film, photography – is the motif of *the gaze*. From the enigmatic gaze of the Buddha to the same of the Mona Lisa to the Gaze of Mary the Mother of God in Byzantine Art. In many conversations over the years about the great themes with Dominique de Menil one we returned to many times was *the gaze*. We both remarked about its power and how the Menil Collection was full of great examples. Many of the paintings and sculptures in the Menil contain good examples of *the gaze*

spanning many different cultures and time frames. I have often seen the Rothko Chapel paintings as gazing - as representing the gaze – into the human condition, into the beyond, and yet gazing at themselves and at the spectator.

November 3, 2011 The Menil Collection and the Byzantine Fresco Chapel conducted a roundtable panel discussion entitled *Participatory Stewardship at the Menil* focused around the topic of cultural heritage and to honor the saga of how Dominique de Menil and her team who worked with the Church of Cyprus to rescue, restore and build a consecrated space in Houston – The Byzantine Fresco Chapel - to house two stolen frescoes from Cyprus of Christ Pantokrator (Christ All Ruling) and Mary Theotokos (Mary The Mother of God). The story is legendary in the Houston art and spiritual communities and Houston and international as well.

Kristina Van Dyke, the Menil Collection’s Curator for Collections and Research moderated the discussion which included Rex Koontz, Director of the School of Art at the University of Houston; James Leach, an anthropologist from University of Aberdeen; Kirstin Matthews, a fellow in Science and Technology Policy at the James A. Baker III Institute for Public Policy at Rice University; Joseph Flowers, a Schlumberger engineer involved in many American and foreign patents and Robin Nava, Worldwide General Counsel for Well Services at Schlumberger.

Fascinating to me was the varied set of viewpoints on current standards and laws by which cultural heritage has been governed in the past. The question of who really owns a “word of art” was fascinating and especially interesting to me because I am interest in the world wide restitution efforts of other countries to have “appropriated” and “looted” works of art returned to their countries of origin. China’s attempt to have the art objects and other cultural artifacts looted Yuan Ming Yuan in 1860 by the invading French, British, and Russian military expeditions is an interesting case in point as well as the effort to have the Elgin Marbles from the Parthenon returned from the British Museum to Greece. Dominique de Menil, The Menil Collection Museum, and the Byzantine Fresco Chapel have demonstrated great integrity in their management of the restitution issues involved here and, at least in my opinion, are “covered in glory” for their efforts (see [the video of the panel discussion here](#)).

On January 23, 2012, British-Pakistani writer and filmmaker Tariq Ali gave a lecture at the Rothko Chapel entitled *The Uses and Abuses of History*. Ali is a novelist, historian, political campaigner and activist. He is also a frequent contributor to the BBC and the Guardian, and has written extensively about Islam. The theme of his lecture was the *Uses and Abuses of History*. One of the themes of Tariq Ali’s talk was he statement that Israelis themselves disagree with the many aspects of the Jewish *right of return* and that, as I understood him, there are many Jewish scholars and intellectuals who dispute the Jewish Biblical claims to the Judea and Samaria.

He did not seem to be aware of the astounding claims of other Israeli intellectuals. One of the several archaeological sites I photographed while in Israel in the late 1970s was Tell Megiddo – the site of the Biblical Armageddon in the Jezreel Valley. A fascinating site with many layers of history. I had kept up with news from Megiddo excavations so I was aware

that Israel Finkelstein was one of the chief investigators there and teaches at Tel Aviv University. In 2003 and I was updating my knowledge of Middle East and Palestinian archaeology (part of which was formerly known as Biblical archaeology) and was reading Israel Finkelstein and Neil Asher Silberman's book *The Bible Unearthed: Archaeology's New Vision of Ancient Israel and the Origin of Its Sacred Texts* (2001)

The authors argue that archaeology can find no compelling evidence for the Exodus or the Conquest of Canaan as well as many other stories asserted in the Bible as happening in history. Basically, the book claimed, there was no unified Exodus. In other words, no Exodus out of Egypt as portrayed in the Book of Exodus. Further, no conquest of Canaan as portrayed in the Book of Joshua. The authors suggest that these stories in Exodus and Joshua are basically literary creations! (link to synopsis [of New Vision here](#)).

If no Exodus or no conquest of Canaan, then Islamic and Palestinian arguments that the Israeli claim of divine right to Judea and Samaria (the West Bank) is based on fiction *may be right*. These are compelling arguments for the Islamic point of view. Yes, even though I am pro-Jew and pro Israel's right to exist (my views are based on the events in World War I, the League of Nations, the San Remo Conference, The British Mandate and not on Biblical arguments) the covenant giving the land to the people of Israel may not be based on an historical event. Palestinian apologists, including Tariq Ali, seem to be totally unaware of *Archaeology's New Vision* and how these views expressed there might figure into the Palestinian / Israeli debate.

In the last couple of years, I have had a chance to get caught up on Menil / Rothko Chapel related reading. *African Art From The Menil Collection* edited by Kristina van Dyke contained an important Introduction by her on the history of the de Menil African art collecting and collecting practices. The Rothko Chapel's Art Series Publication *Image of the Not-Seen: Search For Understanding* brought back many memories of the 2005 Rothko Chapel's art series of the same name. Stephen J. Fox's essay on the de Menils' architectural patronage was especially interesting.

I have re-read Sheldon Nodelman's *Rothko Chapel: Origins, Meaning Structure* this time with an emphasis on understanding his sources better so I would like to digress a moment. Having read Theodore Gaster's *The Dead Sea Scrolls* I was fascinated by the so-called *War Scroll* detailing the war *Between the Sons of Darkness and the Sons of Light*. While staying in Jerusalem, I went down into the Judean Desert to the lowest point on the earth - The Dead Sea! Here were the reputed archaeological remains of the Essene Qumran community where – as tradition had it – many of the Dead Sea scrolls were written and stored in various caves. In the distance I could see Scrolls Cave 4 and 5. Back in Jerusalem, I visited the Dead Sea Scrolls museum – The Shrine of the Book - and was spellbound. The Shrine of the Book was designed by controversial architect Frederick Kiesler.

Why this digression. Well, according to Sheldon Nodelman in his book *Rothko Chapel: Origins, Structure, and Meaning*, Kiesler and his Shrine of the Book design were major inspirations for Rothko and his design of the Rothko Chapel [at that time, of course, called the Chapel of the University of St. Thomas]. Who was Frederick Kiesler?

Visionary architect, multimedia artist, and avant-garde stage and exhibition designer, Kiesler was a familiar in the New York art world. [He] had designed in 1942 the outrageously unconventional interiors for Peggy Guggenheim's Art of the Century Gallery where Rothko had had some of his first opportunities to exhibit. Later on, both artists would exhibit at Sidney Janis', and they participated together in the Museum of Modern Art's momentous *Fifteen Americans* exhibition in 1952. [Nodelman: 1997, 52]

Nodelman further writes:

Kiesler's design of the Shrine of the Book had attracted much attention internationally. The New York artists were keenly interested: as early as 1959 [Barnett] Newman has asked Kiesler for the still preliminary drawings." Nodelman continues: "Although it [the Shrine of the Book] features biomorphic shapes, evoking primordial experiences of submersion, the Shrine of the Book is basically a central plan building lit by an oculus, like the eventual [Rothko] chapel design. [Nodelman: 1997, 53]."

The Shrine of the Book itself with its white dome was designed to represent the Sons of Light and was contrasted with a high black wall surround designed to represent the Sons of Darkness.

According to Nodelman. Rothko was concerned with the lighting – very concerned. In his 69th Street studio in New York, he had put a parachute type fabric over the oculus in the studio to mitigate the strength of the light. When the Chapel first opened in 1971 no such light modulation solution was in place. The intensity of the light in Houston was sometimes so overwhelming that you could not even see the paintings. On other days with cloud cover the paintings were covered by deep shadows.

The battle of the "sons of light" (the photons) against the "sons of darkness" (the shadows) would play out in the chapel for many years to come in the Rothko Chapel. Dominique de Menil's effort to get the Rothko Chapel lighting right and curtail the shadows cast on the paintings – but not altogether eliminate them – was another of her *agons* – her combats. You would have to have lived through all the criticism of the lighting – as I did – and her remarkable perseverance to find a solution to the myriad problems that presented themselves to understand her amazing perseverance in finding solutions for these problems. Even today the Chapel "lighting solution" gets mixed reviews from Nodelman. And yet the lessons that Dominique de Menil would learn from this experience were applied in her design criteria and development of the Menil Museum. Renzo Piano's Menil Museum has been internationally acclaimed for its brilliant use of natural light.

As interesting as *Origins* was and is some of his analysis of the paintings I find somewhat over the top. Part of his analysis of the south entrance-wall black figure painting, for instance, I find completely bizarre. He states:

"In its recessive reading the black rectangle sucks inward the entire

space of the chapel drawing towards itself the convergent diagonals of the flanking angel-wall panels and sharpening the perspective into an arrowhead wedge around its central axis.” [Nodelman 1997: 202].

I have been visiting the Rothko Chapel for over forty years and I have never experienced the south entrance-wall painting’s black rectangle sucking inward the entire space of the chapel.

Another of the things that you discover when researching Rothko’s sources is his abiding interest in Greek tragedy and Greek architecture. He had read and had been influenced by Nietzsche’s *The Birth of Tragedy Out of the Spirit of Music*. In *The Birth of Tragedy* Nietzsche had postulated the Dionysian spirit and the Apollonian spirit. I had first read *Birth of Tragedy* while I was auditing the McEvilly Lecture Series at Rice and have re-read it many times since. For me it contains a template on how to read many elements of cultural, historical, and artistic phenomena in general and of my Rothko Chapel and Menil and Menil Museum experience in particular. Indeed, I have often found it useful in understanding many aspects of John and Dominique de Menil themselves and many of their projects over the years.

So how to apply the Apollonian and Dionysian spirits to one possible understanding of Rothko design and intention for chapel paintings and the chapel itself? Nodelman, in excruciating detail, describes Rothko meticulous concern with the measurements where small differences could have a major impact on the pictorial program and the meaning of the paintings (Apollo) Rothko seems to be in the Apollonian spirit with his interest in precise measurements of exact height, width, distance from the floor, from each other of the painting.

And Rothko’s oft quoted remark that he wanted to convey with the Rothko Chapel murals a profound sense of the human condition - of ecstatic and the tragic – which seems to be in the Dionysian spirit. Could it be that Rothko is presenting us with a unity of the Apollonian as well as the Dionysian spirits simultaneously in the Rothko Chapel paintings and architectural surround? That, at least for me, is a major component of my experience of the Rothko Chapel over that last forty years.

Reading Pamela Smart’s *Sacred Modern: Faith, Activism, and Aesthetics in the Menil Collection* (2010). Her analysis of the formation of the de Menil *aesthetics* was masterful and her discussion of issues related to the *Founder Syndrome* problem was fascinating. While my commentary on the many issues raised in the book is extensive, space does not allow for that here. A later edition of this Synopsis will explore in detail many of her views, most which I share some which I don’t – in more detail. Suffice to say that anyone interested in Menil history should read this book.

Art and Activism: The Projects of John and Dominique de Menil edited by Josef Helfenstein and Laureen Schips (2010) is great achievement. Bravo Menil! To vase to comment on here, again suffice it to say anyone interested in the title of this book should read this fascinating account of the life, times, and projects of John and Dominique de Menil and the many people and organizations that accompanied them and were affected by their art and activism projects.

Using their Exhibition History chronology and counting from 1966, when I entered St. Thomas with the *Popes and Builders and Humanists* and *Made of Iron* exhibitions and including the Richard Serra *Drawings on Site* Exhibition in 2012, I have been to over 155 Menil related Exhibitions which include those at the University of St. Thomas, the Rice Museum, The Museum of Fine Arts, Houston (MFAH) the Paris Opening of the Menil Collection at the Grand Palais, and the Menil Museum.

In conjunction with the Richard Serra exhibition *Richard Serra Drawing: A Retrospective*, on March 2, 2012 The Menil Collection hosted *A Conversation with Richard Serra* between Richard Serra and Menil curator Michele White, co-curator of the exhibition. Before the conversation began, Menil Director Joseph Helfenstein gave an introduction to and praised Bernice Rose, Menil Drawings Institute Curator, for her contributions to the Menil in helping to found the Menil Drawing Institute. I had met Bernice Rose at the old Angelica theater in downtown Houston where she spoke at screening of a film she helped produce, write and direct called *Picasso and Braque Go to the Movies* about the influence of early silent films on Picasso and Braque and the development of Cubism. Fascinating documentary.

Richard Serra and Michele White then began their conversation. i must say Serra had great "ontological presence" and I was impressed just being in the room with him. I followed his *Tilted Arc* saga which dominated American art controversy in the 1980s. I still find it amazing that so much hate was focused on a modern work of art by so many including the very Government Services Administration *that had originally commissioned the work*. I recalled him speaking passionately about the need to keep *Tilted Arc* in the environment it was designed for. He went on to say that it was a *site specific* work and to move it would kill it. During the hearings held in 1989 many people testified to the artistic and social value of the work but the Board voted against it and *Titled Arc* was dismantled and moved by the government and destroyed.

So, there he was. Serra gave an interesting discussion on what drawing meant to him. He talked about the early influences and the importance of Leo Castelli in his career. Drawing very important. His sketch books are more like journals to him. The Richard Serra Drawing exhibition at the Menil is one of the best they have ever done. What I found especially interesting was his early associations with Merce Cunningham and Philip Glass. He seemed to be into multi-artist collaborations early in his career. The parts of the conversation I heard were very interesting and exhibition installation was a masterpiece.

February 12, 2012 began a series of events marking the end of the Byzantine Fresco Chapel and the return of the Frescos to Cyprus called *Chant, Duet, Sonata: Music for the Byzantine Fresco Chapel*. The event begin in the Foyer of the Menil Museum where we were joined by the Choir of the St. Paul's Methodist Church Choir. This was followed by a procession from the Menil to the Byzantine Fresco Chapel with the Choir chanting hymns as we walked to the Chapel where there was a recital of the Bach Cello Suite No. 2 in D minor with Eva Lymenstull on cello and *Mariel* (2008) a Duet for cello and marimba by Osvaldo Golijov for cello and marimba with Eva again playing cello and Craig Hauschildt on marimba!

The Bach Cello performance reminded me of one of the most memorable events I attended at

the Byzantine Chapel which was the performance of the Bach Cello Suite by celebrated French cellist Sonia Wieder Atherton in November 2008. Then, on February 19, 2012. The Menil hosted a Panel discussion with art historian and Byzantine scholar AnneMarie Weyl Carr, Joseph Helfenstein, Pamela Smart, William Vendley entitled *Constructions of Art and Faith: The Byzantine Fresco And the Menil Collection*. Great discussion of the Menil's Byzantine Collection and its origins. (see enclosed Program notes in the Gallery section).

On March 3, 2012 [The Menil Collection](#) and the [Byzantine Fresco Chapel](#) hosted a Final Divine Liturgy celebrated by His Eminence Archbishop Demetrios, Primate of the Greek Orthodox Church in America. My (see enclosed cell phone photos). It was a beautiful day in Houston and the day of the Final Divine Liturgy at the Byzantine Fresco Chapel (BFC) on the Menil Campus in Houston, Texas. I arrived early for the service around 8:00 am. As I was going in I said hello to Karl Killian, Program Director for the Menil, and Susan de Menil, wife of Byzantine Fresco Chapel architect Francois de Menil and President of the Byzantine Fresco Chapel Foundation. Susan was cordial and I thanked her for her years of service to the Chapel.

Matins (the morning service of the Orthodox Church) begins and so does some very beautiful and powerful chanting. Then Divine Liturgy commences. His Eminence Archbishop Demetrios of America, Primate of the Greek Orthodox Church in America, celebrates the Divine Liturgy (of Saint Basil, Saint John Chrysostom, other - I am not sure). Man! They sure used a lot of incense. It set off the fire alarm inside the BFC several times as we brave on. Communion begins (only for Eastern Orthodox). Chanting and incense have been going on for about an hour. Great to be in there experiencing this very beautiful and spiritual ceremony. [Theosis](#) was in the air.

The Archbishop starts to talk about the Menil and the Chapel and how the Lysi Frescoes from Cyprus were rescued by Dominique de Menil and her team and commissioning her son, Francois, to design and build the Byzantine Fresco Chapel. He talked about the remarkable agreement reached with the Greek Orthodox Church of Cyprus for the loan and eventual return of the Chapel Frescoes. He seemed to know the story about the [rescue and restoration](#) of the frescos very well. We were invited to take the bread of blessing from the Archbishop himself so many - Including myself - took the blessed bread. Very cool, I thought.

The Divine Liturgy was followed by a reception at the East Lawn of the Menil. People begin to file out of the Chapel and go over the East Lawn of the Menil to hear the Greek Orthodox Cathedral Youth Choir. The Menil had a catered buffet lunch with excellent chocolate stuff. Very nice. Thanks Menil! Then followed remarks by Menil Director Helfenstein. He thanked people who had contributed to the BFC and talked about the significance of the Frescoes and the Chapel. Houston District C Council Woman Ellen Cohen spoke about the de Menils and their contribution to Houston. Francois de Menil, the architect of the Byzantine Fresco Chapel, spoke of his mother's quest to put the frescoes together and build the chapel. Very moving.

Archbishop Demetrios spoke again about the de Menils. He certainly seems to be a hip Archbishop to know this much about the de Menils, the Menil Museum, The BFC, and Andy

Warhol! He spoke respectively about Andy. He was, I think he said, in an Andy Warhol Museum in Slovakia and talked about Andy's Orthodox roots. Andy was raised a Byzantine Catholic and attended [St. John Chrysostom Byzantine Catholic Church in Pittsburgh](#). It was great to see Menil Museum so tightly coupled with the Byzantine Fresco Chapel. Dominique de Menil, my old friend and mentor, would have thought all these events were wonderful!

2013

2014

The Sand Mandala Tour

Sixteenth Episode of Season Three of *Madam Secretary* entitled *Swept Away* released March 19 2017 features Tibetan Monks and the Sand Mandala. Really, isn't this what Trump and the Trump Administration are trying to do to the Previous Obama Administration Sand Mandala: Simply wipe it out and begin a new Trump Administration Sand Mandala.

2015

Work on the Menil Biography continues. I now feel I know zillions more about the Schlumberger Family and the de Menil family than I *ever knew* about my own family. Spooky! (see William Middleton reference letter in Part II.)

2016

The exhibition *Francis Alys: The Fabiola Project* opened in Byzantine Fresco Chapel Menil Collection May 21, 2016 – May 13, 2018. I went to the Kick off lecture with speaker Lynn Cooke and to the opening reception afterwards and to the exhibition many, many times. The exhibit is composed of many contemporary images of a 4th century saint and martyr St. Fabiola (see Gallery section for more).

Because she is a lesser known saint I figured not many people prayed to her for stuff. So I prayed to Saint Fabiola for a new computer and within 2 weeks I got a new computer. Saint Fab is now the official Patron Saint of my computer and (for me) of the Menil Campus Neighborhood (a.k.a. The Hood). I promised her that I would read the book about Her if she came through for me and I did read that book! Still Keepin' The Faith Fab. Love ya!

2019

On Monday, April 8, 2019 I went with friends to hear a program on the Rothko Chapel at the University of Houston. It was titled *Texas Light: The Art and Architecture of the Rothko Chapel* with David Leslie, Director of the Rothko Chapel and Christopher Rothko, Mark Rothko son among others (full list of participants in Gallery section). Very interesting discussion and then came the bombshell. They plan to close the Chapel for a major re-do and add several new buildings to the Rothko Chapel "campus".

And then Lo and Behold! The old issue of the lighting was back! They are going to upgrade the skylight – always a source of controversy – in the Chapel and add very high-tech advanced lighting control. At the date of this lecture, it has been over 48 years since the Chapel opened in February 1971. By 1973 the lighting of the paintings in the Chapel had become a major issue. An avalanche of criticism had poured forth. Poor Dominique! A Cross to Bear for sure.

Just an aside here. The Menil in conjunction with the Whitney Museum has created the Artists Documentation Project (ADP). The Project documents by way of interviews artists and their associates and others artists talking about their thoughts about their art, the materials used, their techniques and their intentions for conservations of their works. Pretty cool! Various curators and conservators hosted and interviewed many artists on their creative techniques.

Menil chief conservator Brad Epley interviewed Richard Serra - one of my favorite artists/sculptors. This interview is available on the ADP website. During the interview he was talking about four Rothkos on view at the Menil Museum. He said "You have four Rothkos on view which have great emotional weight."

Epley: IS THERE SOMETHING YOU WOULD LIKE TO ADD

Serra: Yes. For me this is a very curious venue [The Menil Campus]. You have the Rothko Chapel. You have Twombly. You have Flavin. You have the Surrealists. You have four Rothkos on view which have great emotional weight. You have a very refined situation for seeing objects or works of art. Which isn't true for the hurly-burly of museums with their escalators, bookstores, people running around.

For me the Rothko Chapel Murals have always had great emotional weight. From Day One. They have that weight all the time. Come Hell or High Water. Come Rain or Come Shine. On good light days or bad. Day and Night. Tag und Nacht. Open or Closed. I have lived in the Rothko Chapel neighborhood for over 40 years now and that great emotional weight is ON all the time. I can *feel* the paintings even if I am not there seeing them. But the paintings are at their best when they are all standing together in the Chapel as Mark Rothko intended. A mighty band of brothers and sisters. A Stonehenge in their Octagon. They have been disbanded now for the renovation.

Renovation and Updating of the Rothko Chapel Plaza continues. The Suzanne Deal Booth Guest House has been built and looks great! I have seen pictures of the "new" inside of the Rothko Chapel and love what I see. In 2020 the Rothko Chapel re-opened. Love the new Sky Light. Great to see the 14 Paintings all assembled again!

Many more Menil and Rothko Chapel and related people and events should be mentioned but space does not permit in this brief synopsis. Any errors in the above, factual or otherwise, are solely my responsibility. While not financially accomplished by any stretch of the imagination, I consider it an important lifetime accomplishment - social, intellectual, cultural, and spiritual - to have been personal friends with Dominique de Menil for over a quarter of a century and to have met so many wonderful people and shared so many events with her.

The Menil Experience has been continuously enhancing my quality of life for over 50 years. It has been like a career for me. I have lived in the Menil Properties for over 40 years now. The Menil Campus is my “field of dreams”. John and Dominique de Menil will always live on in their art collections, their family, their commitment to human rights and social justice, their architectural patronage including the Rothko Chapel, the Menil Collection Museum, the Cy Twombly Pavilion, the Byzantine Fresco Chapel, and the San Felipe House and so much more. They live on in the lives and memories of the many people and organizations they touched. Dominique de Menil will always be my Immortal Beloved. Her Light still Shines Bright in my Heart!

,,,continued in the Gallery Section...

Notes:

Cover photographs from upper left: Rothko Chapel North Triptych. Whirling Dervishes at the Rothko Chapel; Royal Dancers of Bhutan at the Rothko Chapel; Barnett Newman *Broken Obelisk*. Left center: Dominique de Menil arriving at the Opening of the Menil Collection Museum; e-Book title and info; self-portrait at the Opening of *La Rime et la Reason*) in Paris, 1984.

Lower left: to the left, standing, Renzo Piano, architect of the Menil Collection Museum, seated then Mayor Kathy Whitmire, Dominique de Menil giving her inauguration address, standing Walter Hopps, Founder Director, and Paul Winkler, Former Director of the Menil.

Next left: President Mitterrand at the Opening of The Rime and The Reason exhibition in Paris, 1984; guests enjoying the opening on the first floor beneath a great Frank Stella painting; Dominique de Menil at the Ribbon Cutting ceremony, holding The ribbon and inviting the guests to come on in.

Enclosures that follow References include Appendix I containing my Photo Collection Overview and Part II The Gallery which includes documents, select correspondence, program notes, invitations, selected photographs and other documentation. Many enclosures are self explanatory so they are not titled.

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PHOTO COLLECTION OVERVIEW

(Note: *Original photo compositions of pyramids, temples, tombs, mosques, and archaeology sites, etc. in Egypt, Greece, and the Holy Land taken in 1978. Others between 1979 and 1988*)

- EGYPT I** **OLD KINGDOM. MEMPHIS.** Near the Temple of Ptah: *Ruins of the Embalming House of the Apis Bull. Great Statue of Ramses II.* SAQQARA. *Zoser's Step Pyramid.* GIZA. *The Necropolis. Great Pyramid of Cheops. The climb to the top of the Great Pyramid. Pyramid of Mycerinus.* HELIOPOLIS. *Obelisk of Sestrosis I (in chiaroscuro).*
- EGYPT II** **MIDDLE/NEW KINGDOM. LUXOR.** *Great Temple of Amun-Ra at Karnak. Ram headed sphinxes. Courtyards, Columns, and Pylons. Obelisks of Thutmosis I and Queen Hatshepsut. Sanctuary of Amun-Ra. The Sacred Lakes of Amun and Mut. Statues of the Lion Goddess Sekhmet.*
- EGYPT III** **NEW KINGDOM. WEST BANK.** *The Nile at Luxor. Colossi of Memnon (Amenhotpe III). Temple of Ramses III at Medinet Habu. Deir el-Bahri: Views of the Temple of Hatshepsut from the cliffs. Valley of the Kings: Tomb of Tutankhamun and the Tomb of Ramses VI. Other tombs. Valley of the Queens: Tomb of Amen-Her-Khepshef.*
- EGYPT IV** **NEW KINGDOM. ASWAN.** *The Nile at Aswan. The North Quarry: Hatshepsut's Unfinished (Broken) Obelisk in-situ.* ABU SIMBEL (Lower Nubia). *Reconstructed Temple of Ramses II. The Four Colossal Statues of a Seated Ramses II. Columns of Osiris. Sanctuary of Amun, Ra, Ptah, and the Pharaoh. Facade of the Rock Cut Temple of Queen Nefertari.*
- EGYPT V** **PTOLEMAIC. KOM OMBO.** *The Nile at Kom Ombo. Temple of the Crocodile God Sobek-Ra and Horus. Iconography of Sobek-Ra.* EDFU. *Large statue of Horus as Falcon. Temple of Horus: The Great Pylon.* DENDERA. *Small Roof Temple and the Sacred Lake at the Temple of Hathor. Iconography of Cleopatra VII and Her Son, Caesarian, on the back wall.*

- GREECE I** **ATHENS.** *The Acropolis: The South Slope. The Propylaea. Temple of Athena Nike. The Parthenon: West Facade* of the Parthenon showing stylobate, octastyle column facade, entablature, pediment, and pedimental sculptures. *The East Facade* (in *chiaroscuro*). *The Erechtheum* and the *Porch of the Caryatids*. Views of Athens. Parthenon Museum: Slabs from the *Panathenaic Frieze*.
- GREECE II** **DELPHI.** The Mountains around Delphi. *The Temple of Apollo. Base for the Tripod of Plataea.* Delphi Museum: *The Kouroi Cleovis and Biton. The Sphinx of Naxos. The Delphi Charioteer* and the *Omphalos Stone*. **CAPE SOUNION.** The Mediterranean and *Temple of Poseidon* at Cape Sounion.
- GREECE III** **GRISAILLE GREECE.** *Grisaille* (monochromatic shades of gray, black, and white) *Grisaille* Greece includes: **MYCENAE.** *The Walls. The Lion Gate. The Shaft Graves.* **CORINTH:** *The Temple of Apollo. The Agora* at Corinth. The Bema. Stone inscription from Paul's Second Letter to the Corinthians: "For this slight momentary affliction is preparing for us and eternal weight of glory beyond all comparison." (II Cor. 4:17). Corinth Museum: examples of the *Greek Column Orders*. **ATHENS:** *The Acropolis* in Athens: *Temple of Athena Nike, the Parthenon, and the Erechtheum* in *grisaille*.
- HOLY LAND I** **JERUSALEM.** The Eastern Wall and the *Golden Gate* from the Mount of Olives. Views from the *Wall of the Old City* including the *Dome of the Church of the Holy Sepulchre* and the Rockefeller Museum. The Temple Mount: *Dome of the Rock Mosque. Dome of the Chain, and El Aqsa Mosque. The Wailing Wall.* Along the Via Dolorosa: *Chapel of the Flagellation.*
- HOLY LAND II** **QUMRAN.** The Dead Sea. *The Essene Complex* and *Qumran Caves Four and Five.* **JERICHO.** *The Ancient Walls of Jericho.* **MEGIDDO.** Views of the Jezreel Valley. The Megiddo Museum: *Model of The Site.* Tel Megiddo: *Canaanite Temple* foundations and sacrificial altar.
- HOUSTON I** **THE ROTHKO CHAPEL.** The Barnett Newman *Broken Obelisk* and the *Reflecting Pool*, in 1979. Mark Rothko's *North Triptych and the East Triptych* (with *pentimenti*) in the Rothko Chapel. Removal of the paintings on the west wall for conservation. Natural light from the skylight.

- HOUSTON II** **THE ROTHKO CHAPEL.** *The Whirling Dervishes* of Mevlana Jalalludin Rumi and the *Sema Dance* in October, 1978. *The Royal Dancers and Musicians* of The Kingdom of Bhutan in April, 1980. *Hassidic Music and Hebraic Workshop* presented by Rabbi Shlomo Carlebach in April, 1980.
- PARIS I** **THE MENIL COLLECTION.** The Paris Opening of *The Rhyme and the Reason* exhibition at the Grand Palais in April, 1984. The Entrance to the Grand Palais. The *Eye Poster* as Icon of the Exhibition. Photos of *French President Mitterand and the Honor Guard* at the Opening. Selections include: Frank Stella's *Takht-i-Sulayman etc.* Andy Warhol's *Portrait of Jeri MacAgy and Lavender Disaster*. Jean Tinguely's *Dissecting Machine* (in silhouette). Picasso's *Girl With A Turban*. Max Ernst's *Portrait of Dominique de Menil*.
- PARIS II** **PLACE DE LA CONCORD AND PLACE VENDOME.** Along the Historic Axis (Axe Historique) in April, 1984: The *Obelisk of Ramses II from Luxor* in the Place de la Concord. The *Column Vendome* in the Place Vendome. Percier and Fontaine's *Arc du Triomphe du Carrousel* in the Place du Carrousel. The *Graffiti Wall* at the Louvre and the *Eye Poster* from *The Rhyme and the Reason* exhibition.
- HOUSTON III** **THE MENIL COLLECTION MUSEUM.** The Opening of the Menil Collection Museum in June, 1987. *Dedication by Dominique de Menil and Friends*. Selections from the Inaugural exhibit include: *Statute of Eannatum, Prince of Lagash*. Pablo Picasso's *Female Nude and Guitar on a Table*. Jasper Johns' *Grey Alphabets*. Barnett Newman's *Ulysses*. Andy Warhol's *Double Mona Lisa* and *Big Campbell Soup Can (Beef Noodle)* Selections from the Andy Warhol *Shadows* exhibit at Richmond Hall.
- HOUSTON IV** **THE MENIL COLLECTION MUSEUM.** Selections from the Menil Collection and the Andy Warhol *Death and Disaster* exhibition in October, 1988. Selections from the exhibition include: *Ambulance Disaster, Gangster Funeral, Little Race Riot, Electric Chair Series, Lavender Disaster*, and *Sixteen Jackies* (Portraits of Jackie Kennedy). End.

PART II

THE GALLERY

George and Helen Cassidy photographed aboard the R.M.S Queen Mary (couple in the center) c. 1956 My father is seated to the left of the gentleman standing and my mother to his right.

From Left to Right
 Mrs. Tedford Hammond
 Mrs. Baylord Hulburt
 Mr. George Leo Cassidy
 Attorney in Taxation, Probates
 and Wills.
 Senator Tedford Hammond
 Michigan State Senate
 Mrs. George Leo Cassidy
 Mr. Baylord Hulburt
 attorney in Patent Law in family
 firm. Held first patent on first
 Ford Car.

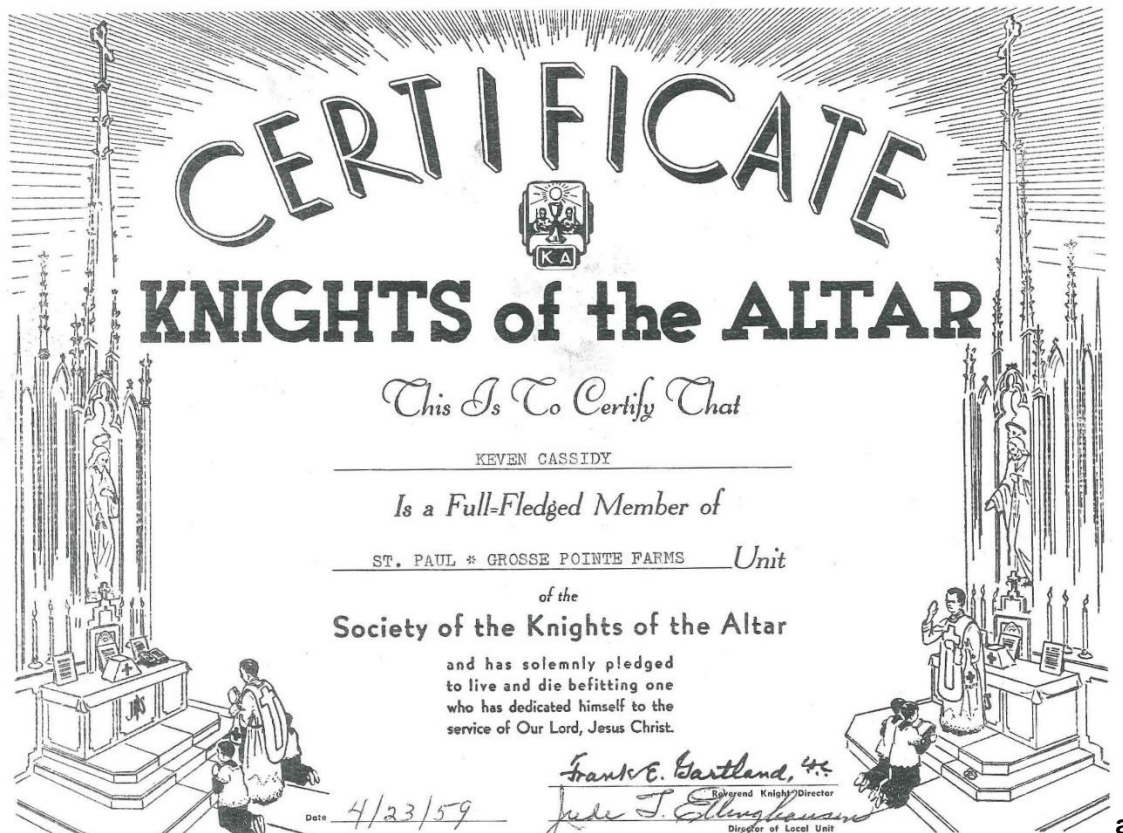


Photo of my mother and me (aged 9) at a Memorial exhibit honoring Carl F. Clarke for his contributions to the Detroit Historical Society

(photographer unknown). The art works he gave me by George Victor Hugo, at the Request of Dominique de Menil, were given To the Menil Collection (documentation below).



Being raised a Catholic was important for my friendship with John and Dominique de Menil who were very intense Catholics. Although not able to keep the pledge mentioned in the below certificate, I vowed at a young age to make a Pilgrimage to the Holy Land which I did in 1978.



The automobile accident that changed my life. James A. Lauve dies. Grosse Pointe News 01/30/64
My Last Name misspelled with a K instead of a C.

All the News
of All the Pointes
Every Thursday Morning

Grosse Pointe News

Complete News Coverage of All the Pointes

VOLUME 25 — NO. 5

GROSSE POINTE, MICHIGAN, JANUARY 30, 1964

20 PAGES — TV

Future School Building Needs Aired at Meeting

At its January meeting held Monday night at the Central Library, The Grosse Pointe P.T.A. Council met with the members of the Board of Education to discuss possible future school building needs.

Dr. Charles H. Wilson, Superintendent of Schools, served as spokesman in addressing the assembly of P.T.A. representatives from throughout the district. He outlined the Board's thinking on possible courses of action in light of enrollment increases foreseen and predicted by 1980.

Referring to population projections of the Detroit Metropolitan Area Regional Planning Commission, June, 1963, Dr. Wilson pointed out that the area encompassed by the Grosse Pointe School district could anticipate a 15,000 increase in

James A. Lauve Dies of Injuries

James A. Lauve, son of the Henry deS. Lauves of 622 Sunningdale drive, died on Thursday, January 23, in Bon Secours Hospital. Death came at 12 noon, while he was still in a coma, the result of injuries suffered in a January 11 traffic accident on Lake Shore and Moross.

Lauve, 19, became the first 1964 traffic fatality in the Farms and the first in the Pointe. He was driving a car on Lake Shore, when it went out of control, jumped the curb of an island and crashed into two trees. The car disintegrated, with parts strewn on both sides of the road.

Three teenage passengers, riding with Lauve, were also injured.

Robert B. Evans, Jr., 17, of 984 Lake Shore, who suffered a broken shoulder; Margaret Ann Tappert, 16, of 1128 Devonshire, who suffered a depressed spinal vertebra; and Kevin Cassidy, 17, of 65 Lake Shore, who suffered four broken ribs.

On Friday, January 24, police were forced to remove a large wreath of white carnations, placed at the scene of the accident, by an unknown

Farms Buildin Encounters Us

Unforeseen complications which usually arise during remodeling of old buildings have hit the alterations and additions project at the Farms Municipal Building, 90 Kerby road, increasing the costs by \$1,321.60.

At its regular meeting Monday night, January 20, the Farms council approved changes in the drawings and specifications recommended by Assistant City Engineer John DePoe and Jack Brown of Begrow and Brown, Architects.

The biggest change will be in the police station, presently being remodeled, and pertains to the reversing of the steel door and frame, leading to the jail cells. This item will cost an estimated \$405.

Police Chief James Furton told the council that the rever-

His Side of Radio Battle

that one radio service program for the inter-municipal radio will yield economy.

Apparently the confirmation that radio maintenance service can be obtained for approximately \$7,000, rather than on a budget exceeding \$25,000 per year, raises concern so that an unjustified criticism must be made on an individual.

Wants Thorough Study

"It has been hoped that the facts thus revealed would prompt a careful and thorough evaluation of the services necessary to operate an adequate radio communication system, together with reasonable costs of operation. Rather than dealing squarely with this issue, a personal attack is used to obscure the issue."

Scopas said that when Harper Woods solicited costs of operating a radio system, Motorola responded in a letter dated November 26, 1963, quoting prices on a variety of radio equipment, including police and fire base stations.

Since Harper Woods has no police and fire base stations, other than the ones operated by the Inter-Municipal System, it was assumed that the rates quoted by the firm applied to the equipment operated by the system, and not by Harper Woods. Only unit rates were quoted in the letter, which was attached to a blank maintenance agreement form,

Building Bug J. A. Lauve Dies of Injuries

(Continued from Page 1)

change in the utility wing of the station has already been completed, and payment of \$13 for this item was approved by the council on Monday.

Reconstruction of the existing exhaust fan in the police station, and the furnishing and relocating a new off and on switch was originally to have been deleted, but at the request of Chief Furton, the fan will remain because of its usefulness in the past. Cost, \$58.

At the request of Warren Carson, radio technician, an additional overhead door control switch (waterproof) will be installed outside the police radio garage. This is a security measure since it will allow the doors to be opened from the outside the building rather than inside, which would involve going through the radio equipment control room first. Cost, \$22.50.

Reduce the canopy projection over the alley at the police wing to 18 inches. Cost, \$159.50.

And finally, provide and install Parkwood pipe along wind on the top surface of window stools in the police wing, including the basement window. Cost \$303.50.

At its meeting held on January 6, the Farms council approved the repair of the roof over the police station at a cost of \$222.

Sunshine

For her first appearance with the Grosse Pointe Symphony, Miss Riddell has chosen "To This We've Come" from Menotti's, tremendously exciting and interesting work, "The Consul."

Miss Riddell will also sing "Mimi's Adieu" from the opera La Boheme, and "Un Del Di" from Madame Butterfly, both by Puccini.

The orchestra will be heard in Schubert's "Overture to Rosamunde," Prokofiev's, "Classical Symphony," and the brilliantly colorful "An American in Paris" by George Gershwin.

Following the concert there will be a reception and coffee hour hosted by members of the Grosse Pointe Symphony Society.

Michigan's Tax Share

Michigan's taxpayers will be required to pay out approximately \$4,297,890,000 in Federal taxes as their share of the cost of the Federal spending program of \$97.0 billion proposed by President Johnson for the Federal fiscal year beginning July 1, 1964, according to a statement made by Harry R. Hall, Executive Vice President of the Michigan State Chamber of Commerce. This estimate was based on the State Chamber's calculations that Michigan taxpayers bear 4.39 percent of all Federal taxes.

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Alfred E. Zier

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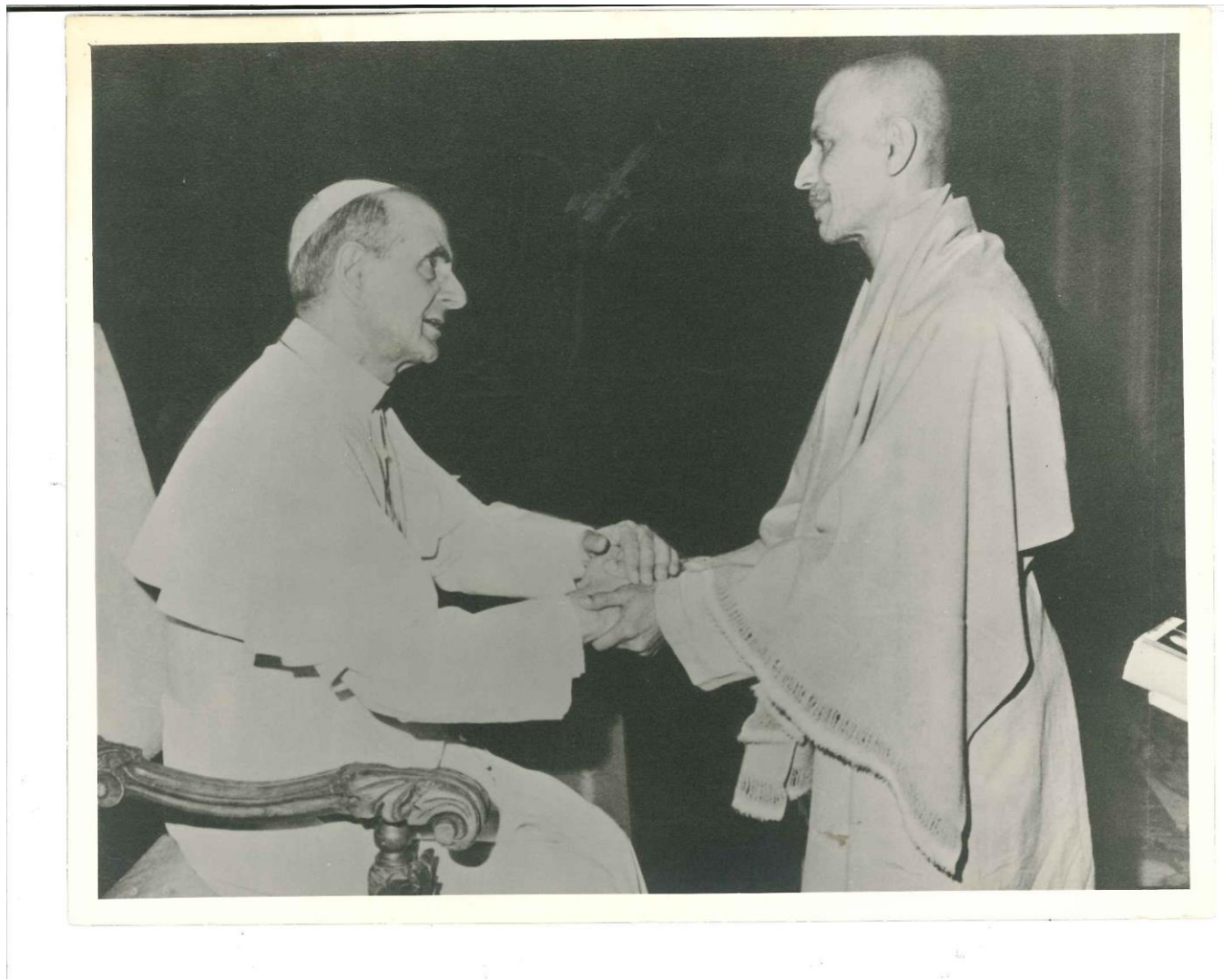
substantial savings

Picard-Norton

90 KENNESAW — OAKBLISS

GROSSE POINTE

“Ecumenical” Photo of Pope Paul VI with S. Chidananda (one of my Yoga Teachers) c. 1969.



Father Robert Emmett "Bob" Lamb on the far right with Pope John XXIII (photo April, 1961). Father Lamb was a family relation and priest whom I knew for most of my life. It was Fr. Lamb who urged my parents and I to consider the Catholic St. Thomas University, in Houston, Texas. I entered St. Thomas in September, 1966.



Fr. W. J. Dwyer
C.S.B.
Cousin of
Fr. Bob from
CANADA

HIS HOLINESS
John XXIII,

Archbishop
G. B. Flahiff
C.B.S. of
Winnipeg
CANADA.

Fr. Robert Emmett Lamb
C.S.B. 50th Year of
Ordination

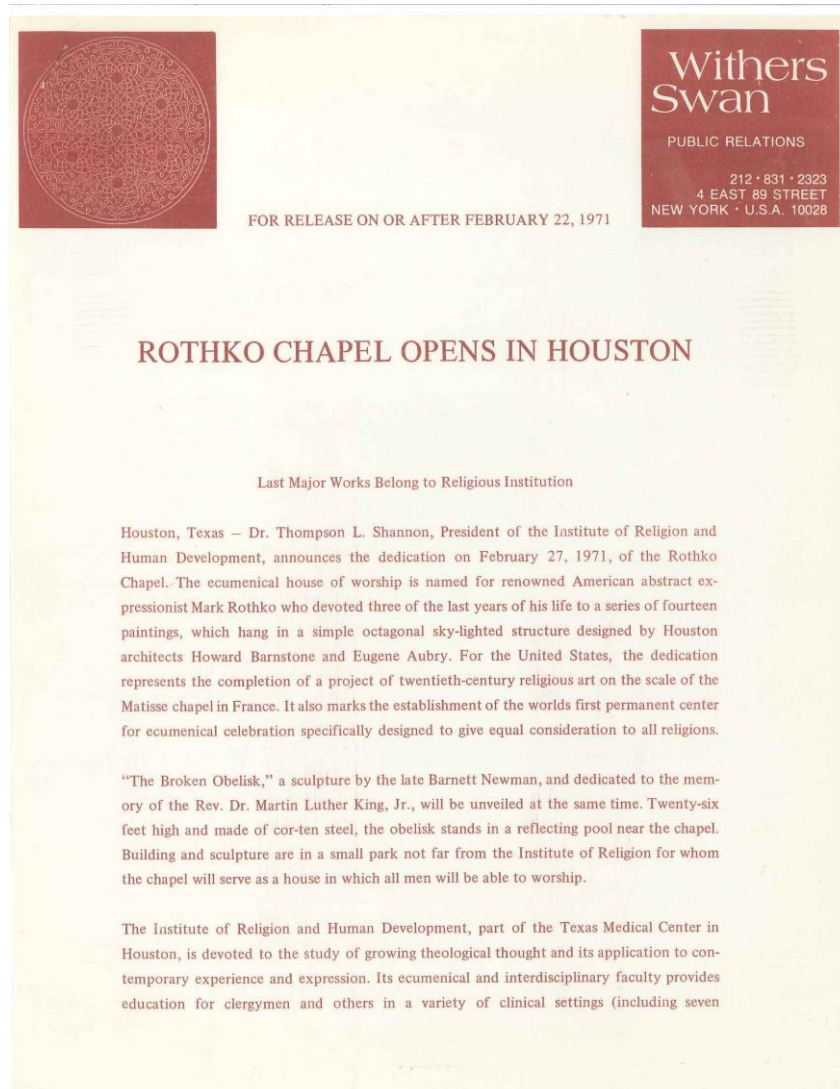
Taken in
Holy Father's Office
April 26, 1961

This photo was sent
to me in April 1961.

My Transcript from the University of Thomas.
 This is when and where I first met John and
 Dominique De Menil as a student at St. Thomas
 in Houston, Texas. When the de Menils moved
 from St. Thomas to Rice University I went with
 them. Did not graduate from St. Thomas.

ORD OF STUDENT		UNIVERSITY OF ST. THOMAS		HOUSTON, TEXAS							
paratory Work	Student	CASSIDY, Kevin Clarke	Address	65 Lake Shore Dr., Grosse Pts.							
ire Acad.	Parent (or Guardian)	Mr. & Mrs. George Cassidy	Address	Farms, Mich.							
duation Date	Birth Date	11/14/46	Church Affiliation	Catholic	College						
1965	Major Subject	General Average	Degree	Liberal Arts	Entered 9/15/66						
					Has Honorable Dismissal						
SUBJECTS	CR.	COURSE & NUMBER	DESCRIPTIVE TITLE OF COURSE	Lab.	Lab.	Hrs.	Gr.	Lab.	Lab.	Hrs.	Gr.
		10 Phil	Ohio Wesleyan U., Delaware, Ohio								
			Preface to Philosophy			3	C				
			University of St. Thomas								
			1966-67								
		111	Cr Orientation	1		1	B				
		313-314	Mus: Applied Music, Private Instr. Clas. Guitar	1	1	1	B		1	0	W
		131-132	En College Composition	3		3	B	3		3	
		231, 232	Ph Hs Intro to Phil I: Greek; Phil II-Medieval	3		3	B	3		3	
		131-132	Sp Elem Spanish	3		3	C	3		3	
		111, 112	Sp Spanish Lab	3		3	C	3		3	
		133-134	Sp Med Europe, Renais, Reforma, Baroque Perds.	3		3	C	3		3	
		131	Geol Physical Geology	2	3	3	C				
		432	Ar Hs 19th & 20th Cen Architecture			18				3	C
		231	Psy General Psychology					3		3	C
			HRS: 37 + 3 tr. QP: 55 AVG: 1.48							19	
			1967-1968								
		235	Hs Moderna Hs: Age of Secularism	3		0	W				
		453	En Contemporary Drama	3		0	W				
		451	En The Film	3		0	W				
		233	Ph Logic	3		0	W				
		233	Sp Intermediate Spanish (Terminal)	3		0	W				
			Officially withdrew 10/3/67								
			SS1968								
		355 En	Contemporary American Prose	72		3	B				
		334 Ph	Problems of Being: Metaphysics	72		3	A				
			HRS: 43 + 3 tr. QP: 70 AVG: 1.62			6					15
			1968-1969								
		233	Hs U.S. to Late 19th Century	3		(3)	P				
		331	Ph Hs Intro to Phil IV: Contemporary	3		3	A				
		131	Lat Elementary Latin	3		0	F				36
		131	Th Revelation and Unity of God	3		3	A				
		335	Ph Ethical Theories	3		3	A				
		437	Ph Phil of History and Culture	3		3	A				
			HRS: 55 + 3 tr. + 3 F + 3 cr. QP: 106			12					
			AVG: 1.82								
			SS1969								
		333 Ph	Epistemology	72		3	A				
		232 En	Shakespeare	72		3	A				18
			HRS: 61 + 3 F + 3 tr. + 3 cr. QP: 124 AV: 1.93			6					
			Fall 1969 Spring 1970								
		233	Ph Logic (Traditional)	3		3	B				
		431	Ph Phil of Art	3		3	A				
		131	Lat Elem Latin (Repeat)	3		3	B				30
		231	Th The Triune God and Man	3		3	A				
			HRS: 73 + 3 tr. + 3 cr. QP: 154 AVG: 2.10			12					
			UNOFFICIAL COPY								
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			MAR 19 1970								
			Registrar								
			Total Hours								

**Selections from the Withers Swan
Public Relations Agency Press Kit
For the Opening of the Rothko Chapel
In Houston, Texas February 21, 1971
Continued.**



**Selections from the Withers Swan
Public Relations Agency Press Kit
For the Opening of the Rothko Chapel
In Houston, Texas February 21, 1971
Continued.**

hospitals) and a marriage and family counseling center. At another level, the Institute offers post-doctoral inter-disciplinary research and ethical studies to selected scholars. It also serves the community through a program of continuing education.

"Though Mark Rothko had no concern with dogma or doctrine," recalls Rothko's friend and biographer Dr. Robert Goldwater, "he was an intensely religious man. In his paintings for the Houston chapel which were conceived as a totality, his purpose was to provide an environment for contemplation in which to reflect upon the grandeur and the tragedy of the human condition." Indeed, those seeking a quiet place will find sanctuary among Rothko's works, vast areas of magenta and purplish reds, free of all figurations and symbols.

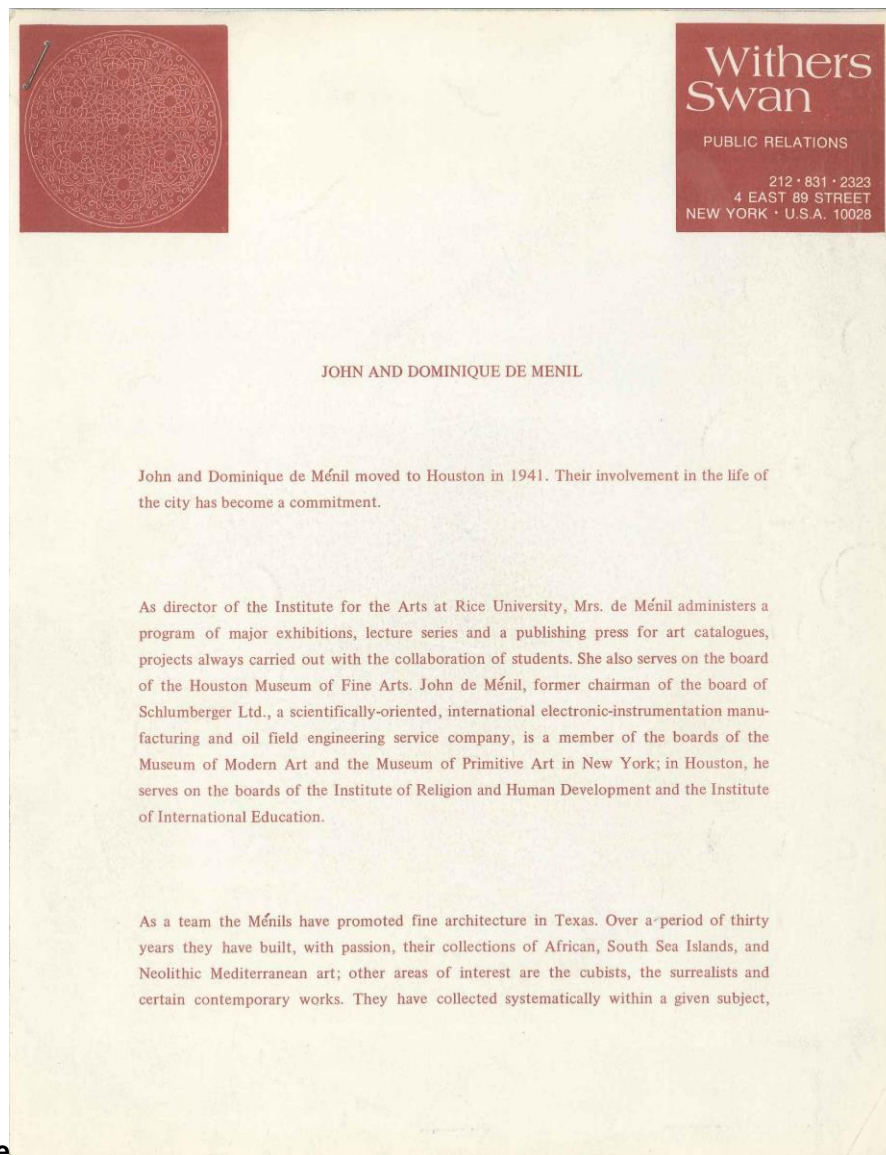
The significance of Rothko's work was felt in England in May of 1970, when nine of his paintings were presented to the Tate Gallery. In an article in the (London) Times, 4 June 1970 Hilary Spurling wrote about the Rothkos: "The effect of their arrival . . . on the public or the gallery's international reputation can scarcely be exaggerated. This is an acquisition which, like its Turners or its Blakes, will always be a chief reason for visiting the Tate."

Mrs. John de M  nil of Houston who, with her husband and Mark Rothko made the idea of the chapel a reality, recently remarked that "the colors in the Rothko paintings are those of blood and wine. As you stand in the chapel the paintings are close, very close, even warm and comforting, yet they do not oppress; instead you feel you could take flight. Only a mighty artist can capture in his work the infinity of God and his closeness to man."

121870

CONTACT WITHERS SWAN FOR FURTHER INFORMATION AND PHOTOS

**Selections from the Withers Swan
Public Relations Agency Press Kit
For the Opening of the Rothko Chapel
In Houston, Texas February 21, 1971.
John and Dominique de Menil profile.**



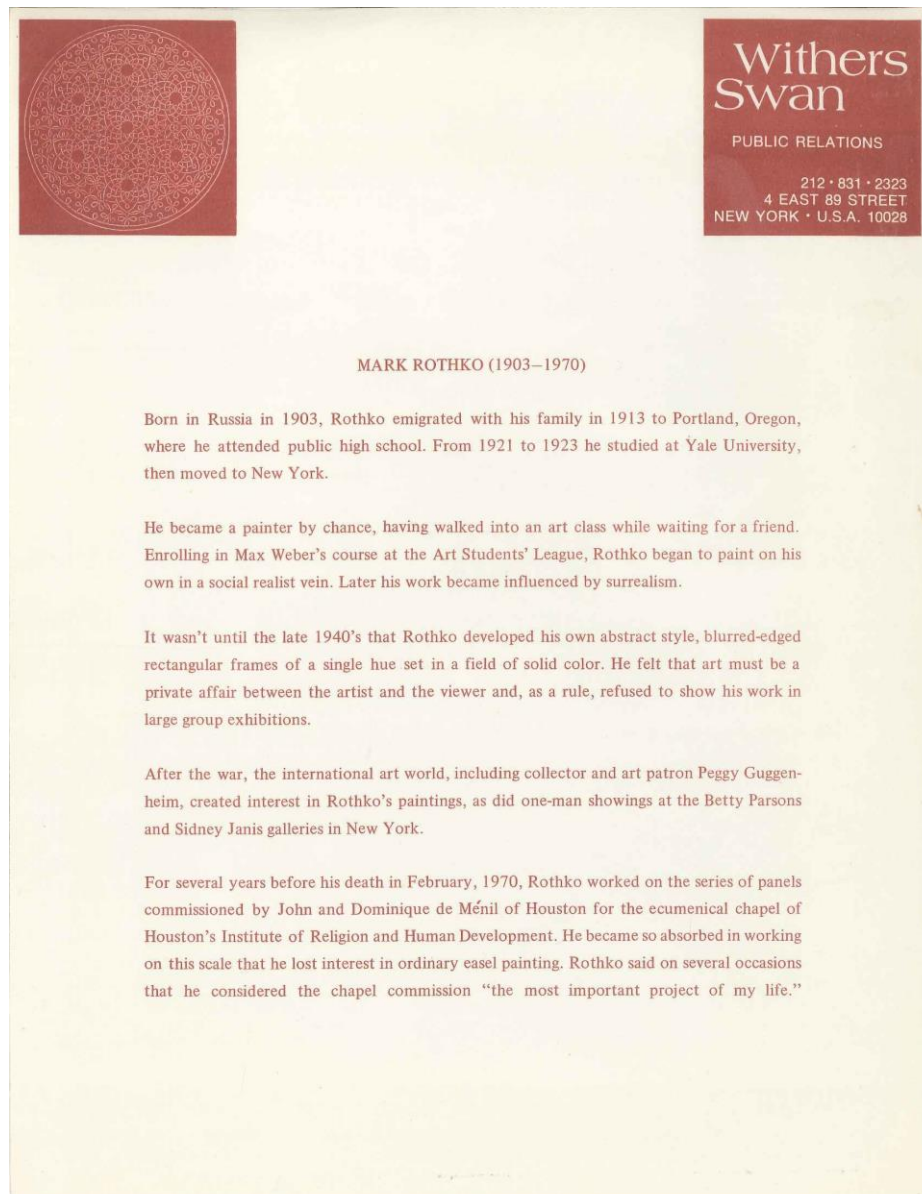
but the over-all amassing of works is not methodical; rather, the J. and D. de M  nil Collection reflects personal taste, interest, and devotion. A large portion of the collection belongs to the M  nil Foundation and is lent, as a teaching tool, to Rice University. Both John and Dominique de M  nil insist that a collection be kept alive, and be used actively. Hence their lending to schools and to museums all over the world.

Most recently, cubist works from the M  nil family collection, a total of 54 paintings and drawings, were exhibited at Brandeis University, the University of California at Berkeley, the Museum of Art, Rhode Island School of Design, and in 6 European museums. Their collection of 104 works by contemporary surrealist Max Ernst is currently touring museums in Germany, France, and England under the sponsorship of the Institute for the Arts, Rice University, where the exhibition will have its first United States showing in 1972.

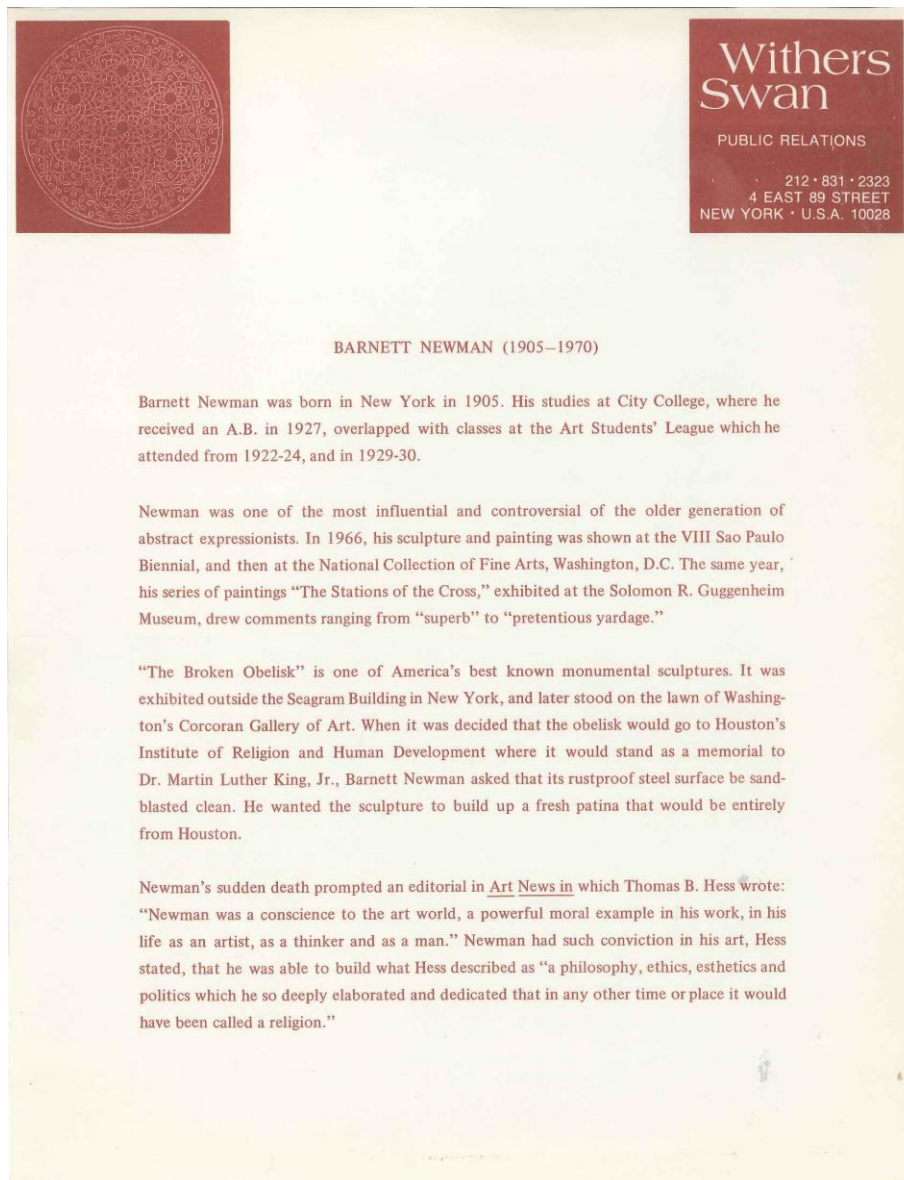
The friendship between Rothko and the M  n  ls began in 1962. Some years before, Mark Rothko had been commissioned to paint a series of panels for a New York restaurant then in the design stage. When the restaurant was completed, Rothko decided that his paintings would not be seen to advantage in such a setting. Later, while visiting Rothko's studio, the M  n  ls were struck by the paintings and they understood Rothko's decision to forego the commission. This was the first step in a growing exchange of ideas and enthusiasm, a climate of confidence and good will in which the idea of the chapel was conceived. In 1967, Rothko set to work painting the fourteen panels which now belong to Houston's Institute of Religion and Human Development.

121870

**Selections from the Withers Swan
Public Relations Agency Press Kit
For the Opening of the Rothko Chapel
In Houston, Texas February 21, 1971.
Mark Rothko profile.**



**Selections from the Withers Swan
Public Relations Agency Press Kit
For the Opening of the Rothko Chapel
In Houston, Texas February 21, 1971.
Barnett Newman profile.**



Barnett Newman *Broken Obelisk* and Reflecting
Pool at the Rothko Chapel







Barnett Newman *Broken Obelisk* and
Reflecting Pool



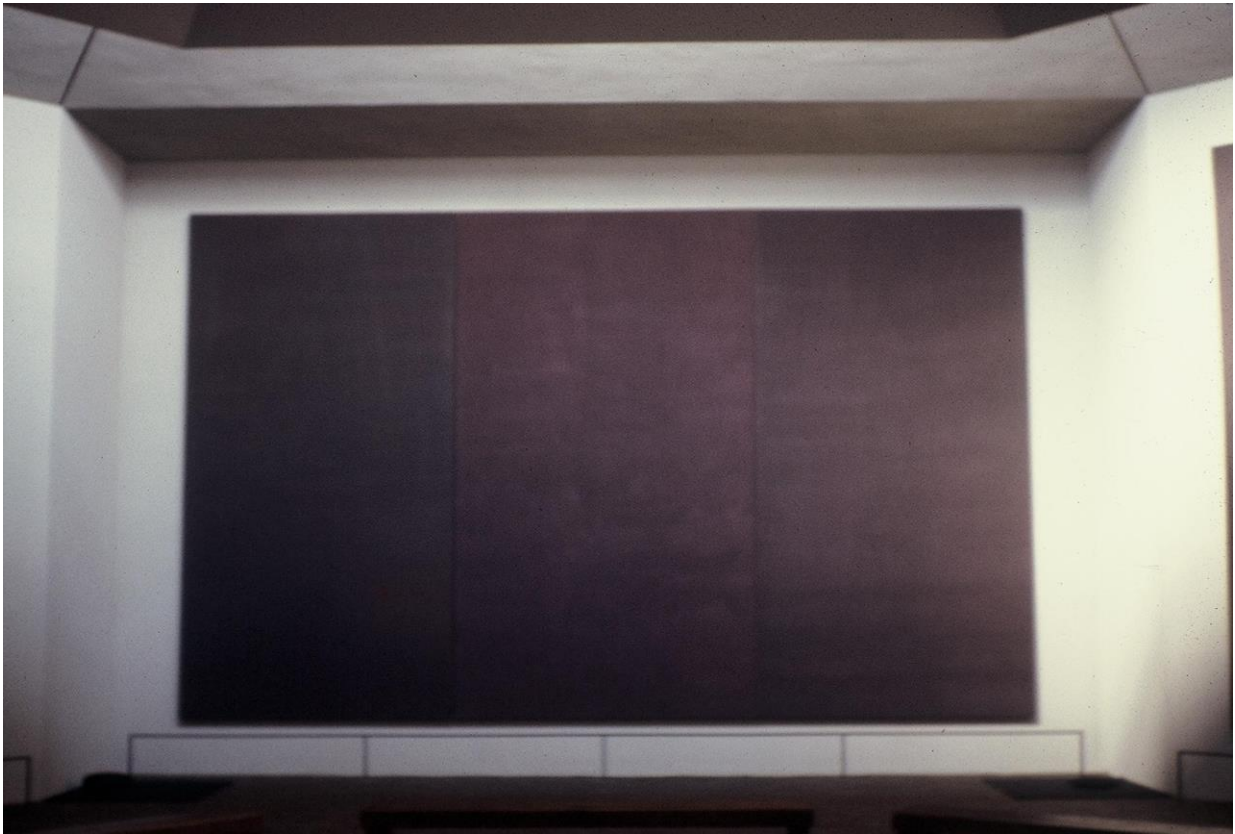
Entrance to Rothko Chapel



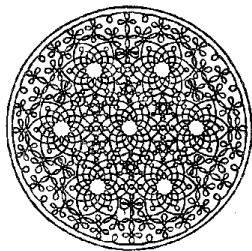
Entrance to the Rothko Chapel



**Rothko's Great North Triptich
In the Rothko Chapel**

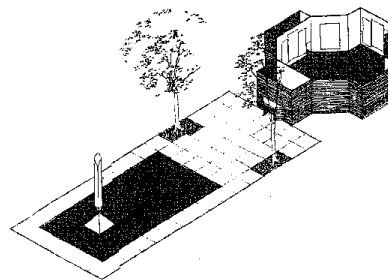


Traditional Modes of Contemplation and Action



A Colloquium at
The Rothko Chapel

July 22-30, 1973
Houston, Texas



THE ROTHKO CHAPEL

1409 Sul Ross Street, Houston, Texas 77006 Telephone: (713) 524-9839
New York correspondent:
4 East 29th Street — Room 10F New York, New York 10028
Telephone: (212) 831-2323

Program

SUNDAY, JULY 22

Arrival of participants, registration

5 p.m. University of St. Thomas Residence Hall
1300 Branard Street
Press Conference

7:30 p.m. University of St. Thomas
Residence Hall

Welcome by Menil Foundation and Steering
Committee
Buffet dinner
Common Prayer

MONDAY, JULY 23

9 - 11 a.m. The Rothko Chapel
Professor J. Needleman: *Sacred Tradition
and Present Need.*

Professor E. Zolla: *Traditional Modes of
Contemplation and Action.*
Moderator: Professor Huston Smith

4 - 6 p.m. The Rothko Chapel
Professor H. Smith: *The Relation Between
Religions.*
Dr. A. K. Brohi: *Reflections on the Problem of
Human Salvation.*
Moderator: Professor Yusuf Ibish

8 p.m. Jones Hall, University of St. Thomas
■ *Public Lecture.*
Professor S. H. Nasr: *Ecological Crisis: The
Forgotten Dimension of the Debate.*
Moderator: Dr. A. K. Brohi

TUESDAY, JULY 24

9 - 11 a.m. The Rothko Chapel
Professor A. K. Saran: *Traditional Modes of
Contemplation and Action with Particular
Reference to Hindu Tradition.*

Professor T.M.P. Mahadevan: *Vedāntic
Meditation and its Relation to Action.*
Moderator: Professor Toshiniko Izutsu

4 - 6 p.m. The Rothko Chapel
Professor W. Abimbola: *Yoruba Traditional
Religion.*

Professor J. E. Brown: *Modes of
Contemplation and Action among
American Indians.*

Moderator: Professor Jacob Needleman

8 p.m. Memorial Center, Rice University
■ *Public Concert:* Pandit Pran Nath
Accompanists: LaMonte Young and
Marian Zazeela, tamboura; Terry
Riley, tabla.

(Tickets available at the Rothko Chapel.
Minimum donation \$1.00)

WEDNESDAY, JULY 25

9 a.m. - noon The Rothko Chapel
Lama L. P. Lhalungpa: *Interdependence of
Contemplation and Action in Tibetan
Buddhism.*

Professor T. Izutsu: *Meditation and
Intellection in Japanese Zen Buddhism.*
Reverend S. Bando: *The Dual Aspect of Faith.*
Moderator: Professor T.M.P. Mahadevan

FREE AFTERNOON

8 p.m. Jones Hall, University of St. Thomas
■ *Public Lecture*
Archbishop Georges Khodr: *Christian
Spirituality as Reflected in the Orthodox
Church.*
Moderator: Professor Raimundo Panikkar

Events marked by ■ are open to the public. Presentation of papers and seminars are restricted to participants and

THURSDAY, JULY 26

9 a.m. - noon The Rothko Chapel
Professor R. Panikkar: *Action and Contemplation as Categories of Religious Understanding.*

- Professor A. Scrima: *An Oriental Christian Experience of Contemplation and Action: The Hesychastic Tradition.*
Archbishop G. Khodr: *Contemplation and Action in the Life of the Church.*
Moderator: Professor Elémire Zolla

4 - 6 p.m. The Rothko Chapel
Mr. L. Schaya: *Contemplation and Action in Judaism and in Islam.*
Professor V. Danner: *The Inner and Outer Man.*
Moderator: Professor Seyyed Hossein Nasr

- 8 p.m. Hamman Hall, Rice University
 - Public Concert: Jihad Abu-Mrad, Munir Bashir, Daryush Safvat, S.N.R. Sarvistani
(Tickets available at the Rothko Chapel.
Minimum donation \$2.00)

FRIDAY, JULY 27

9 - 11 a.m. The Rothko Chapel
Professor S. H. Nasr: *The Complementarity of the Contemplative and Active Lives in Islam.*
Professor Y. Ibish: *Ibn Arabi's Theory of Journeying.*
Moderator: Professor Victor Danner

4 - 6 p.m. The Rothko Chapel
al-Sayyedah Fatimah al-Yashrutiyyah: *Contemplation and Action: The Sufi Way.*

- 8 p.m. Media Center, Rice University
 - Public Films:
Islamic Mysticism: The Sufi Way
Requiem for a Faith (Tibetan Buddhism)
Narrated by Dr. Huston Smith

SATURDAY, JULY 28

9 - 11 a.m. The Rothko Chapel
General discussion
Moderator: Professor André Scrima
FREE AFTERNOON

- 8 p.m. Jones Hall, University of St. Thomas
 - Public Lecture
Dr. A. K. Saran: *The Crisis in Modern Social Sciences.*
Moderator: Lama L. P. Lhalungpa

SUNDAY, JULY 29

Open for meetings, invocations and prayer.

8 p.m. The Rothko Chapel
Private Concert: All Musicians

MONDAY, JULY 30

The Rothko Chapel
Conclusion of Colloquium
Moderator: Professor Wande Abimbola

7 p.m.
Dinner, de Menil garden
3363 San Felipe Road

TUESDAY, JULY 31

Departure of participants

registered observers.

Thank you letter from Yusuf Ibish who
was one of the organizers of the Colloquium.

August 6
1973

Dear Kevin,

On behalf of the steering
Committee may I thank you heartily
for the great work you have done in
assisting us to develop a memorable
colloquium. Your contributions directly
and indirectly have enhanced the success
of our endeavour and it proves
beyond any doubt that people of
sincere intentions can co-operate in
creating an atmosphere of love and
beauty. Thank you and God bless you.

Yusuf Ibish

The next Rothko Chapel Colloquium was called *Human Reality* held December 8th through December 9th, 1973.

Five men active in the service of man will meet on the weekend of December 8 and 9, 1973 to seek a common idiom with which to explore, communicate and celebrate human reality.

Gathering at the Rothko Chapel in Houston will be

Dom Helder Camara

Archbishop of the Roman Catholic Church
at Olinda and Recife, Pernambuco, Brazil

Dr. Jonas Salk

Developer of the polio vaccine; founder and director of the
Salk Institute for Biological Studies at La Jolla, California

Dr. Joel Elkes

Director of the Department of Psychiatry and Behavioral Sciences,
Johns Hopkins University School of Medicine

Dr. John Calhoun

Ecologist, zoologist, psychologist;
Research Fellow, National Institute of Mental Health

Dr. Giorgio La Pira

Former mayor of Florence, Italy;
Professor of Roman Law Institutions, University of Florence

They will welcome exchange with all who care to
come and search with them.

HUMAN REALITY

Beginning 10am Saturday, December 8
through Sunday, December 9, 1973

(On the eve of the 25th Anniversary of the Universal Declaration of Human Rights.)

The Rothko Chapel

corner of Yupon and Sul Ross Streets, Houston, Texas



Dominique and John de Menil with
Dogon figure (Mali), Houston, 1967.
Photo: Hickey-Robertson, Houston

John and Dominique de Menil

John de Menil (1904–1973), a banker from a military family, and Dominique Schlumberger (1908–1997), daughter of one of the founders of the oil services company Schlumberger, Ltd., were married in Paris in 1931. They left France during World War II to settle in Houston, where John directed Schlumberger's global operations. They became key figures in Houston's cultural life: advocates of modern art and architecture and supporters of human rights. They hosted many of the leading artists, scientists, civil rights leaders, and intellectuals of the day.

During the 1950s and 1960s, the de Menils promoted modern art through their participation in the Contemporary Arts Museum and the Museum of Fine Arts, Houston, and founded the art history department at the University of St. Thomas and the Institute for the Arts at Rice University. They commissioned a suite of paintings by artist Mark Rothko for an ecumenical chapel; opened in 1971, the Rothko Chapel also features Barnett Newman's *Broken Obelisk*, dedicated to Martin Luther King, Jr.

Over four decades the de Menils amassed one of the great private art collections of our time. Their 17,000 works—paintings, sculptures, decorative objects, prints, drawings, photographs—are now housed in a public museum designed by Renzo Piano (his first American project) in an inner-city residential neighborhood. The parklike setting also contains the Rothko Chapel, the Byzantine Fresco Chapel, Cy Twombly Gallery, and the Dan Flavin Installation.

Cover: Sir Joshua Reynolds
Study of a Black Man (Frank Barberi), 1767
Oil on canvas, 31 x 25¹/₈ inches
The Menil Collection, Houston
Photo: Hickey-Robertson, Houston

THE MENIL COLLECTION

1515 Sul Ross Street Houston, Texas 77006 713-525-9400 www.menil.org



Mr. Kevin Cassidy
517 Lovett
Wroughton, Texas 77006

Dominique and John de Menil
request the pleasure of your company
at a reception in honor of
Max Ernst and Dorothea Tanning
Wednesday, February Seventh
5:30 until 7:30
Rice Museum
University Boulevard and Stackton Streets
This card admits two

++

"Whatever its use, whether rhetorical or spontaneous, gray challenges the virtuoso and invites the visionary."

GRAY IS THE COLOR

By DOMINIQUE DE MENIL
Director, Institute for the Arts

EUGENE DELACROIX SAID that "a picture should be above all a feast for the eye." This is a sobering reminder for a grisaille exhibition. Gray, associated with mourning in European tradition, can hardly convey the idea of a feast, let alone the sumptuousness that paint and painting suggest. Yet Odilon Redon wrote about Rubens: "A simple grisaille of his contains as much as the final work."

Grisaille, indeed a limited medium, provides a rigorous test of talent. Stripped of color, deprived of any sensuous charm, the art of painting appears in its nakedness. It is reduced to the subject, the composition, the authority of the brushstroke, and the style.

Without drawing a parallel between photography and painting, it is important to remember that Henri Cartier-Bresson, the greatest living photographer, refuses to make color photographs. This decision should not be interpreted as an attitude of austerity. There is a subtlety and richness in blacks and whites and grays, next to which color may appear coarse and vulgar. Redon again, praising the palette of Henri Fantin-Latour, whom he calls a "clairvoyant disciple of Delacroix," admits that it does not provide "this fundamental gray which differentiates the masters, which expresses them, and which is the soul of any color."

Though obviously limited in scope, the exhibition in the Rice Museum offered a historical panorama for the study of pictorial problems. In a way it was an art historian's show. Yet it was also a show for the amateur, for the dreamer. Gray provides a silent language. Used by Barnett Newman for his *Stations of the Cross*, it reaches the utmost poignancy.

In the autobiography of Girolamo Cardano, the sixteenth-century Italian physician and mathematician, visions and dreams hold an important place. In the latter part of his life Cardano could still remember a dream he had as a child: "Images of castles, of houses,

of animals, of men of diverse costumes and varied dress, images of flute-players even, with their pipes, as it were, ready to play, but no voice or sound was heard . . . innumerable objects . . . flowers of many a variety, and four-footed creatures and diverse birds . . . but in all this exquisitely fashioned pageant there was no color . . ."

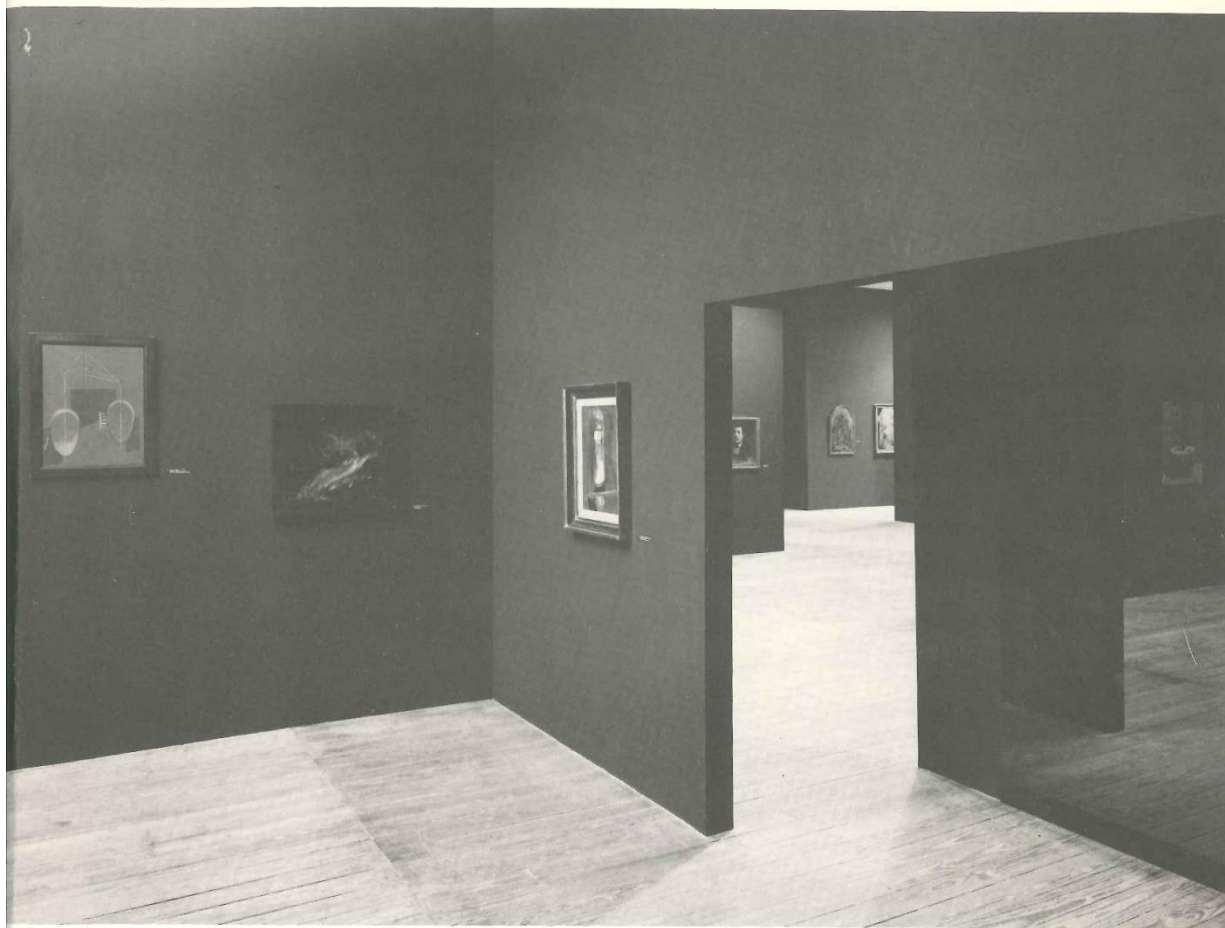
In our own time, a young girl who had suffered from schizophrenia described her distressing sensations to her doctor as a loss of color; trees, houses, people, everything had turned gray. This clinical observation and the previous dream description remind us that a gray painting may be more than a painter's exercise. If indeed they are not meant as quick notations, models for engravers, classicistic simulations of bas-reliefs, or studies of values, gray paintings are intrinsically disquieting: They seem to introduce us to a world of dreams, of anguish, of alienation. Among Goya's paintings of the *Quinta del Sordo*, grays predominate in that of a solitary dog peering up into a vast nothingness—a work which has been described as "one of the strangest pictures in the whole history of Spanish painting, and one of the most surprising paintings anywhere in the world before post-1900 Expressionism."

Night scenes, which come close to grisailles when they make their first known appearance in manuscripts (the *Belles Heures du Duc de Berry*), participate in the genre. The invasion of painting by nocturnal themes goes hand in hand with a taste for the bizarre, the melancholy, the visionary. A late Mannerist painter, François de Nome (previously known as Monsu Desiderio), painted obsessive nightscapes of black skies and surreal architecture in creamy and gray tones which are scenes of imminent or actual catastrophes.

What we see and what we hear are closely connected—like thunder and lightning. We talk of loud and of mute colors. The Italian futurist Carlo Carra

Inside the Gray Is The Color Exhibition

Photo: Hickey & Robertson



Gray Is the Color was on view at the Rice Museum from October 19, 1973, until January 19, 1974. It was a first historical survey of the use of monochrome in art through 115 works including paintings, stained glass, and illuminated manuscripts ranging from the thirteenth to the twentieth centuries. Four of the works from the exhibit are presented on the following pages.

wrote a manifesto in favor of the painting of sound in which he condemned "gray and muddy tones."

Alberto Giacometti, who was forever trying to capture an ever evasive reality, drastically limited his palette to grays, with just traces of washed-out pinks, muddy blues, and yellows. This retreat from color translated his feelings of remoteness and mystery. He confessed in an interview with Pierre Schneider that at times he had "the impression of being in front of something never seen, a complete change of reality . . ." Waking up in his room he found that "everything had

the appearance of an absolute immobility. A sort of inertia, a loss of weight . . . an impression of silence."

Gray is deceptively simple. This exhibition revealed part of its complexity. It spanned extremes: from impersonal objectivity to spiritual statements, from free painterly expression to rigorous tonal constructions. Whatever its use, whether rhetorical or spontaneous, gray challenges the virtuoso and invites the visionary. It has attracted some of the most original painters of our time: Pablo Picasso, Barnett Newman, René Magritte, Jasper Johns. □

the national conference of christians & jews, inc.

HOUSTON REGION

4848 Guiton, Suite 212 • Houston, Texas 77027 • 713/960-9244

PHILIP N. LIBBY, JR.
Regional Director

July 8, 1977

Mr. Kevin Cassidy
1408 Sul Ross
Houston, Texas 77006

Dear Kevin,

How pleased I am that you will be able to make a presentation on Yoga at our P.C.R. Institute at Texas A. & M. (Rudder Tower). We are asking you to make a half-hour presentation in the morning of September 2 on use of Yoga as a Stress Reduction Technique. We are asking you to lead 4 half-hour workshops in the afternoon.

We will pay 15¢ per mile travel, plus provide lodging at Memorial Student Center of Texas A. & M. on August 31, plus meals.

In addition, we will pay \$50. honorarium.

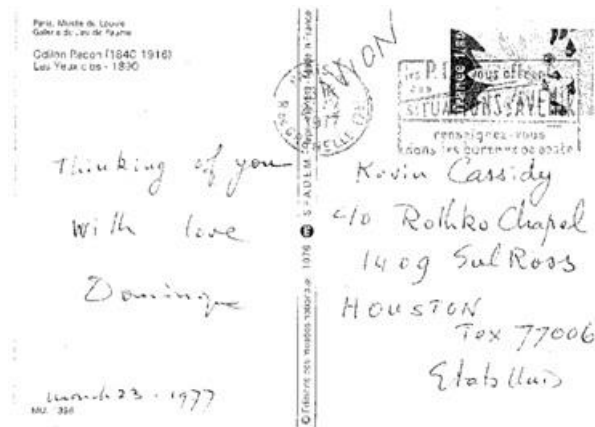
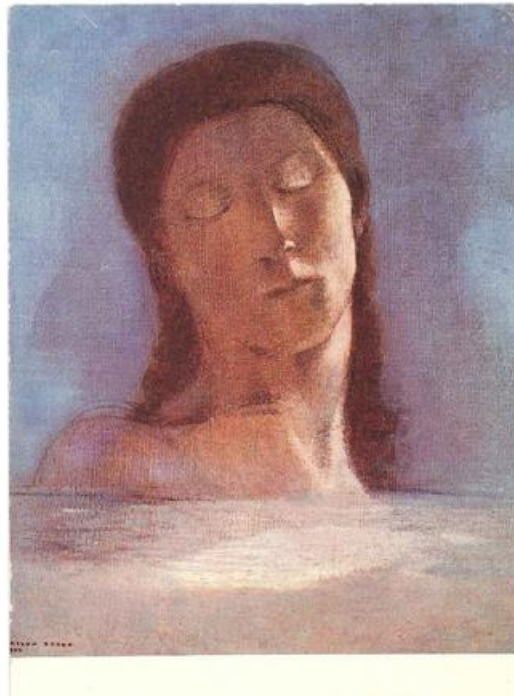
Most cordially,


Philip N. Libby, Jr.

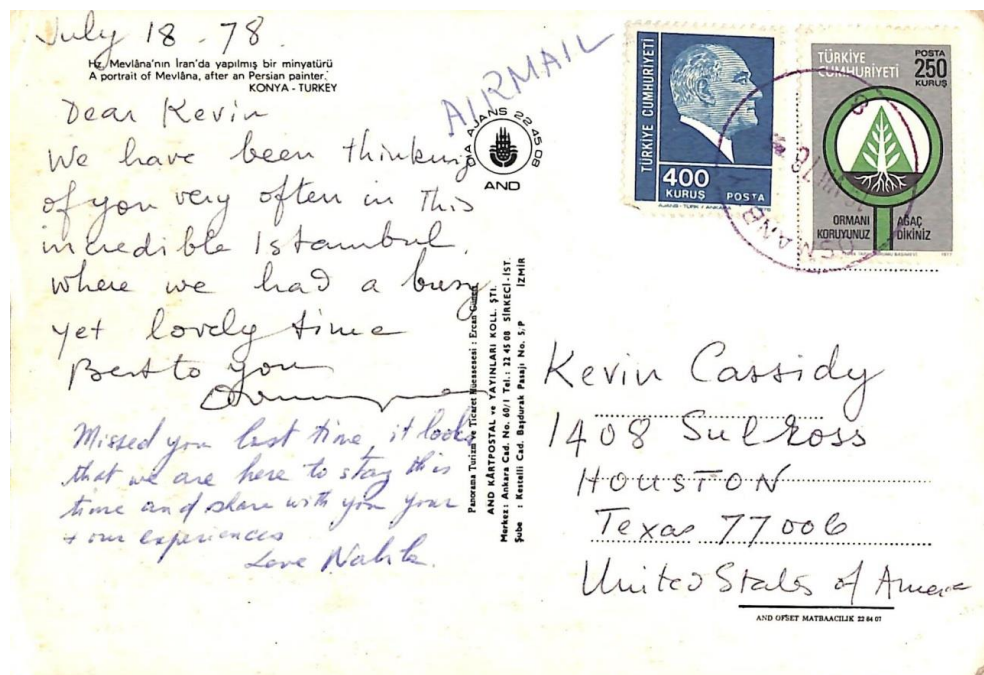
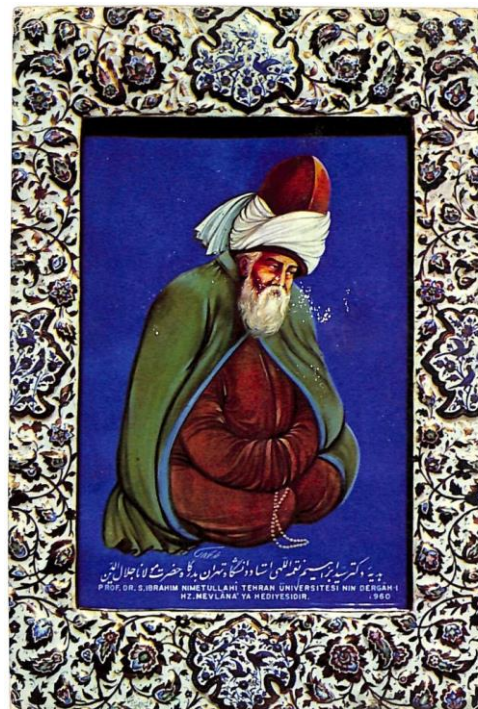
cc: Chief Ira Scott

PNL: eg

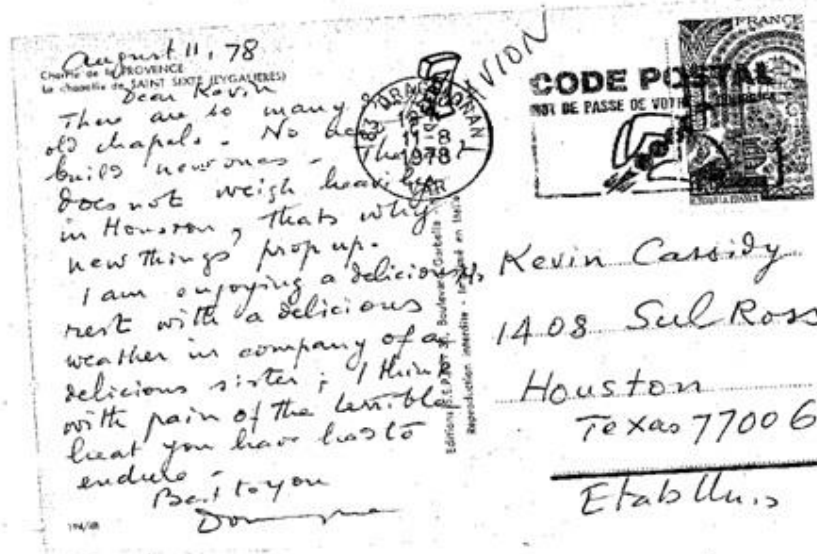
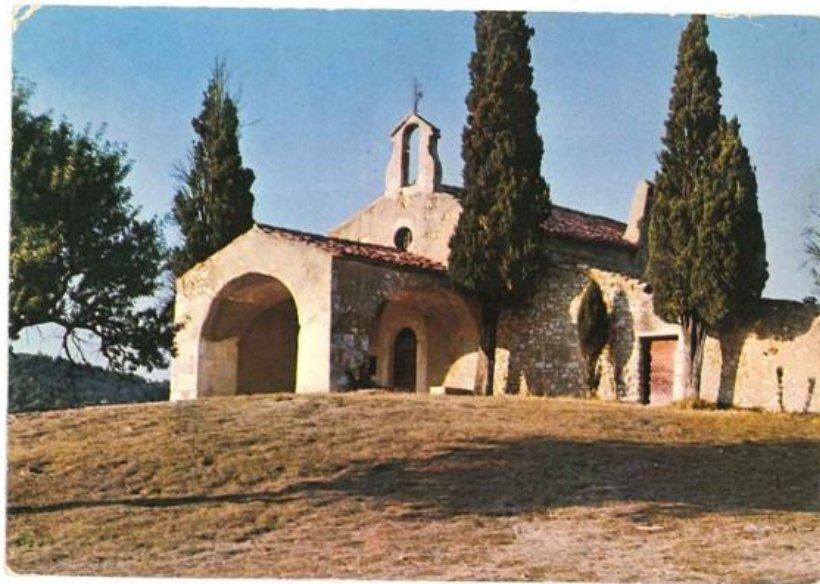
Postcard from Dominique de Menil dated
March 23, 1977 (her birthday).



Postcard from Dominique de Menil and Nabila Drooby dated July 18, 1978.



Post card from Dominique dated
August 11, 1978



The *Whirling Dervishes* of the Mevlana Jalalludin Rumi Order at the Rothko Chapel in October 1978



The *Whirling Dervishes* of the Mevlana Jalalludin Rumi Order at the Rothko Chapel in October 1978



The *Whirling Dervishes* of the Mevlana Jalludin Rumi Order at the Rothko Chapel in October, 1978.



The *Whirling Dervishes* of the Mevlana Jalalludin Rumi Order at the Rothko Chapel in October 1978,



Dominique de Menil (on the right) and Jody Blazek (on the left) in *chiaroscuro* across the street from the Rothko Chapel. c. 1978-1979.



Program for The Dalai Lama at the Rothko Chapel in September, 1979.

His Holiness, The Dalai Lama
will address the public on
Tuesday, September 18, 1979,
at 6 p.m. at The Rothko Chapel.

To supplement the limited seating
inside the Chapel and to encourage
the participation of a larger
audience than the Chapel holds,
there will be a closed-circuit
television relay in a tent on the
Chapel grounds.

Schedule of Lectures and Films

Lecturer: Professor Robert A. F. Thurman

Films: "The Lama King" B.B.C. Documentary
"The Religious Investiture of His Holiness,
The Dalai Lama" Office of Tibet Documentary
"Requiem for a Faith" Hartley Productions

University of Houston

September 11 4:00 pm University Center,
Pacific Room
Film: "The Lama King"

September 12 11:30 am Religion Center Chapel
Lecture: "Dalai Lama:
Incarnations and
Institutions"

Rice University

September 10 7:30 pm Media Center
Films: "The Religious
Investiture of His Holiness
The Dalai Lama"
"The Lama King"
"Requiem for a Faith"

September 11 8:00 pm Rice Chapel
Lecture: "Tantra in Tibet"

University of St. Thomas

September 13 7:30 pm Library
Lecture: "Emptiness that is
Compassion"

Texas Southern University

September 13 1:00 pm Music Auditorium
Film: "The Lama King"
1:45 pm Lecture: "Religion and
Society in Tibet"

KUHT — TV

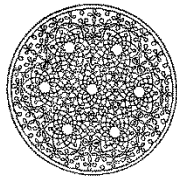
September 16 1:00 pm Channel 8
Film: "Requiem for a
Faith"

September 17 11:30 pm Film: "The Religious
Investiture of His Holiness
The Dalai Lama"



**His Holiness
The Dalai Lama**
at The Rothko Chapel

The Rothko Chapel, 1409 Sul Ross, Houston 77006



Three Cultures, Three Events

at The Rothko Chapel

April 1980

**The Royal Dancers & Musicians
of Bhutan**

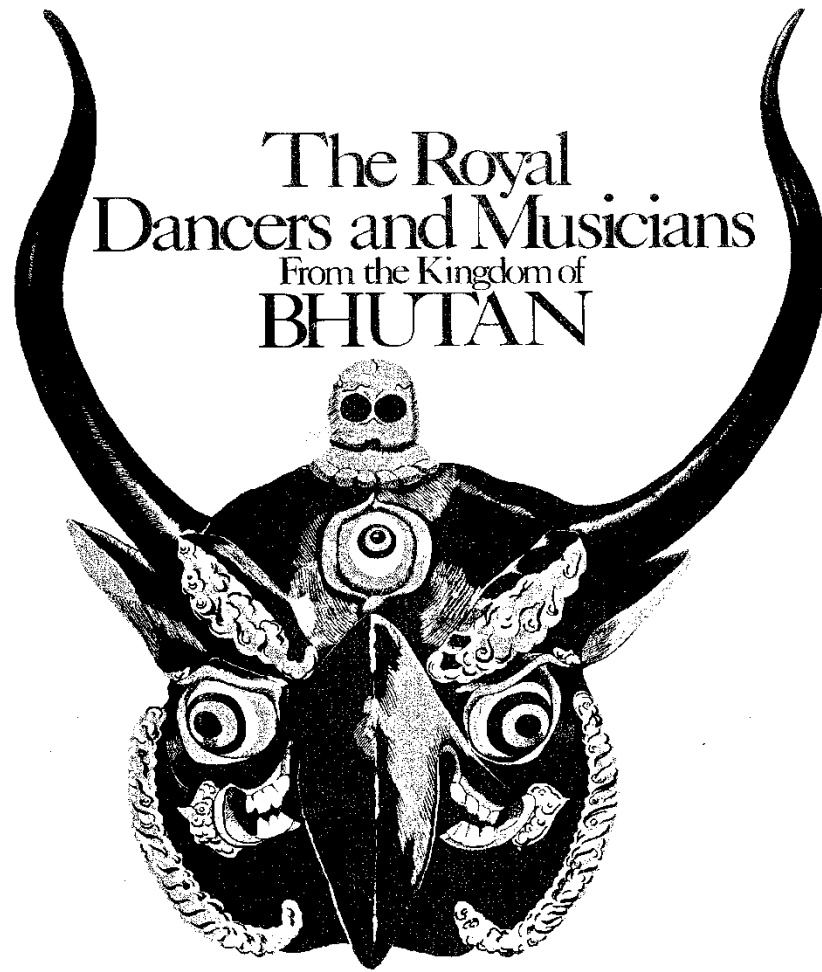
**The Halveti-Jerrahi Dervishes
of Istanbul**

✓ **Hassidic Music
& Hebraic Workshop**
Rabbi Shlomo Carlebach

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PAID
Houston, Texas
Permit No. 3270

The Rothko Chapel is a modern sanctuary dedicated to expressing and exploring the great diversity of religious traditions. Here people seek to understand one another, all loyal to their own beliefs, all mindful of the beliefs of others, all sharing the spiritual experience the chapel offers.

April 27, 1980



The Royal Dancers and Musicians From the Kingdom of BHUTAN

HOUSTON

April 8 through 11, 1980

Sponsored by
The Rothko Chapel and The Asia Society / Houston

Free Public Performances

(over)

**Royal Dancers and Musicians of Bhutan
At the Rothko Chapel April, 1980**



**Royal Dancers and Musicians of Bhutan
At the Rothko Chapel April, 1980**



**Royal Dancers and Musicians of Bhutan
At the Rothko Chapel April, 1980**



**Royal Dancers and Musicians of Bhutan
At the Rothko Chapel April, 1980**



**Royal Dancers and Musicians of Bhutan
At the Rothko Chapel April, 1980**



**Royal Dancers and Musicians of Bhutan
At the Rothko Chapel April, 1980**



Royal Dancers and Musicians of Bhutan
At the Rothko Chapel April, 1980



Circle of Being

Circle of Remembrance



Zikr Ceremony
with Dervishes of the Ashki-Jerrahi Sufi Order

Saturday, December 13th at 7:30pm
Rothko Chapel 1409 Sul Ross St., Houston


Free. For more information: (713) 524-9839

Letter from Mike Hammer Inc. Realtors
transferring my Menil Apartment to Menil
Properties. Thus began for me a forty
plus years journey of living in the Menil
Properties – my Field of Dreams!

MIKE HAMMER, INC.
REALTORS
ACCREDITED MANAGEMENT ORGANIZATION

MIKE HAMMER,
PRESIDENT
CERTIFIED PROPERTY MANAGER

March 21, 1980



Kevin Cassidy
1418½ Sul Ross - Upper
Houston, Texas 77006

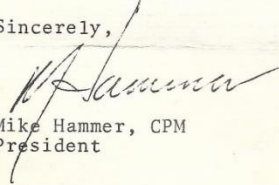
Dear Resident,

Please be advised Mike Hammer, Inc will cease management
of the property you now occupy effective March 31, 1980.
The new management firm will be Menil Properties Operations.

All future rental payments should be made payable to
Menil Foundation Properties and mailed to 1506½ Branard,
Houston, Texas 77006. You should call 523-0166 for all
matters pertaining to the property after March 31, 1980.

Our records indicate your rent to be \$ 250.00 per month,
due and payable on 1st of each month, and you
are currently paid to 1 April 1980. You also
have a \$ NONE Security Deposit which has been
transferred to new managing agent.

Sincerely,


Mike Hammer, CPM
President

P. O. BOX 22149 HOUSTON, TEXAS 77027 1-713-621-9020

Houston Post article on Ben Bela and
the 1981 Islamic Conference at the
Rothko Chapel dated Oct 26, 1981.

'Revolutionary' spreads word here

By JIM ASKER
Post Reporter

Ahmed Ben Bella, once a prominent Third World leader, said here Sunday the Algerian revolution he led from 1954 to 1962 was primarily a Moslem religious movement.

"If it had been secular nationalism, we never would have succeeded in expelling the French. Islam was the foundation," Ben Bella said in his first American interview since he was deposed in a 1965 coup d'etat.

"They occupied our culture. . . They wanted to turn us into Frenchmen. . . They wanted us (to become) other than Muslims. And our reaction was in the same vein," he said, adding that the revolution had much in common with today's Islamic movements.

BEN BELLA, 62, who became Algeria's first president in 1962, was in Houston for a colloquium on Islam at the Rothko Chapel, which he addressed Sunday. He was interviewed with the help of an interpreter of French.

Kept in prison or under house arrest in Algeria after the coup until Nov. 1, 1980, Ben Bella said he and his young wife, Zohra, are now free to travel but he does not intend to directly involve himself with Third World political movements.

"I am a revolutionary. But I don't want to belong to any group," said the one-time friend of Gamal Abdel Nasser, Fidel Castro and Che Guevara and leader of an Afro-Asian conference of unaligned nations.

Ben Bella specifically disavowed working with the Palestine Liberation Organization.



AHMED BEN BELLA

"My concern is larger than any organization, even than my own country," the Arab elder statesman said in the interview, in which he criticized Saudi Arabia as well as Western and Communist nations.

The Algerian government provides him a stipend, a car and a house, he said, but he foresees no role for himself in the government of his native land.

Of President Reagan, he said: "His ideas are of power and dominance. He comes to us with ideas that are not relevant to us. His main idea is dialogue with the Russians. And unfortunately, the Russians are doing the same thing (as Western nations)."

"I believe no more in official socialism," he said, charging that secular socialist and communist states, like capitalist states, are concerned mainly with material wealth. "In the end, they have the same goal."

But Ben Bella was most critical of the West and repeatedly offered statistics to point up the gulf between rich and poor nations. He said France spends almost as much on dog food as Somalia's entire national budget.

Of free enterprise, he said: "In theory it's good. But what does it actually give? Exploitation of nation over nation, even hemisphere over hemisphere."

Nearly 30 years after winning its independence, Algeria's most important product, he said, is wine "to satisfy a foreign market from a nation that does not allow consumption of alcohol." But the North African nation must import food, he said, blaming the predicament on the domination of capitalist nations.

BEN BELLA BRANDED as unworkable Reagan's suggestion made at last week's North-South summit in Cancun, Mexico, that Third World countries adopt the free enterprise system to climb out of poverty.

"How can we, who have lost our legs, run against the great American runner in a 100-meter race?" Ben Bella asked. He argued that free enterprise will not work in Islamic nations.

He placed much of his hope for Third World nations in Islam, which he said sustained him during the more than two decades of his life he spent in captivity in France and Algeria. The faith, which Moslems consider a total way of life, provides an answer to materialism, he said.

Ben Bella said some governments that claim to be Islamic stray from the religion into unjustified violence. But he would not criticize Iran, saying its "revolution began in immensely troubled times, and they have had pressure from the outside."

Ben Bella also charged that Western news media almost totally control the flow of information around the world and often aggravate world problems.

"We have come in the spirit of truth, and this is how you treat us," he said, pointing to a syndicated editorial cartoon in Saturday editions of The Houston Post. The drawing, labeled "Moslem fundamentalist," showed grotesque figures carrying books labeled Koran and Gun Digest.

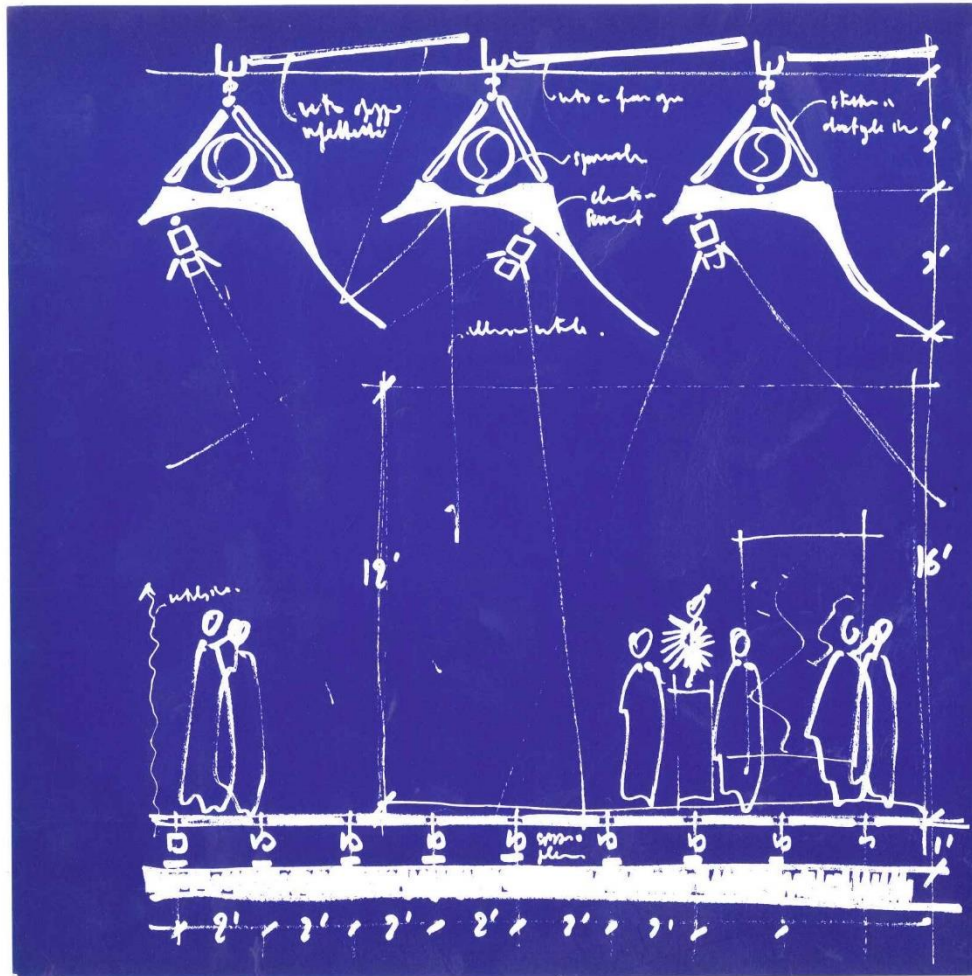
BEN BELLA, THE son of a merchant of Moroccan origin, was conscripted into the French army and won five medals in World War II.

He founded Algeria's National Liberation Front, the FLN, and led the nation in a bloody war of independence from France. Much of the time he was a prisoner in France and is said to have run the revolution from captivity, having won the status of a political prisoner, which allowed some contact with the outside world.

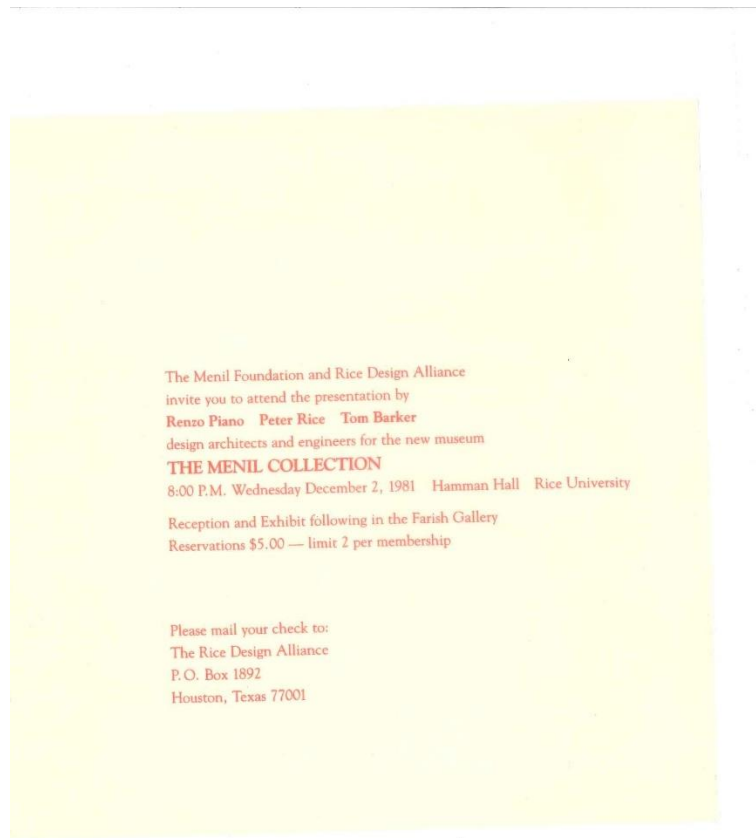
A cease-fire agreement was signed March 18, 1962, and he returned to Algeria, becoming its first president in a September election in which he was unopposed.

Ben Bella was deposed June 19, 1965, in a bloodless coup staged by his former ally Houari Boumedienne. Boumedienne died late in 1978. His successor, Benjedid Chadli, granted Ben Bella his freedom a year ago.

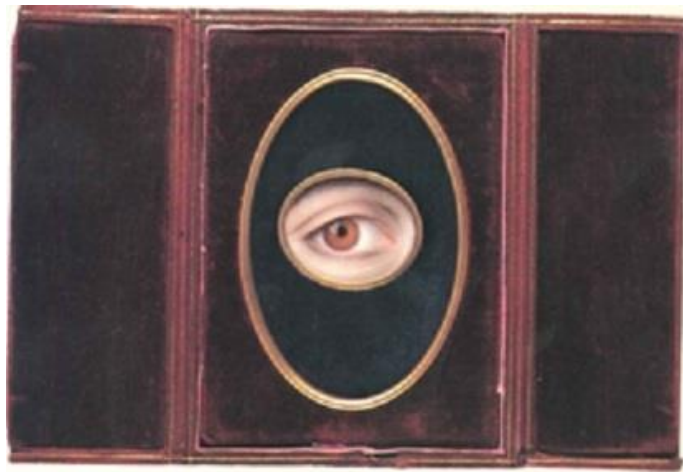
Invitation From the Menil Foundation and The Rice Design Alliance to a Presentation by Renzo Piano, Architect of the Menil Collection Museum, and Tom Barker and Peter Rice, engineers of the Museum. Drawing on front of invitation (below) shows the famous louvres that allow natural light into the Menil Museum.



As the presentation progressed, one of the presenters, I believe Tom Rice, fell off the stage. He did not hurt himself. Whew! Bad Omen averted.



My invitation to *La rime et la raison*
Exhibition at the Grand Palais



Jack Lang

Ministre délégué à la Culture
vous prie de lui faire l'honneur d'assister
à l'inauguration de l'exposition

La rime et la raison

Les collections Ménil (Houston - New York)

le mardi 17 avril 1984 à 11 h 30
au Grand Palais
entrée place Clemenceau, Paris 8^e



Cette invitation donne également accès au vernissage de 15 h à 20 h 30

Several photos of the Grand Palais Museum at
the time of the Paris Opening of the Menil Collection



**President Mitterrand's Motorcade arriving
At the Grand Palais for the Opening of
*La Rime et la Raison***





Then French President Mitterrand and Minister of Culture Jacques Lang leaving the Opening of the *La Rime et la Raison* Exhibition. The Eye Poster in the background filled the streets of Paris in 1984.







Self Portrait o in the Foyer of the Grand Palais at the Paris Opening
of *La Rime et la Raison* Exhibition 1984



Guest enjoying the Opening of *La Rime et la Reason* Exhibition.
Painting by Frank Stella in the background.





**Andy Warhol Portraits of Jeri Macagy at the
Paris Opening of the Menil Collection April, 1984**



Andy Warhol's *Lavender Disaster*







**Letter from Kathy Davidson of the Menil Foundation
requesting confirmation letter of my intention to
donate 50 George Victor Hugo sketches to Menil**

MENIL FOUNDATION INC. 3363 SAN FELIPE HOUSTON TEXAS 77019 (713) 622-5651
CURATORIAL DEPARTMENT

Kevin Cassidy
1418½ Sul Ross
Apt. C
Houston, TX 77006

Dear Kevin,

Mrs. de Menil would like you to write a letter to the Menil Foundation and state your intentions about leaving the Hugo sketches to the Foundation. We need this for our records, a written statement from the owner, for works of art in our possession. Mrs. de Menil is delighted to accept the works for the Collection.

I will be out of town the next two weeks on vacation. You can send the letter to my attention at the above address. Thank you.

Sincerely,



Kathryn Davidson

June 8, 1984

*

**Gift Agreement from the Menil Collection
Confirming my donation of the 50 George
Victor Hugo sketches**

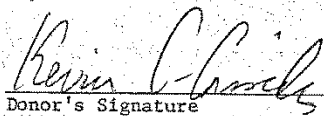
MENIL FOUNDATION INC. 3363 SAN FELIPE HOUSTON TEXAS 77019 (713) 622-5651
CURATORIAL DEPARTMENT

GIFT AGREEMENT

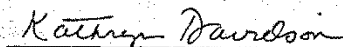
Date: June 28, 1984

Donor: Kevin C. Cassidy
1418½ Sul Ross
Houston, TX 77006

I hereby donate the following items to the Menil Foundation Collection.
The gifts shall include my right, title, and interest to the property,
all rights of reproduction and publication, and shall not be subject to
any condition.

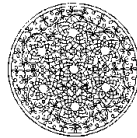

Donor's Signature

The following items are accepted for the Menil Foundation Collection.


For Menil Foundation, Inc.

Accession No.	Description
	George Victor Hugo <u>On the Front in Champagne</u> 50 sketches

**Event honoring the 36th Anniversary of the United
Nations Universal Declaration of Human Rights
with an address by Former President Jimmy Carter**



**36th Anniversary
United Nations
Universal Declaration of Human Rights**

The Rothko Chapel

Houston, Texas December 10, 1984 7:30 p.m.

Moderator: Ambassador Donald B. Easum
Member, Board of Directors, Rothko Chapel

Introduction

Mrs. J. de Menil
President, Board of Directors, Rothko Chapel

Address

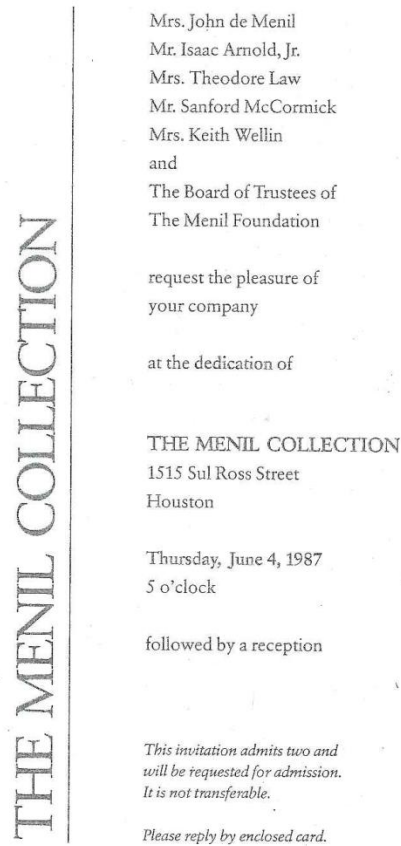
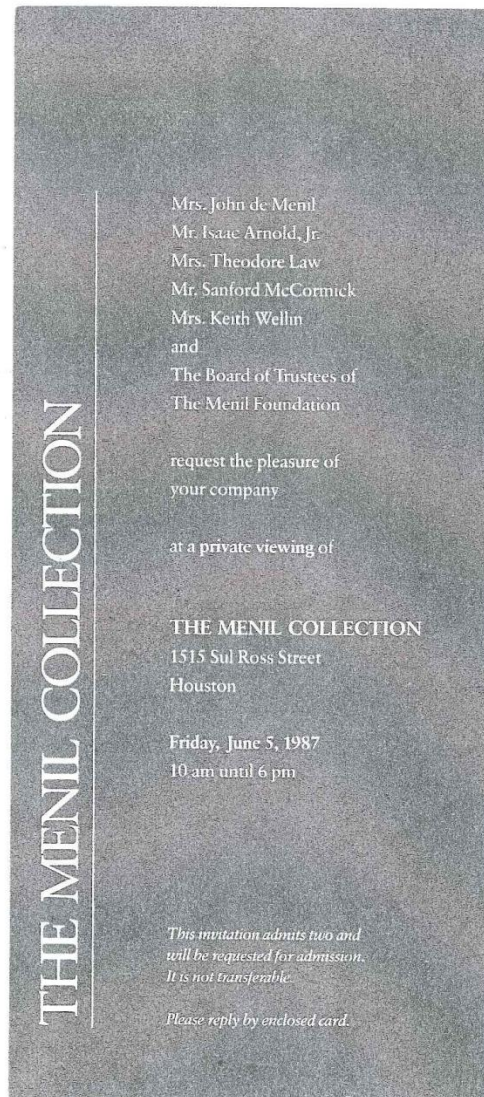
PRESIDENT JIMMY CARTER
39th President of the United States

"Human Rights"

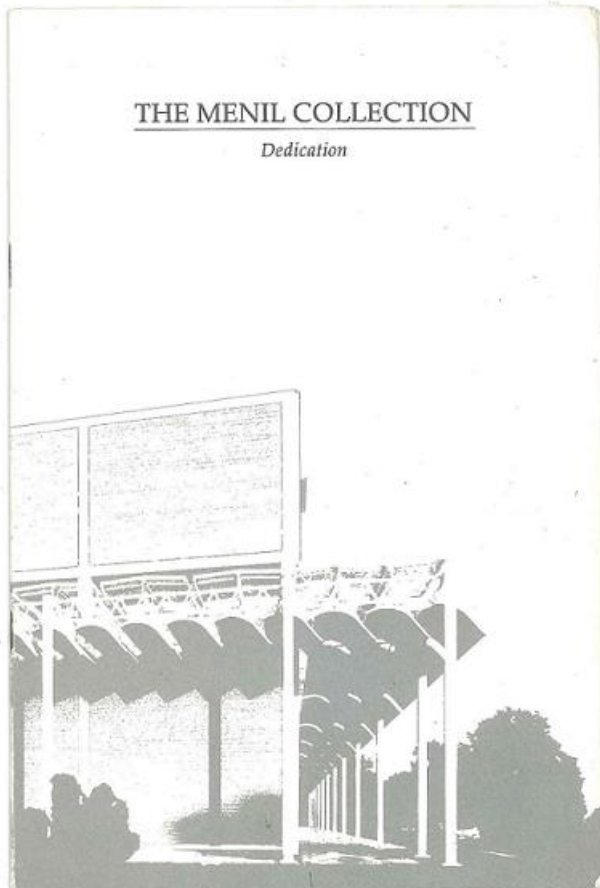
Questions & Answers

Written questions will be collected after
President Carter's address

Invitation to the Opening of the Menil Collection
Museum in June 1987



Part of the Dedication program for the Opening of the Menil Collection Museum in June, 1987. I was honored to be listed in the Donors of Works of Art section.



THE MENIL COLLECTION
Dedication

June 4, 1987

Houston

*

INAUGURAL EXHIBITIONS

John Chamberlain: Sculpture 1970s & 1980s

Surrealism

Adrenalin Hour: Works by Ben L. Culwell

Shadows by Andy Warhol
presented at Richmond Hall

and

Selections from The Menil Collection

We gratefully acknowledge the Dia Art Foundation for lending works
by John Chamberlain, Barnett Newman and Andy Warhol.

A number of important works have been lent by members of the
de Menil family. We wish to thank the following for their generosity:

Christophe de Menil
Edmund Carpenter and Adelaide de Menil
Georges and Lois de Menil
François and Susan de Menil
Heiner and Philippa Friedrich

PROGRAM OF OPENING EVENTS

Thursday, June 4

10:00 am *Mass for Pentecost Sunday (in memory of Russ)*
Richard Landry, composer [world premiere]
Rothko Chapel

5:00 pm Dedication Ceremony
The Menil Collection, Sul Ross entrance

Remarks by
Walter Hopps
The Honorable Kathryn J. Whitmire,
Mayor of Houston
Dominique de Menil

Fanfare
Pierre Boulez, composer [world premiere]
Performed by Choralis Brass

5:30 pm to 8:00 pm Museum and Richmond Hall open
Reception in the park
music by Halen String Ensemble

Friday, June 5

10:00 am to 6:00 pm Private viewing

6:00 pm *Mass for Pentecost Sunday (in memory of Russ)*
Rothko Chapel

Saturday, June 6

Closed for the day

Sunday, June 7

10:00 am *Mass for Pentecost Sunday (in memory of Russ)*
Rothko Chapel

11:30 am to 7:00 pm Public opening
Fanfare by Pierre Boulez
Music and performances presented in the park

DONORS OF WORKS OF ART

Annalee Newman
 Dr. Katherine L. Alley
 Jean-Paul Barbier
 Mr. and Mrs. Charles Barnes
 Galerie Beyeler
 Victor Brauner
 George Bunker
 Edmund Carpenter
 Henri Cartier-Bresson
 Kevin Cassidy
 Linda L. Cathcart
 Celine Chalem
 William Christenberry, Sr.
 Chryssa
 Rosalind Constable
 Coinaghi Ltd.
 Contemporary Arts Museum, Houston
 Jean Daladier
 Diverse Works
 Dr. and Mrs. A. S. Drooby
 William Drummond
 Max Ernst
 Camille Favre
 Dan Flavin
 Dr. Richard L. Flax
 Helen Winkler Fosdick
 Xavier Fourcade
 Franzheim Synergy Trust
 Alexandre Grunelius
 Eleanor Freed
 Mr. and Mrs. Heiner Friedrich
 Kenneth G. Futler
 Gerard Junior Foundation
 Philippe Guimiot
 Edward Gregson
 Niall Hobhouse
 Byrd Hoffman Foundation
 Walter Hopps
 Pontus Hulten
 Fredericks Hunter
 Alexander Iolas
 William Karas
 Mr. and Mrs. I. H. Kempner III
 Emilie S. Kilgore
 Edward Simms Kitchen
 J. J. Klejman
 Congressman Mickey Leland
 Bert Long
 Jim Love
 Amy Loserman Klein
 Mr. and Mrs. Levi Laub
 Robert Lehrman
 Dr. Karl Melcher
 Adelaide de Menil
 Christophe de Menil
 François de Menil
 Mr. and Mrs. Georges de Menil
 Jean-Yves Mock
 Daniel and Rotraut Moquay
 Beaumont Newhall
 Francesco Pellizzi
 Yanni Pelsopoulos
 Helene Phipps
 J. J. Porchez
 Julie Pratt
 Jean-Pierre Raynaud
 Krishna Riboud
 Mark Rothko
 The Mark Rothko Foundation
 Irving Rudd
 Louise Schlumberger
 Mr. and Mrs. Pierre M. Schlumberger
 Lawrence A. Short
 Carroll Sims
 Claire Fleming Sprunt
 Charles Sterling
 William F. Stern
 Dorothea Tanning
 Dr. Stanley Tempchin
 Jean Tinguely
 Michael Tracy
 Andy Warhol
 Thomas Wheelock
 Galerie Uraeus
 Mr. and Mrs. J. M. Vaughn
 M. Yasutaka

BENEFACTORS

The Menil Foundation has been joined by individuals, foundations and corporations from the Houston community in its efforts to establish and build The Menil Collection. We wish to express our gratitude to the following contributors.

The Brown Foundation
 The Cullen Foundation
 Mrs. Theodore N. Law

Hobby Foundation
 Houston Endowment
 Sanford E. McCormick
 Balene C. McCormick

The Estate of Alice Pratt Brown
 F. D. M. Foundation
 Mr. Fred Hofheinz
 Mr. and Mrs. Levi Laub
 Mr. and Mrs. Harris Masterson III

Mr. and Mrs. Georges de Menil
 Mrs. Faye Sarofim
 Scaier Foundation
 Southwestern Bell Corporation
 Mrs. W. B. Trammell

Allied Bank of Texas
 Mr. and Mrs. Louis K. Adler
 Mr. and Mrs. Jerome C. Axelrod
 Dr. and Mrs. Jules Bohann
 Miss Nina Cullinan
 Mr. A. J. Farfel
 Eleanor Freed

The Greenleaf Charitable Trust
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 Marilyn O. Lubetkin
 Mrs. Ralph S. O'Connor
 Mrs. Thomas W. Pew
 Mr. and Mrs. Thomas G. Ricks

Anchorage Foundation
 Mary Lee Bakke
 Mr. and Mrs. Charles W. Barnes
 Mr. and Mrs. J. O. Beauchamp
 Mr. and Mrs. John C. Boehm
 Mr. and Mrs. J. Richard Brown
 Mr. William Coats
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 The Houston Seminar
 Mr. and Mrs. Melvyn E. Huckaby
 Mr. and Mrs. Robert H. Kaim

Harris and Eliza Kempner Fund
 Emilie S. Kilgore
 Katherine Kitchen
 Susan K. Levine
 Martha Northington
 Katherine B. Rossen
 Mr. and Mrs. W. R. Schmeal
 Mr. and Mrs. Norman T. Speck
 Mr. and Mrs. Robert L. Terry
 Mr. McClelland Wallace
 Mr. and Mrs. Benjamin D. Wilcox
 Patricia C. Winkler
 Mr. and Mrs. Jack B. Zilker

Dominique de Menil arriving at the Opening of the Menil Collection Museum. June 4, 1987.





**Moments after the Official Ribbon Cutting
at the Opening of the Menil Museum in
June 1987. Dominique de Menil holding the
ribbon that has just been cut and, with a wave
of her hand, inviting everyone to “come on in.”**



**Letter to Kathryn Davidson, Menil Print Collection
Curator, confirming my donation of a Charles
Burchfield lithograph *A Summer Benediction*.**

December 20, 1987

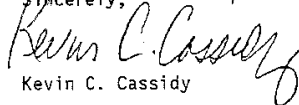
Ms. Kathryn Davidson
Curator/Print Collection
The Menil Collection
1511 Branard St.
Houston, Texas 77006

Dear Kathryn,

This is to confirm the donation of "A Summer Benediction", a lithograph by Charles Burchfield, to the Menil Collection. The print has been in our family art collection for over three decades and was originally a gift from Carl F. Clarke, a noted collector and contributor to Detroit art museums. Enclosed is the postcard from the Cleveland Museum of Art indicating it was at one time part of their print collection. I am very pleased Dominique was delighted with the gift and hope it proves an asset to your very fine collection.

If I can be of any further assistance in this matter, please feel free to contact me at (713) 522-5364.

Sincerely,


Kevin C. Cassidy

Letter from Paul Winkler, Asst. Director of the Menil Collection
dated December 30, 1987 acknowledging receipt of my donation
of a Charles Burchfield lithograph entitled *A Summer Benediction*.

THE MENIL COLLECTION 1511 BRANARD HOUSTON TEXAS 77006

December 30, 1987

Mr. Kevin C. Cassidy
1418 1/2 Sul Ross
Houston, TX 77006

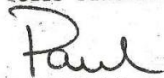
Dear Kevin:

On behalf of the Menil Foundation, I want to acknowledge receipt of your gift of the lithograph by Charles Burchfield entitled "A Summer Benediction". We are delighted to accept this work into our print collection at The Menil Collection and are grateful to you for this contribution. We have removed the old hinges and placed the work in an archival mount awaiting future framing.

As the Menil Foundation is an exempt organization under Section 501(c)(3) of the Internal Revenue Code, contributions are deductible by you in computing your taxable income in the manner and to the extent provided by Internal Revenue Code section 170 and the related IRS and Treasury Department rules and regulations. If the value of this gift exceeds \$5,000, you will need to complete Section B of IRS Form 8283 for a deduction to be allowed. We are prepared to complete the donee acknowledgement information in Section B, Part 1, upon notification from you.

Thank you again for your generosity. Your sustained support of and interest in the museum is greatly appreciated.

Yours sincerely,


Paul Winkler

PW/bw

cc: D. de Menil
W. Hopps
J. Addison
K. Davidson

**Part of the Memo from Susan de Menil
dated June 24, 1987 or the "Roast Toast"
to Miles Glaser.**

M E M O

To: Roast Panelists
Re: 6/24/87 Party in honor of Miles Glaser

As a specially selected member of the "roasting" panel, your mission is to make a "toast/roast" which will soulfully address Miles with respect to you. Humor, spirit and candor often make the best blend.

The Master of Ceremonies for the evening will be Francois. At approximately the end of the main course of dinner, he will get the event rolling. Francois' presentation will run somewhere between 5-8 minutes. At the end of this he will introduce the next roaster, Robert Gerry.

Mr. Gerry will be followed by a special greeting from Milos Forman sent on video since he was unable to attend. Francois will present the message on behalf of Mr. Forman and then will introduce the next roaster, Kevin Cassidy.

At the conclusion of Mr Cassidy's toast, Francois will introduce the next panelist, Dominique de Menil. At the conclusion of Mrs. de Menil's toast, there will be a brief break from the ceremonies which Francois will explain.

During the dessert, Francois will start the "roast" again, and will begin with Congressman Mickey Leeland. Congressman Leeland will be followed by Judy Gerry who will present a special greeting from Marilyn Lubetkin who could not attend. At the conclusion of Mrs. Gerry's presentation, Francois will introduce the last

**Andy Warhol *Death and Disasters*
Exhibitions at the Menil**

ANDY WARHOL DEATH AND DISASTERS

THE MENIL COLLECTION

OCTOBER 22, 1988 — JANUARY 8, 1989

AND WARHOL CAR CRASH



My Photo of Andy Warhol's *Sixteen Jackies* (portraits of Jackie Kennedy) at the Andy Warhol *Death and Disaster* Exhibition at the Menil Museum in 1988.



ANDY WARHOL'S
DEATH AND DISASTER
EXHIBITION
AT THE MENIL COLLECTION
OCTOBER, 1988

FRAGMENTS FROM
MEDITATIONS ON ANDY WARHOL'S
SIXTEEN JACKIES

BY

KEVIN CASSIDY

Fragments xxx.xx-xx-v1

[...] we paused a while
surrounded by your style so fine
radiating light so bright! what a sight!
your celebrity already legendary
in a glance, held in a trance
soon the dance of the lance
would pierce your smile



Fragments xxx.xx-xx-v1

[...] like some post modern pieta
you held him in your arms
blood red upon your haute couture
his wounds you could not cure
the coming days you must endure
[...] can you still hear that bullet ring?
that same bullet that killed
Medgar Evert and Martin Luther King



Fragments xxx.xx-xx-v1

[...] your heart broken
your emotions unspoken
but you remember the words
of the Psalmist [...] "He heals the
broken hearted and binds up
their wounds (Ps 147:3)
... Alas, we are mortals all!
some say because of Adam,
Eve and the Fall... that ancient
crime scene may hold the key
to the reality of our mortality



Fragments xxx.xx-xx-v1

[...] there you stand. Stoic! Heroic!
Grief that thief of joy your
great resolve cannot destroy
the "Call" you now recall
"pay any price, bear any burden,
meet any hardship [...]
The words so iconic, now so ironic
There you are standing strong
in your new vocation as a
firm foundation of strength and grace
for our great nation [...]
you have our undying admiration...



Fragments xxx.xx-xx-v1

[...] this is not the end
Calamity Jackie will ride again
... but now you gaze out into the
quantum sea of eternity...
there you are standing tall
Look! there - on the wall
Sixteen Jackies says it all



Fragments xxx.xx-xx-v5

[...] and in the night when
you finally cry and search
your mind asking Why?
Why did he live?
Why did he die?
What was it all worth?"
Many theories will abound
Some absurd some profound
But in the end the answer
is clear for all to hear:
So that government of the
people, by the people, and
for the people, shall not
perish from this earth!



Rice Architecture Computer Lab

July 16, 1988

TO WHOM IT MAY CONCERN:

This letter is to fully authorize Kevin Cassidy to use the Rice Architecture Computer Lab (RACL) facilities at any time. Mr. Cassidy is working in support of several RACL research projects. This letter is in effect for one year from its date, July 16, 1988.

Questions should be referred to Bill Bavinger, Assistant Professor and Director, Rice Architecture Computer Lab (RACL) extensions 3365, 3915, or 4864; or 799 1614.

Sincerely,

A handwritten signature in cursive script, appearing to read "Bill Bavinger".

Bill Bavinger
Assistant Professor



P.O. Box 1892

Houston, Texas 77251

713-527-8101 x3365



Tribute to Rossellini in Texas. Isabella Rossellini
Never made it.

**A Tribute to
ROBERTO ROSSELLINI**
Rossellini in Texas

Rice Media Center, Houston
October 23-31, 1987

RETROSPECTIVE

Anna Magnani in Open City *Francesco, giullare di Dio*

The Age of the Medici (1973)—A three-part film depicting the ideas and the agonies of an epoch. Cosimo de Medici harnesses the social, economic, and artistic forces of 15th century Florence, building his base of power with innovative methods which continue to govern modern life.

Blaise Pascal (1972)—The conflicts of an age are presented in the spiritual/physical ordeals of an individual. The 17th century philosopher Pascal struggles to synthesize the rationality of scientific method with his need and intuition of a transcendent cause.

Acts of the Apostles (1968)—A five-part synthesis of the Mediterranean world in the years following the death of Christ. Historical, political and religious information is presented and interrelated with the activity of the Apostles.

*Films will be shown in newly restored 35mm prints.
All films are presented in original language versions, either in Italian with English subtitles or in English.*

Photography Exhibit

**Rice Media Center Gallery,
beginning October 23**
Opening reception, 5-7 pm

Roberto Rossellini on the Set of His Life is a collection of large format photographs depicting Rossellini at work on location and on the sets of his films. As a series of candid shots, the exhibit enables the viewer to study some of the innovative methods which were used by the director, including the "glass shots" perfected to recreate the milieu of the historical films. The exhibit was organized by Carlo Lizzani and Ugo Pirro.

SCHEDULE OF EVENTS

Friday, October 23
2:00-5:00 pm
5:00-7:00 pm
8:00 pm

Conference Session 1
Opening of photo exhibition,
*Roberto Rossellini on the Set of
His Life*, Gallery
Joan of Arc at the Stake (1954)
Southwestern premiere at the
Bel Air Theater

Saturday, October 24
10:00 am - 1:00 pm
2:00 pm
7:30 pm
9:20 pm

Conference Session 2
Un Pilota Ritorna (1942)
Rome, Open City (1945)
Paisan (1946)

Sunday, October 25
10:00 am - 1:00 pm
1:00 pm
4:00 pm
7:30 pm
9:00 pm

Conference Session 3
Germany Year Zero (1947)
Francesco, Giullare di Dio (1950)
Stromboli (1949)
Voyage to Italy (1953)

Monday, October 26
7:30 pm
9:00 pm

India (1958)
Viva L'Italia (1960)

Tuesday, October 27
7:30 pm

The Rise of Louis XIV (1966)

Wednesday, October 28
7:00 pm

*The Age of the Medici—
Parts I, II, III (1973)*

Thursday, October 29
4:00-7:00 pm

Conference Session 4

Friday, October 30
12:00 noon
3:00-6:00 pm

Blaise Pascal (1972)
Conference Session 5

Saturday, October 31
1:00 am - 1:00 pm
2:00-5:00 pm

*Acts of the Apostles (Episodes
1-3) (1968)*
*Acts of the Apostles (Episodes
4-5)*

Paul Winkler, the Director of the Menil Museum, donated a set of Menil Construction Plans (with security elements removed) to the RACL.

Rice Advanced Visualization Lab
Rice University
101 Anderson Hall, 6100 S Main, Houston, TX 77005

December 12, 1992

To Whom It May Concern:

This is a letter of recommendation / commendation for Mr. Kevin C. Cassidy. As datamodel/database consultant and microcomputer specialist, Kevin Cassidy has been a valuable part of our research and development efforts at the Rice Advanced Visualization Lab since 1988. His knowledge and skills in entity-relationship and object-oriented modeling have made an important contribution in designing and developing our History of Architecture and Enterprise Management conceptual data models/databases.

Kevin's microcomputer skills in MS Excel and MS Word for Windows have been greatly appreciated. He is authorized to use our lab facilities and computers at any time.

Sincerely,



Bill A. Bavinger
Director, RAVL

BAB/d



"... recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice, and peace in the world."

*The United Nations Universal Declaration of Human Rights
December 10, 1948*

The Rothko Chapel
and
The Carter-Menil Human Rights Foundation
invite you to the presentation of

**The Rothko Chapel Awards
for Commitment to Truth and Freedom**

The Rothko Chapel
Oscar Romero Award
and
The Carter-Menil Human Rights Prize

Sunday, December 8, 1991
11 a.m.

The Rothko Chapel
Yupon at Sul Ross
Houston, Texas

Dominique de Menil and Nelson Mandela at a Rothko Chapel Event honoring Nelson Mandela in 1991. I attended that event and was thrilled when Dominique Introduced me to him. She referred to me as "her old friend and comrade,"



To Kevin
with thanks and
love, Dominique

*Remarks of
Dominique de Menil
at the
Presentation of
A Carter-Menil Human Rights Special Prize
to
Institute of Applied Social Science (FAFO)
Oslo, Norway
May 18, 1994*

We are here to celebrate.

We are here to thank Norway, and particularly to thank a small group of Norwegians who made possible the incredible event we all watched on our TV screens on September 13, 1993: **Chairman Arafat** and **Prime Minister Rabin** shaking hands in front of **President Clinton**.

From way back, several Israelis and Palestinians of goodwill and common sense had been discreetly searching ways to negotiate a peace settlement, but the problem was so colossal that nothing happened.

It is to Norway that comes the honor of having truly been instrumental in the actual breakthrough.

As we start recollecting, we should not forget the name of **Thorvald Stoltenberg** who, as Foreign Minister of Norway in the 1980's, decided to see **Arafat** in Tunisia. In December 1981 they spent New Years Eve together. It was after this intimate meeting that **Arafat** appealed to **Stoltenberg** to help the PLO establish contact with the Israeli Labour Party.

With deep emotion I wish to salute the memory of another great Norwegian: Foreign Minister **Johan Jorgen Holst** who died recently. The support he gave to the Oslo Channel Project will never be forgotten. The world is forever grateful to him for the important role he played.

Jan Egeland played an important role, and should also be recognized.

Terje Larsen, to whom will be handed the Carter-Menil Prize for Human Rights given to The Institute of Applied Social Science (FAF0), is undoubtedly a pivotal figure. As Founder and Director of the Institute he played a key role. It is thanks to him, his wife **Mona Juul**, **Johan Jorgen Holst** and **Marianne Heiberg**, that the last hurdle was overcome.

Their willingness to take risks, their intimate knowledge of life in the Occupied Territories, and their total dedication led to the signing of the first document between responsible members of the PLO and of the Israelis. It happened in the small hours of August 19 to 20, 1993. For the Israelis and Palestinians, initiating peace talks required enormous courage -- their life was at stake.

* * * *

With years, many years --- I have come to learn that profound intelligence and goodness of heart are really two facets of the same attitude. Both correspond to an openness of self. Openness to understanding problems. Openness to understanding people. Certainly one does not understand people without compassion, without love.

Human beings are normally resistant. They can endure a lot of hardship without falling apart. But, when they fall apart they resort to violence.

A bull is said to have killed a butcher in a slaughterhouse.

Palestinians have acted like the bull.

Israelis too, are violent. Their violence has been less obvious, more legalistic, but quite ruthless.

I believe that with enough intelligence and compassion on our part, Israelis and Palestinians will talk themselves into a different behavior.

Dreamers from Brooklyn, NY, who want to be settlers in Hebron because they want to obey God by reverting to the past - literally, must be told firmly that the past never repeats itself. Societies, environment, technology evolve. Only God is immutable, unchangeable, and He keeps telling us that He loves us and that we must love Him with all our strength, our heart, our soul, and love our neighbor as ourself.

* * * *

Today we are at the edge of a cliff: a nuclear cliff. Every country, every ethnicity wants to be able to build nuclear bombs. Every country wants to have the most sophisticated armaments.

Meanwhile the world is in shambles, not only in developing countries, but also in the most industrialized ones. In those "rich" countries, more and more people are homeless. They cannot feed their children and certainly cannot give them the education needed today to survive in the new world.

To avoid falling down the cliff I suggest authentic love has to be introduced as a factor of the "Real Politik" we all practice.

oo0oo

March 1993

Dear Dominique,

Enclosed is a poster-print from my Column Vendome series to say thanks for the wonderful Surrealist show at the Menil. I choose one in what I call "the imperial surreal" style of Percier and Fontaine done c. 1810 to commemorate Napoleon's 1805 Ulm and Austerlitz campaigns. Every time I look closely at it I discover new things. I hope you find it interesting - at least from a compositional point of view. I photographed this in Paris during your brilliant 1984 Menil Collection exhibit.

Again, if you wish me to stop sending, just have Ms. Cousins call as say as much. Otherwise, it is a wonderful way to share things with you and remember the past through the lens of mythic time.

Also, thanks so much for calling - I really appreciated that.

Love always,



Kevin

/kc

Enclosed:

1 poster print from my Column Vendome series

Side from the Column Vendome in Paris showing arms and equipment taken at the Battle of Austerlitz and other battles from the Campaigns of Napoleon. An imperial surreal collage.



Dear Kevin,

Thank you very very much for the extremely interesting large photograph of a detail of the Vendôme coloune.

I find the photo surreal. The accumulation of military uniforms, helmets, breast plates, flags, drums, medals, interwoven with guns, swords and spears is haunting - what a waste.

I will treasure your remarkable document.

Love



march 7/93

April 1993

Dear Dominique,

Enclosed is another of my mythic image compositions of you from the opening of the Menil that I want to share. I hope you enjoy it as much as I do. You are so radiantly beautiful - but especially so on that day. Your energy level was truly epic. You look as if you could have been singing of paean of joy! I love the grays and whites - they are almost your heraldic colors.

Also, thanks so much for your letter - its always great to here from you!

Love always,


Kevin

/kc

Enclosed:

1 poster print entitled:

DOMINIQUE DeMENIL and Friends 'in illo tempore' (in the dream time) with a Pillar of White Light and the Tree of Life. Part of a series form the opening of the Menil Collection Museum, June 1987.

Sept 13 - 1992

Dear Kevin,

What a beautiful gift you have sent me. Those large color photographs are magnificent and they make me very happy.

Last night, for the first time, I watched the movie JFK on a video cassette. It has opened my mind and I want to fight the horrible propaganda launched by Random House, US News and World Report and others who want to make us believe that Gerald Posner's book "The case is closed" is the final truth.

I am sending you enclosed some information on the matter - I would like to talk to you further.

Many many Thanks for your superb extra large color photographs.

Love
Dunlap

Can't recall the year of this letter.

5883
San Felipe Road
Houston, Texas 77019

May 9

Dear Kevin

You have brought a little
ray of love and eternity in what
would be otherwise a sad day
(~~and~~ a wonderful remembrance).

Your beautiful white rose
and your orchid mean more to
us than dozens of roses and
bouquets of orchids.

Thank you

Merci

Donna

from (Dominique de Menil) Dominique

to Kevin Cassidy

Merry Xmas, Happy NY

With love Dominique

(see article inside: How truth has
finally come out

3363 SAN FELIPE HOUSTON TEXAS 77019



JUDGE JANICE LAW

COUNTY CRIMINAL COURT AT LAW NO. 5
HARRIS COUNTY COURTHOUSE
301 SAN JACINTO
HOUSTON, TEXAS 77002
(713) 755-6196
FAX 755-8931

May 5, 1999

Kevin C. Cassidy
1418 1/2 Sul Ross #A
Houston, Texas 77056

Dear Mr. Cassidy:

Thank you for your recent service as a potential juror in County Criminal Court at Law No. 5. Even though you were not selected for the actual jury panel, your presence was invaluable to our judicial system. I am sure you will agree that jury service is one of the most important contributions a citizen makes to his or her community, and I commend you for your diligence. Without your willingness to sacrifice your time, our criminal justice system would not function.

I hope that your experience in our Courts was a pleasant one, and that you were treated with respect. I would be pleased to hear any comments you may have and would certainly be open to any suggestions that would make the system work better for you, and for all the citizens of Harris County.

Please direct all correspondence to the address listed above. Again, thank you for your service.

Sincerely,

E. Janice Law

Janice Law, Judge
County Criminal Court At Law No. 5

JL:dg

Invitation to the Opening of the
Byzantine Fresco Chapel



BYZANTINE FRESCO CHAPEL MUSEUM

Dominique de Menil, President
and the Board of The Byzantine Fresco Foundation
are pleased to invite you
to the Opening of the
Byzantine Fresco Chapel Museum
Saturday, February 8, 1997

From Two o'clock until Five o'clock

Reply Card Enclosed

*4011 Yupon at Brenard
Houston, Texas*

**Program for the funeral of Dominique de Menil
Saturday, January 3, 1998**

St. Anne's Catholic Church
Saturday, January 3, 1998

Celebrants

Most Reverend Joseph Fiorenza
Bishop, Diocese of Galveston/Houston

Reverend Charles A. Christopher
Pastor, St. Anne's Catholic Church

Reverend William J. Young
University of St. Thomas

Pallbearers

Anthony Allison
Aziz Friedrich
Benjamin de Menil
Jason de Menil
John de Menil
Friedrich Moeller
Dash Snow
Max Snow

Ushers

Buck Bakke
Ralph Ellis
Jesse Lopez
Steve McConathy
Benny Morton
Bear Parham
Don Quaintance
William Steen
Paul Winkler

Cover: Henri Matisse, *Feuille noire sur vert*, 1952. Collage: watercolor and gouache on cutpaper on paper.
The Menil Collection.



Dominique de Menil

March 23, 1908 – December 31, 1997

Funeral Program for Dominique de Menil

Everything I've learned, I've learned from love.
—Dominique de Menil

Order of Service

Gathering	Sufi instrumental Ali Rahman, <i>settar</i>
Entrance	J.S. Bach, <i>Prelude and Sarabande</i> from <i>Suite in C Major</i> Norman Fischer, <i>cello</i>
Sprinkling with Holy Water	
Kyrie	Gregorian Chant Victoria de Menil, <i>soprano</i> Jim Ross, <i>organist</i>
Liturgy of the Word	
First Reading	Exodus 4:13–14 Lois de Menil
Psalm	Psalm 23 Aziz Friedrich and John de Menil
Second Reading	1 John 4: 7–9, 16–21 Georges de Menil
Gospel	John 15: 12–17 Reverend William J. Young <i>University of St. Thomas</i>
Homily	Reverend William J. Young

Liturgy of the Eucharist

Offertory Procession	<i>Veni Creator</i> , Gregorian Chant Men of St. Paul's Choir Caroline Snow and Aziz Friedrich, <i>Bearers of the Gifts</i>
Eucharistic Prayer	Most Reverend Joseph Fiorenza <i>Bishop, Diocese of Galveston/Houston</i>
The Lord's Prayer	
Communion	Gabriel Fauré, <i>Pie Jesu</i> W.A. Mozart, <i>Laudate Dominum</i> Victoria de Menil, <i>soprano</i> Jim Ross, <i>organist</i>
Reflection	J.S. Bach, <i>Prelude in E-flat Minor</i> Sarah Rothenberg, <i>piano</i>
Speakers	The Reverend William Lawson <i>Pastor, Wheeler Avenue Baptist Church</i> Frances Tarlton Farenthold Fariha Friedrich
Final Commendation	Most Reverend Joseph Fiorenza
Recessional	J.S. Bach, <i>Jesus, Joy of Man's Desiring</i> Sarah Rothenberg, <i>piano</i>

*Memorial Eucharist
for
Dominique de Menil*

*Chapel of St. Basil
University of St. Thomas*

January 7, 1999

Opening prayer

First reading

Wisdom 3:1-6, 9

Jane Abell, OP

Responsorial Psalm 23

Jane Abell, OP

Second reading

1 John 3:14-16

Larry Payne

Gospel

Matthew 5:1-12

Fr. William Young

Homily

Fr. William Young

Intercessory prayers

Leonel Castillo

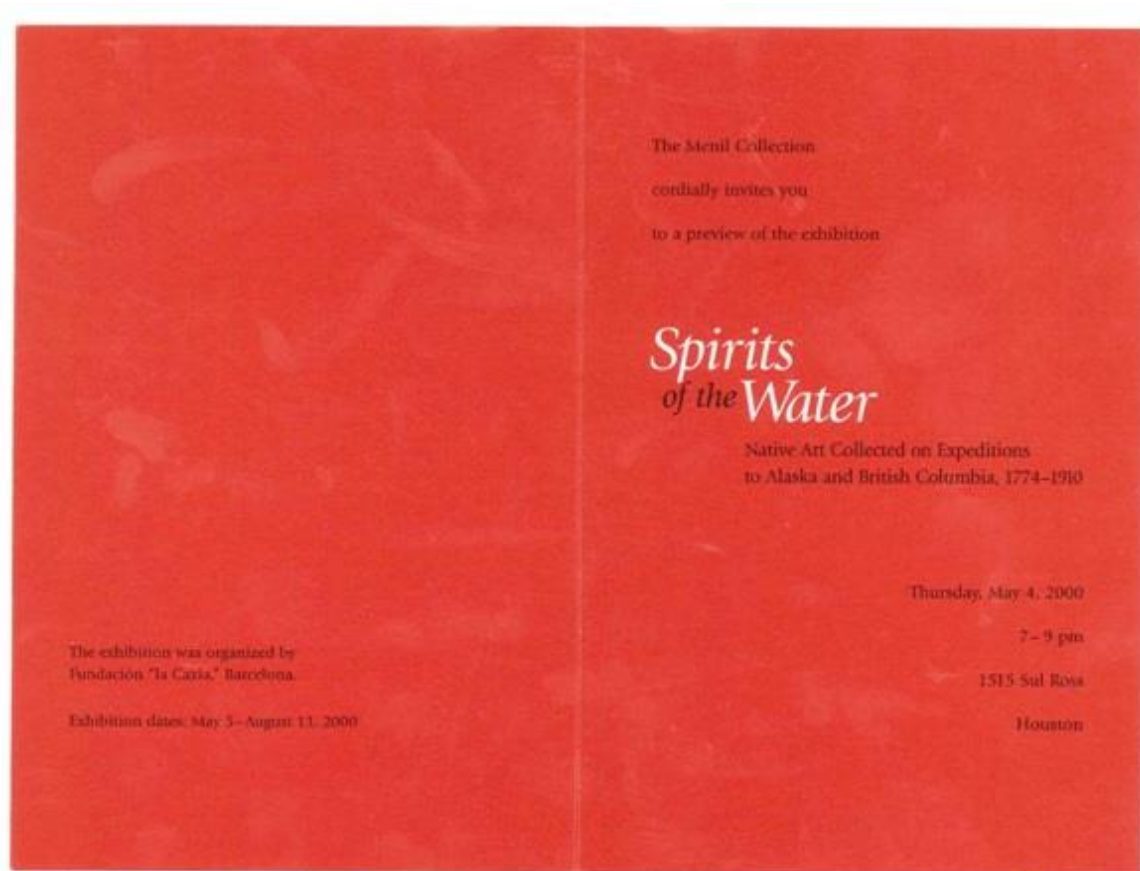
Eucharistic liturgy

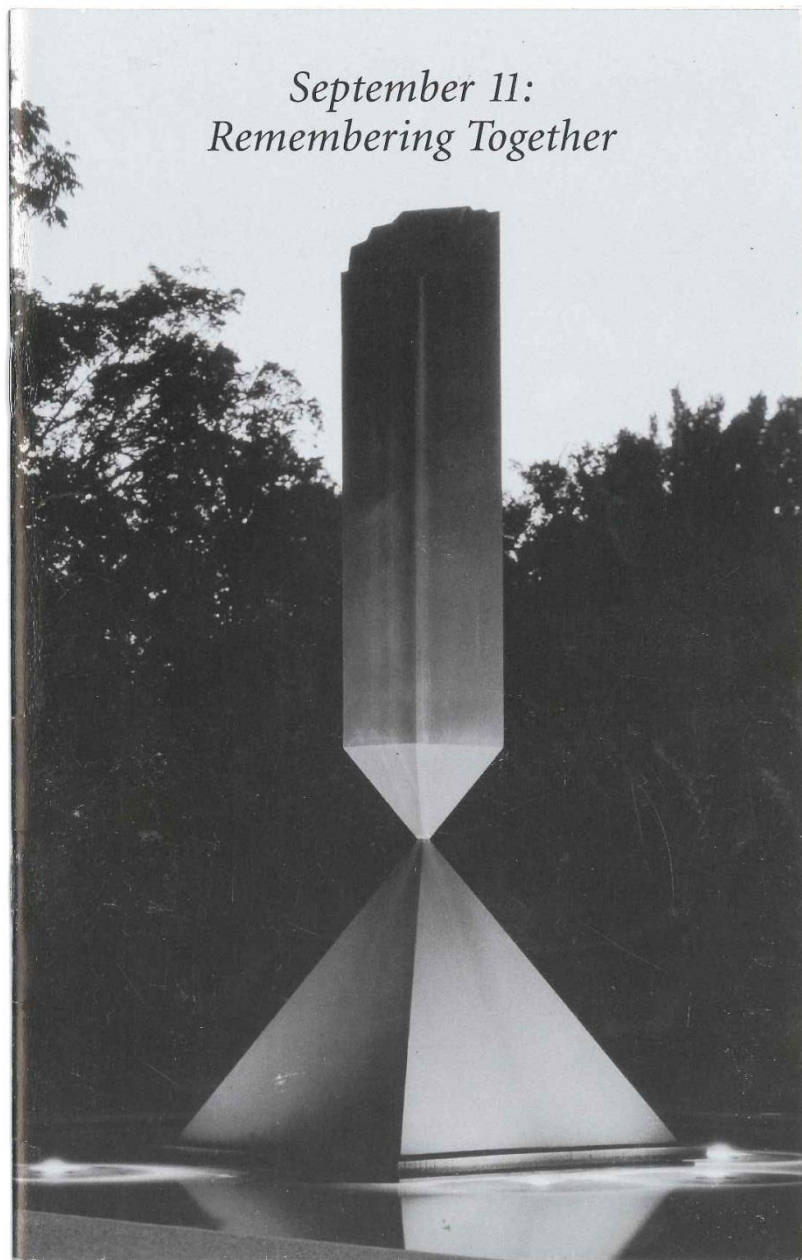
Closing remarks

Suna Umari

Music by Thomas Crow

Insert Here





September 11: Remembering Together

A community candlelight gathering
at The Menil Collection
and The Rothko Chapel
7:00–8:30 p.m.
September 11, 2002

*Please join us
on September 11*

Joined by arts and humanitarian organizations from throughout Houston, The Menil Collection and The Rothko Chapel will host a free public program, *September 11: Remembering Together*.

7:00 p.m., artists' reflections at The Menil Collection
In the main foyer, the first part of the evening will feature offerings by artists and writers representing a wide range of disciplines, cultures, and voices. Collaborative expressions of hope, healing, and humanity will shine a light on all that unites rather than divides us.

8:00 p.m., candlelight procession to The Rothko Chapel
All present will carry candles to be set afloat in the chapel's reflecting pool as prayers of eight major faiths are called, sung, and chanted by Baha'is, Buddhists, Christians, Hindus, Jews, Muslims, Sikhs, and Zoroastrians.

8:30 p.m., citywide bell ringing
Bells will ring throughout the city, in a resonant and collective echo of hope.

The Menil Collection
1515 Sul Ross
Houston, Texas 77006
Free parking in our lot on West
Alabama between Mandell and
Mulberry
tel 713-525-9400
www.menil.org

The Rothko Chapel
1409 Sul Ross at Yupon
Houston, Texas 77006
tel 713-524-9839
www.rothkochapel.org

Participating organizations:

The Alley Theatre
American Red Cross
Buffalo Soldiers National Museum
Byzantine Fresco Chapel Museum
The Jung Center of Houston
The Children's Museum of Houston
Contemporary Arts Museum
Da Camera of Houston
Holocaust Museum Houston
Houston Center for Contemporary Craft
Houston Center for Photography
Houston Museum of Natural Science
The Houston Zoo
Interfaith Ministries of Greater Houston
*The John P. McGovern Museum of
Health & Medical Science*
Lawndale Art Center
The Menil Collection
The Museum of Fine Arts, Houston
Rice University Art Gallery
The Rothko Chapel
Writers in the Schools

From: Barnett Newman, *Broken Obelisk*, 1967,
in reflection pool outside The Rothko Chapel.
Dedicated to the memory of
Dr. Martin Luther King, Jr.

Menil Invitation to Tom McEvilley's Lecture

Department of Visual Arts
Rice University
P.O. Box 1892
MS-549
Houston, Texas 77251-1892

Thomas McEvilley: A Critical Eye 36 years at Rice University

Monday, March 14, 2005, 7:30 p.m.

"From breakthrough to cul-de-sac: The social situation of art today"
The Menil Collection, in collaboration with The Department of Visual Arts at Rice University, presents a lecture by Thomas McEvilley in recognition of his career, teaching, and scholarship.

The Menil Collection
1515 Sul Ross
Houston, Texas

Tuesday, March 15, 2005, 7:30 p.m.

The Department of Visual Arts at Rice University will host a reception to honor the career of Thomas McEvilley—a distinguished career that has spanned 36 years at Rice. The event will include a short film followed by remarks by Jeffrey Kripal, the J. Newton Rayzor Professor of Religious Studies, Rice University.

Department of Visual Arts
Rice University Media Center
6100 Main Street
(Entrance 8 from University Blvd.)
Houston, Texas

Front: Thomas McEvilley: A Critical Eye, etching by Karin Broker. Limited edition prints will be available for sale during the event. Proceeds will go to the Department of Visual Arts at Rice University.

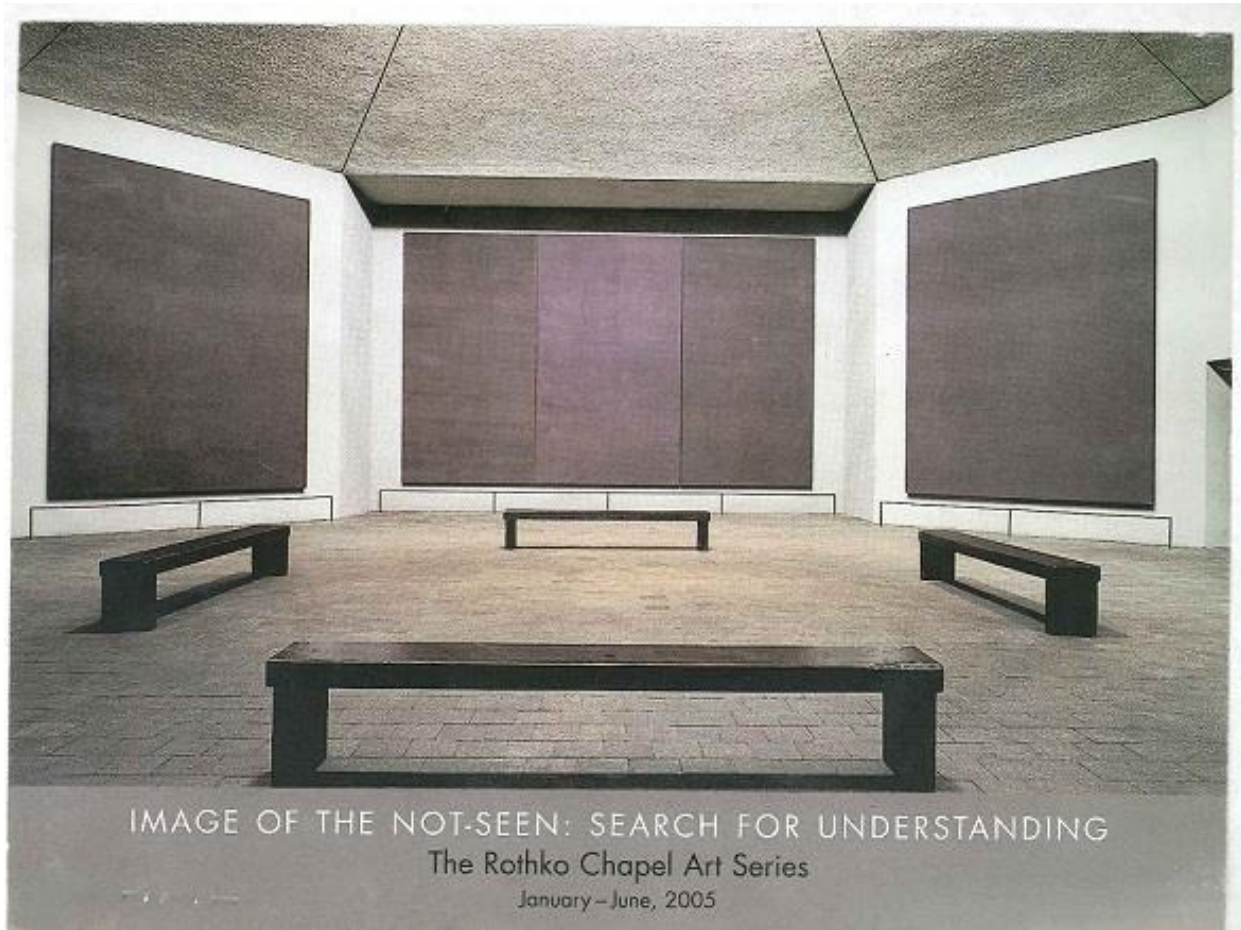


Kevin Cassidy
1418 1/2 Sul Ross Street
Houston, TX 77006

Hope to see you there.

Rothko Chapel Art Series Lectures Invitation

Image of the Not Seen Search for Understanding
January – June 2005 and Program Schedule



THE ROTHKO CHAPEL ART SERIES
"Amazing and Serene" or "Stark and Dark"?

- January 13 **Carol Mancusi-Ungaro**
The Rothko Chapel: Confronting Beauty
- February 15 **Josef Helfenstein/ Peter Marzio/ Marti Mayo**
What The Rothko Chapel Means to Houston's Art World
Introductions by **Andrea White**
- March 1 **Phillip Tabb**
Semantic Cosmologies of Ranchamp and Rothko Chapels
- March 7 **David E. Brauer**
Space as Spirit at The Menil Collection, 1515 Sul Ross
- April 21 **Dore Ashton**
Concerning the Spiritual in Art
- April 28 **David Anfam**
Mark Rothko: Vision and Blank Darkness
- May 10 **Stephen Fox**
Visionary Builders: Dominique and John de Menil as Architectural Patrons
- June 9 **Michael Samoroff/Michael Rees**
Imagining the Real

All events are at 7:30 p.m. at the Rothko Chapel (except noted above)

The Rothko Chapel, Sul Ross Street at Yupon Street, Houston
To RSVP or for additional information, please call 713-524-9839
or visit our website: www.rothkochapel.org

This series is funded by a generous grant from the
Brown Foundation, Inc., Houston

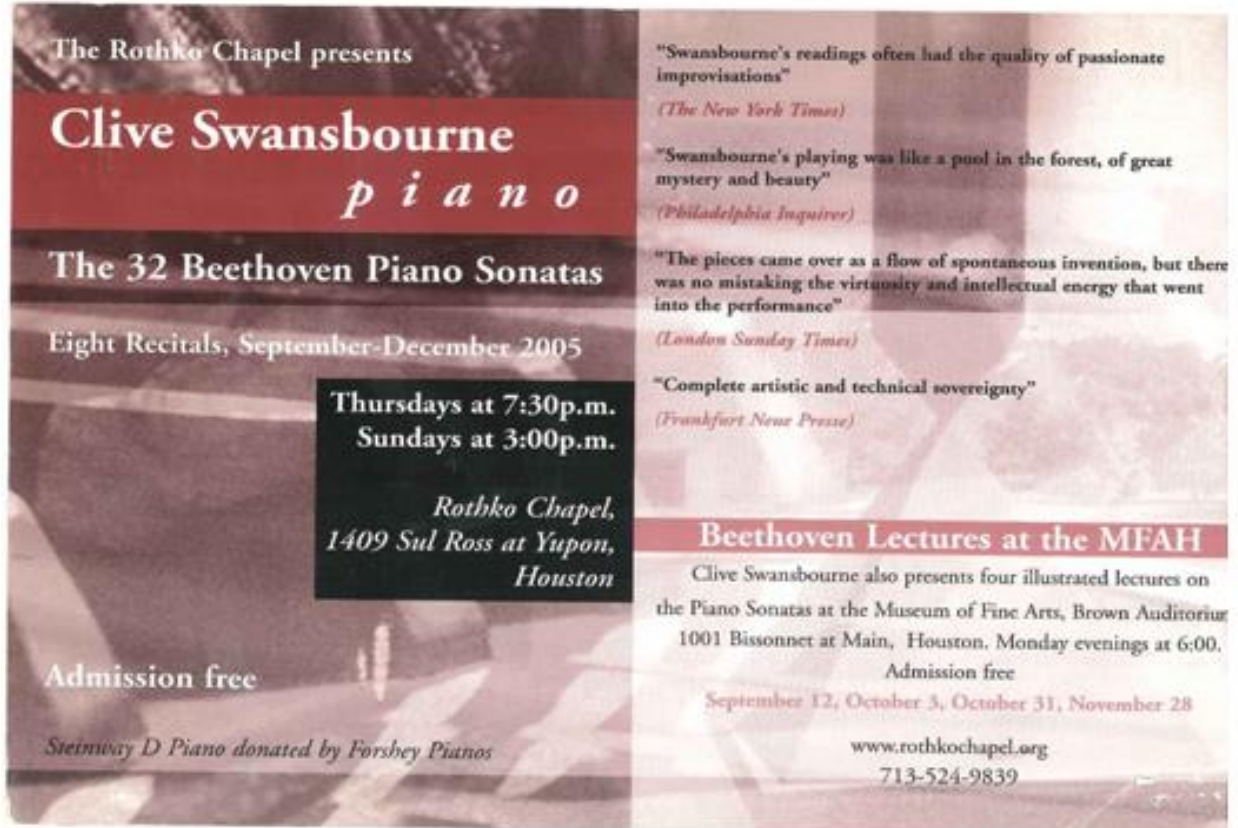
Programs subject to change. Please check the website for updates.



THE ROTHKO CHAPEL
1409 Sul Ross Street
Houston, Texas 77006

Nonprofit Organization
U.S. Postage
PAID
Houston, Texas
Permit No. 3270

Clive Swansbourne Programs
The 32 Beethoven Piano Sonatas
At the Rothko Chapel. I attended
all 32 Sonatas performances.



The Rothko Chapel presents

Clive Swansbourne
p i a n o

The 32 Beethoven Piano Sonatas

Eight Recitals, September-December 2005

Thursdays at 7:30p.m.
Sundays at 3:00p.m.

*Rothko Chapel,
1409 Sul Ross at Yupon,
Houston*

Admission free

Steinway D Piano donated by Forshey Pianos

"Swansbourne's readings often had the quality of passionate improvisations"
(The New York Times)

"Swansbourne's playing was like a pool in the forest, of great mystery and beauty"
(Philadelphia Inquirer)

"The pieces came over as a flow of spontaneous invention, but there was no mistaking the virtuosity and intellectual energy that went into the performance"
(London Sunday Times)

"Complete artistic and technical sovereignty"
(Frankfurt Neue Presse)

Beethoven Lectures at the MFAH

Clive Swansbourne also presents four illustrated lectures on the Piano Sonatas at the Museum of Fine Arts, Brown Auditorium 1001 Bissonnet at Main, Houston, Monday evenings at 6:00. Admission free

September 12, October 3, October 31, November 28

www.rothkochapel.org
713-524-9839

A MODERN PATRONAGE

de Menil Gifts to American and European Museums



THE MENIL COLLECTION

June 8–September 16, 2007

Insert Here



The Menil Collection
invites you to a preview of the exhibition

**Max Ernst in the Garden
of Nymph Ancolie**

Thursday, October 30, 2008
6:30–8:30 pm

The Menil Collection
1515 Sul Ross Street
Houston

Exhibition dates: October 31, 2008–February 15, 2009

Curated by Josef Helfenstein, Director, The Menil Collection, with
Clare Elliott, Assistant Curator. Organized by Annja Müller-Alsbach,
Curator, in collaboration with Werner Spies, for Museum Tinguely, Basel.

Thursday, November 6, 2008 at 12 noon
The Maurice Amado Foundation and the JCC Presents:

The Yuval Ron Ensemble

Music and dance of the Sephardic Jews



Featuring stunning guest performers:

Israeli-Tunisian singer **Smadar Levi**,
Jamie Papish - perc, **Norik Manoukian**- woodwind,

with
Yuval Ron, Oscar winning composer, world music producer
and artist (oud and saz)

Formed in 1999, **The Yuval Ron Ensemble** endeavors to alleviate national, racial, religious and cultural divides by uniting the music and dance of the opposing people of the Middle East into a unique mystical, spiritual and inspiring musical celebration. The Ensemble includes Jewish and Arabic musicians as well as Christian Armenian artists who have been actively involved in creating musical bridges between people of various faiths and ethnic groups worldwide.

Location: Rothko Chapel
1409 Sul Ross St
Houston, TX 77006
(713) 524-9839

Admission: FREE

Parking: Park along the street

For more info: Brittany Horwitt 713-729-3200 ext. 3327



The Byzantine Fresco Foundation is a non-profit organization dedicated to presenting the Lysi frescoes and the Chapel as well as ongoing programs. The BFCF is open, free of charge Wednesday through Sunday from 11 a.m. to 6 p.m. The BFCF is funded in part by a grant from the City of Houston through the Houston Arts Alliance.



© Paul Warchol Photography

Icons: The Meeting of Two Realities

December 10, 2009

The Byzantine Fresco Chapel Museum houses and exhibits, in a consecrated sacred space, wall paintings from St. Themonianos Chapel in Lysi, Cyprus. The frescoes consist of a dome and apse rescued and restored by the Menil Foundation on behalf of the Church of Cyprus. The dome imagery is a central Pantokrator, encircled below by images of an Etoimasia flanked by an interceding Virgin and John the Prodromos, and a ring of adoring angels. The apse imagery is a central standing Virgin orans with medallion of the Christ Child on her breast, flanked by adoring angels.

As an expression of gratitude for the efforts made on behalf of the frescoes, the Church of Cyprus entered into an agreement with the Menil Foundation granting a long term loan of the art. The agreement stipulated that a building be created and consecrated for the purpose of the on-going preservation and maintenance of the works of art, ecclesiastical purposes and needs, as well as the enjoyment of the general public. Collectively the frescoes and the chapel building are symbols of the tragic and wrongful pillage of historic Orthodox churches and other sites in the Turkish-occupied territory of Northern Cyprus, as well as a celebration of the importance of sacred art and architecture. The Byzantine Fresco Chapel Museum today serves as a magnet for the public, scholars, historians, art historians, theologians, educators, and the faithful and has been visited by hundreds of thousands of people.

ICONS: The Meeting of Two Realities

Icons have been a tool for spiritual seekers since the first century of the Christian Church. Regarded as windows into the divine, icons inspire and remind us of biblical truths. Unlike other art depicting religious subjects, icons create a unique experience between themselves and the viewer. The lecture will explore the role of icons as sacred art and the role of the material in the immaterial world.

Cynthia Kostas is a graduate of Holy Cross Greek Orthodox School of Theology with a Masters of Theological Studies degree. She has lectured nationwide and led lay-seminars at SMU's Perkins School of Theology, the Cathedral Center in Boston, Holy Archangels Church in Boston, as well as various Lutheran, Episcopal, and Methodist Churches regarding aspects of Orthodox spirituality. Ms. Kostas has been practicing, studying and teaching the Orthodox Christian path for more than 30 years.

Ms. Kostas focuses her studies on the truths that major world religions hold in common as well as the commonality in the mystical practices of faiths otherwise dissimilar. She has served on the Board of the Biology of Inflammation Center at Baylor College of Medicine, the Board of Annunciation Orthodox School, and the board of Annunciation Greek Orthodox Cathedral. She earned her M.B.A. at the University of Texas at Austin, and has practiced as a financial and estate planner for over 18 years, helping families fulfill their financial and philanthropic intent. Ms. Kostas presents seminars, workshops, and classes. For further information contact c.kostas@sbcglobal.net.

Apartment 11, 222 Central Park South, New York, New York 10019

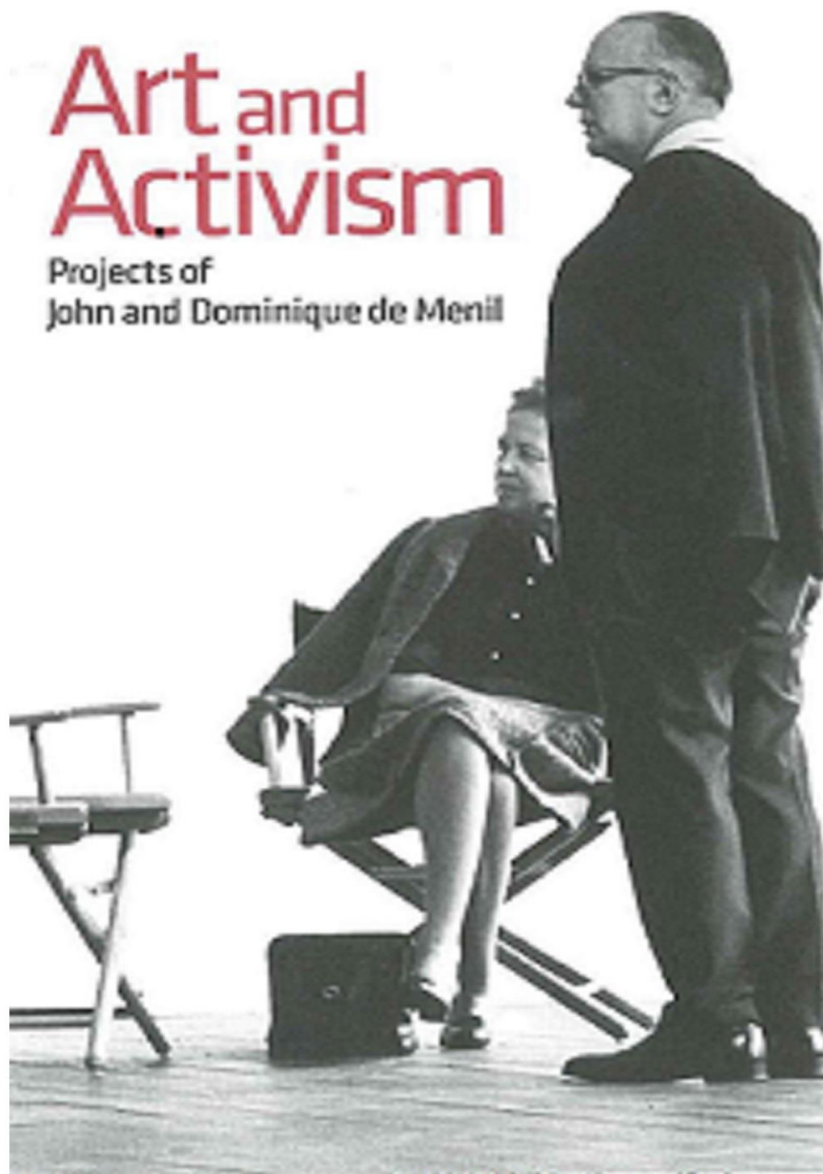
October 12, 2006

Dear Friends, Colleagues and Family
of Dominique and John de Menil,

William Middleton is doing research
on a book about our parents.

My brothers, sisters and I would
be grateful for any time and
assistance you could give him
towards this endeavor.

Very best regards and thanks,
Adelaide de Menil



Rashid Khalidi, Ph.D., is the Edward Said Professor of Arab Studies at Columbia University. He taught at the University of Chicago from 1987 until 2003. Previously, he taught at the Lebanese University and the American University of Beirut from 1974 to 1983, and at Georgetown and Columbia Universities from 1983 until 1987. He received a B.A. in History from Yale University in 1970 and a D. Phil. in Modern History from Oxford University in 1974.

Dr. Khalidi is editor of the *Journal of Palestine Studies* and was President of the Middle East Studies Association and an advisor to the Palestinian delegation to the Madrid and Washington Arab-Israeli peace negotiations from October 1991 until June 1993. He has received fellowships and grants from the Ford Foundation, the Woodrow Wilson International Center for Scholars, the American Research Center in Egypt, the John D. and Catherine T. MacArthur Foundation, and the Rockefeller Foundation, and was a recipient of a Fulbright research award.

His most recent books are *Sowing Crisis: The Cold War and American Dominance in the Middle East* (2009), *The Iron Cage: The Story of the Palestinian Struggle for Statehood* (2006), and *Resurrecting Empire: Western Footprints and America's Perilous Path in the Middle East* (2004). His *Palestinian Identity: The Construction of Modern National Consciousness* was a co-winner of the Middle East Studies Association's Hourani Prize as the best book of 1997. He is the author of *British Policy Towards Syria and Palestine, 1906-1914* (1980) and *Under Siege: PLO Decision-Making During the 1982 War* (1986), and was the co-editor of *Palestine and the Gulf* (1982) and *The Origins of Arab Nationalism* (1991). He has written over a hundred scholarly articles on aspects of Middle East history and politics, as well as pieces for *The Boston Globe*, the *Chicago Tribune*, *The Financial Times*, the *Los Angeles Times*, *The Nation*, and *The New York Times*. Dr. Khalidi has been a guest on numerous radio and TV shows including *All Things Considered*, *Talk of the Nation*, *Morning Edition*, *News Hour with Jim Lehrer*, *The Charlie Rose Show*, and *Nightline*, and on the BBC, Radio France Inter, the CBC and the Voice of America.

The Chapel is home to monumental paintings by the American painter Mark Rothko. Chapel staff members are strategically positioned to protect the paintings. **Please do not touch the paintings or the walls.** As a courtesy to the speaker, **please turn off all cell phones, pagers, and timepiece alarms.** *Thank you for respecting these requests.*

Human Rights Series

The Siege of Gaza

Thursday, February 19, 2009
7 p.m.

Welcome

Emilee Dawn Whitehurst
Executive Director, The Rothko Chapel

Introduction

Dinesh Singhal
Executive Committee, The Rothko Chapel

Speaker

Rashid Khalidi, Ph.D.
The Edward Said Professor of Arab Studies,
Columbia University

The audience is invited to join the speaker at a reception on the plaza immediately following the program.

An independent, 501(c)(3) non-profit organization, The Rothko Chapel greatly appreciates your tax-deductible donation, which enables the Chapel to carry out its extraordinary mission. Please put your donation in the envelope enclosed and place it in the basket in the lobby.

"Cy Twombly: Treatise on the Veil" is organized by Bernice Rose, Chief Curator, Drawing Institute and Study Center, and Michelle White, Associate Curator.

The exhibition is generously supported by Janie C. Lee and David B. Warren; the Taub Foundation in memory of Ben Taub, Henry J. N. Taub, and Carol J. Taub; Ann and Mathew Wolf; Nina and Michael Zilkha; and by the City of Houston.

With special thanks to the artist, Cy Twombly, for his generosity in lending these drawings.

PUBLIC PROGRAM

Tuesday, December 8, 2009, 7:00 p.m.

The Menil Collection

LECTURE AND READING

The Poetry of Rilke / The Art of Twombly—An Affinity

Menil Director Josef Helfenstein will speak about how Twombly's work incorporates the words of German poet Rainer Maria Rilke. Rice University Professor Edward Snow, recipient of an American Academy of Arts and Letters Award for his Rilke translations, will read from those translations, brought together in the newly released bilingual edition *The Poetry of Rilke*. A book signing will follow.

Untitled, 1970. Pencil, plywood, color pencil, oil paint, wax crayon, and Scotch tape on board, 20 1/2 x 28 7/8 inches. Collection of the artist
All drawings © Cy Twombly. Courtesy Gagosian Gallery

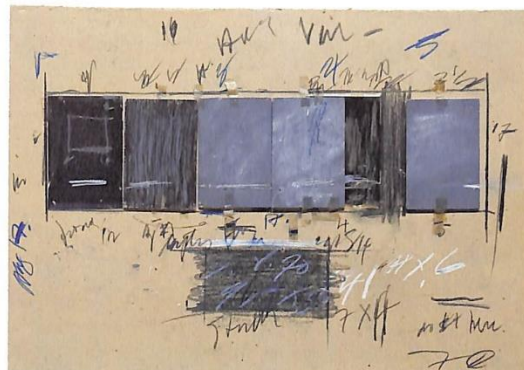
THE MENIL COLLECTION

1515 Sul Ross Street Houston, Texas 77006 713-525-9400
www.menil.org

Printed with low-VOC (Volatile Organic Compound) inks on recycled paper containing at least 30% post-consumer waste.

CY TWOMBLY

Treatise on the Veil



THE MENIL COLLECTION

October 30, 2009–February 14, 2010

**Public Celebration at the Menil celebrating
The Publication of *Art and Activism: Projects
Of John and Dominique De Meni***

A PUBLIC CELEBRATION

Art and Activism:
Projects of John and Dominique de Menil

The Menil Collection Foyer
Wednesday, November 3, 2010
7:00–8:30 p.m.

Copies of *Art and Activism* are available for purchase at the museum entrance throughout the program.

Contributors to *Art and Activism* will sign books at an adjacent table.

The Menil Collection gratefully acknowledges the technical assistance of Aurora Picture Show and LD Systems for tonight's program.

PROGRAM

Remarks and Brief Readings

7:45 p.m.
Foyer

Josef Helfenstein
Welcome

Francois de Menil
"Reflections"

Mel Chin
"Mrs. D. and Me"

Alvia J. Wardlaw
"John and Dominique de Menil and
The Houston Civil Rights Movement"

Photographs and Film

Continuous, except during readings

Photographs from *Art and Activism*
Foyer

A Filmed Conversation with John and Dominique de Menil:
The Rothko Chapel and Barnett Newman's *Broken Obelisk*
April 23, 1972. Running time: 8 minutes
West promenade

Refreshments

Wine and water bar in the east promenade

The Houston Museum of
African American Culture
&

The Menil Collection

invite you to a reading by



Photo © Fred Viebahn

Rita Dove

Wednesday, March 10, 2010

7:00 p.m.

The Menil Collection

1515 Sul Ross

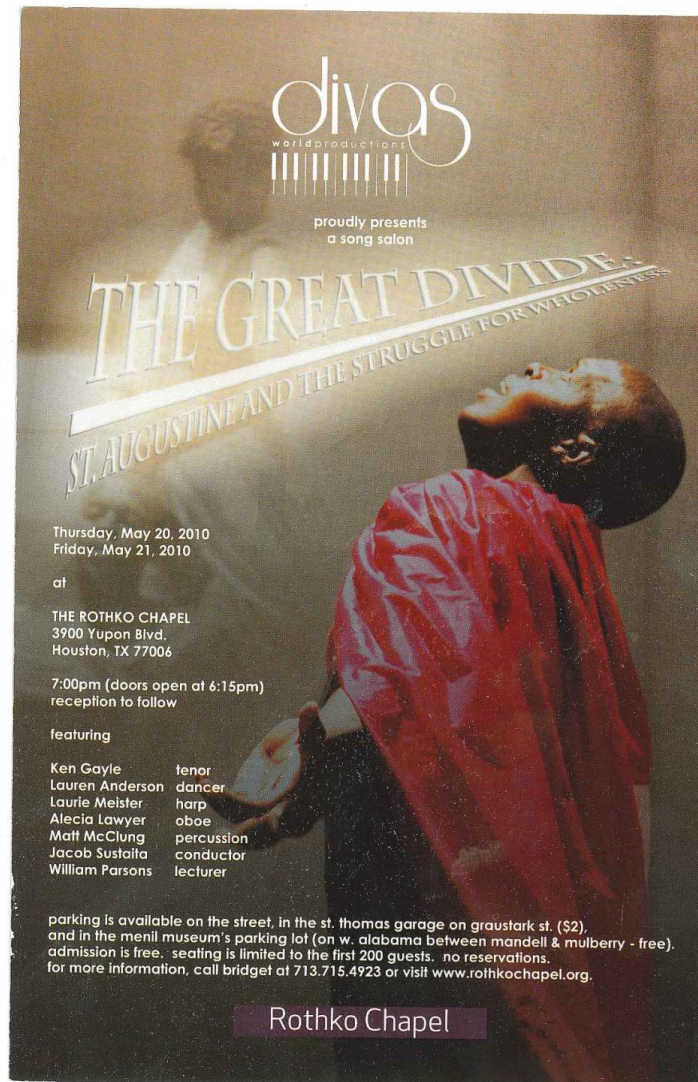
Houston, Texas

Admission Free • Seating is limited

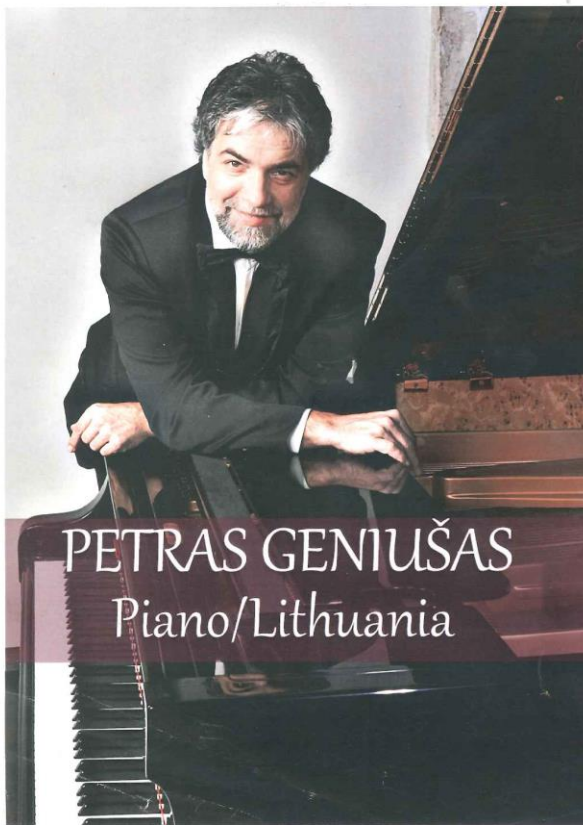
For more information, visit the HMAAC
website www.hmaac.org or call 713-353-1578

Former U.S. Poet Laureate Rita Dove is the author of a dozen volumes of verse, and winner of the 1987 Pulitzer Prize. At The Menil Collection she'll read from her new book of poems, *Sonata Mulattica*, as part of the opening of the Houston Museum of African American Culture's 2010 programming season.

**Divas World Song Salon at the Rothko Chapel presents:
*Saint Augustine and the Struggle for Wholeness.***



**Lithuanian Pianist Petras Geniusas
October 23rd, 2010 at the Rothko**



PETRAS GENIUŠAS
Piano/Lithuania

“Robert Schumann Meets Lithuanian Composers ”

R. Schumann *Fantasy in C major* , op. 17

B. Kutavičius *Piano Sonata*

M.K. Čiurlionis *Four Preludes*

R. Schumann *Bunte Blätter* op.99

Hosted by Dr. Jokūbas Žiburkus

Saturday, October 23rd, 3pm

-Free and open to public-

Rothko Chapel

1409 Sul Ross St. Houston, TX 77006

Co-Sponsored by Lithuanian American
Community of Houston, Earth Acquisitions Inc.,
Honorary Consulate of Lithuania for Texas,
Rothko Chapel and Piano.lt

Henri Rousseau

Henri Rousseau (1844 – 1910) has long been acknowledged as a key figure in the evolution of modern painting, but his reputation as a “naïve” artist has led to a general disregard of his techniques and the physical properties of his work.

Henri Rousseau: Paint + Process promises to lay the groundwork for a new approach to the painter, drawing on conservation science as well as new art-historical insights.

The symposium will explore some of the unanswered questions surrounding Rousseau and his paintings – including the two surprising specimens residing in the Menil, *Bonne fête* (1892, seen on the cover); and *La Sainte Famille* (1905), whose attribution has remained in question for decades.

Leading the symposium are Katrina Bartlett, Andrew W. Mellon Fellow in Paintings Conservation, and Caitlin Haskell, Vivian L. Smith Foundation Fellow, who since last fall have worked in collaboration with conservators and curators from many institutions worldwide. Some of them are with us today: Claire Barry, Kimball Art Museum; Barbara Buckley, The Barnes Foundation; Allison Langley, Art Institute of Chicago; Markus Gross and Philippe Büttner, Fondation Beyeler; Patricia Favero, The Phillips Collection; Wynne Phelan, Andrea di Bagno, Helga Aurisch, and Aniko Bezur, The Museum of Fine Arts, Houston; Christine McIntyre, Buffalo State College; David Dempsey, Smith College Museum of Art; and Suzanne Penn, Philadelphia Museum of Art.

The Menil Collection gratefully acknowledges The University of St. Thomas for the use of Jones Auditorium; and in-kind contributions from Avanti Transportation; Ben Gritzewsky and FROSCHE; Hotel ZaZa, Houston; Niko Niko's Catering Company; Texan-French Alliance for the Arts.

On the Cover:

Henri Rousseau
Bonne Fête (Happy Birthday), 1892
Oil, cardboard mounted on cradled
panel, 11-3/4 x 8-3/4 in.
The Menil Collection, Houston

HENRI ROUSSEAU: Paint + Process



A Menil Collection Symposium

Sponsored by the
Vivian L. Smith Foundation

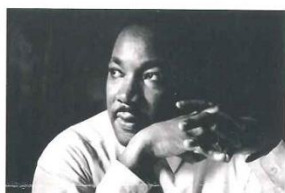
Jones Auditorium • University of St. Thomas
Saturday, October 2, 2010
2:00 p.m. – 6:30 p.m.

Rothko Chapel

Celebrating the Life and Legacy of Dr. Martin Luther King, Jr.

With Rev. James Forbes

Saturday, January 15 at 11am



The Chapel's 40th anniversary kick-off event will honor Dr. Martin Luther King and celebrate the dedication of Barnett Newman's *Broken Obelisk* to the slain human rights leader. Chapel co-founder Dominique De Menil wrote that the juxtaposition of the *Broken Obelisk* and the Chapel is symbolic of the institution's dual vocation of contemplation and action. Dr. King's life clearly demonstrates the power of a contemplative approach to social justice. The event will include remarks by The Rev. Forbes and music by a New Orleans jazz ensemble. A commemoration ceremony in front of the *Broken Obelisk* will highlight the installation of a plaque describing the sculpture's dedication to Dr. King.

The Rev. Forbes is a well-known and respected leader in social justice circles. He is the Senior Minister Emeritus of Riverside Church in New York and was acting senior minister from 1989 until 2007. He came to Riverside following many years at Union Theological Seminary. Additionally, from 1992 to the present, Dr. Forbes has been co-chair of A Partnership of Faith, an interfaith organization of clergy among New York's Protestant, Catholic, Jewish, and Muslim communities. He is on the board of Manhattanville College, the Interfaith Alliance, Harlem Congregations for Community Improvement, and the United Way. He is a consultant to the Congress of National Black Churches and past President of The Martin Luther King Fellows.

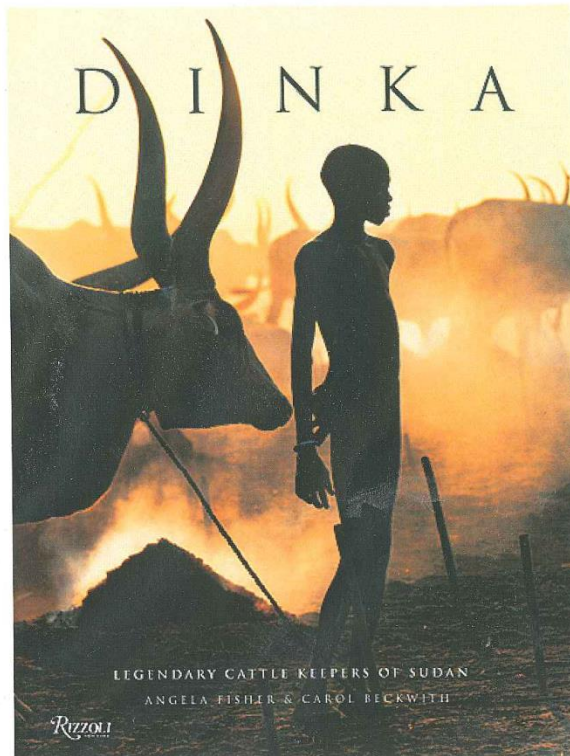
Free and open to the public.

Seating is first-come, first-serve.

Rothko Chapel ~3900 Yupon St ~ Houston, TX ~ 713.524.9839

The Menil Collection

invites you to an illustrated lecture



Dinka: Legendary Cattle Keepers of Sudan An Evening with Photographers Angela Fisher & Carol Beckwith

Wednesday, May 25, 8:00 PM

The Menil Collection
1515 Sul Ross Street
Houston, Texas 77006

For 30 years Australian Angela Fisher and American-born Carol Beckwith, both photographers, have documented the vanishing lives and cultures of the indigenous peoples of Africa. Their 14 books include *Maasai* (1980), the double volume *African Ceremonies* (1999), their defining body of images, and now *Dinka* (2010).

Following the lecture, books by Angela Fisher and Carol Beckwith will be available for purchase and signing. Those include fine art press limited editions of *Dinka* and *Surma/Karo*, which come with an original photographic print.

Upside Down Arctic Realities exhibition at the Menil Collection

This exhibition is generously supported by the Rock Foundation, Edmund Carpenter and Adelaide de Menil, and the City of Houston.

Exhibition curated by Edmund Carpenter,
assisted by Sean Mooney

Art direction by Douglas Wheeler

Sound design by Philippe Le Goff

The throat-games recorded for the exhibition were performed by women from the Hudson Bay coast: Alasi Alasuaq, Nelly Nungaq, Alasi Tullaugak, Mary Sivuarapik, and Lucy Amarualik. The other voices tell Inuit tales and provide a variety of examples of different dialects of the Arctic. The storytellers are Palluq Inuaraq, Estralla Egede-Drouet, Elisapee Isulutak, Malaia Papatsi, and Lea Notaraq, who was 107 years old when she was recorded, in 1991.

Text adapted from "Arctic Realities" by Edmund Carpenter, published in the exhibition catalogue

PUBLIC PROGRAM

In conjunction with the related exhibition "Ancestors of the Lake: Art of Lake Sentani and Humboldt Bay, New Guinea"

Oh What a Blow That Phantom Gave Me!

Tuesday, April 19, 8:00 p.m.

This 2003 film (52 minutes) by John Bishop and Harald Prins draws on Edmund Carpenter's 1972 book of the same name about the effects of film media on the population of Papua New Guinea.

EXHIBITION CATALOGUE

Available at the Menil Bookstore

Anne Bahnson, Mikhail Bronshtein, Edmund Carpenter, Kirill Dneprovsky, Ann Fienup-Riordan, Robert McGhee, and Patricia Sutherland

Exploring the relationship between the aesthetics of native Arctic cultures and their remote environments, this volume brings together significant ancient works from major sites and cultures, including Eken in Russia, the Ipiutak in Alaska, and Old Bering Sea peoples. Available at the Menil Bookstore

231 pages, 58 black-and-white and 129 color illustrations; \$50

covers:

Head
Olvik, Old Bering Sea I
ca. 200 BC-AD 100
Walrus ivory
2 1/2 x 1 3/4 x 1 1/4 inches
Rock Foundation, New York

All photos © 2011 Rock
Foundation, New York

All photos by David Heald
unless otherwise noted

THE MENIL COLLECTION

1515 Sul Ross Street Houston, Texas 77006 713-525-9400 www.menil.org

Printed with low VOC (Volatile Organic Compound) inks on recycled paper containing at least 40% post-consumer waste.

UPSIDE DOWN ARCTIC REALITIES



The Menil Collection April 15-July 17, 2011

The Menil Collection
presents
A Tribute to Edmund Carpenter



Marking the closing of his renowned Menil exhibition,

UPSIDE DOWN: ARCTIC REALITIES

Sunday, July 17, 2011, 5:00 p.m.

In honor of the late anthropologist, author, filmmaker and curator Dr. Edmund Carpenter, the Menil presents a public reading of his landmark 1973 book, *Eskimo Realities*. The reading marks the closing day of *Upside Down*.

Please join the Menil staff in the reading of this remarkable text.

The reading will begin at 5 pm & the museum will remain open until it is complete.

For more information: visit www.menil.org or call 713.525.9414

The Whole World Was Watching Civil Rights Era Photographs From Edmund Carpenter and Adelaide de Menil

PUBLIC PROGRAMS

Opening Celebration

Saturday, March 5, 4:00–6:00 p.m.

Celebrate the opening of "The Whole World Was Watching" with music by Tierney Malone, a performance of freedom songs, and opening remarks by Reverend William A. Lawson, founding pastor of one of Houston's leading Baptist churches. Weather permitting, all events take place on the deck of the Menil Bookstore, 1520 Sul Ross Street.

Tour de Hood Bike Tour

Saturday, March 26 and May 14, 8:30 a.m.

Join us for a two-and-a-half-hour bike tour of civil rights-era Houston led by community activist Lenwood Johnson and organized by Tour de Hood, a nonprofit neighborhood health organization. Stops include the Gregory School, Texas Southern University, Emancipation Park, and other historic sites in the Third and Fourth Wards. Refreshments will be provided en route and at the end of the ride. Bikes and helmets are available on request and a \$25 donation to Tour de Hood is strongly suggested.

Gallery Talks

Wednesday, April 27, 12:00 p.m.

Anne Tucker, curator of photography at the Museum of Fine Arts, Houston

Wednesday, March 30, 12:00 p.m.

Artist Leslie Hewitt and cinematographer Bradford Young

Wednesday, May 11 and June 2, 12:00 p.m.

Exhibition curators Michelle White and Danielle Burns

Houston Young Writers Reading: The Watchful Eye

Thursday, May 19, 7:00 p.m.

Writers in the Schools (WITS) has developed a unique curriculum in which students visiting the museum write poetry and prose inspired by the works on view. In this program, students read pieces inspired by photographs in the exhibition.

The Whole World Was Watching Film Series

Introductory lecture by Gerald O'Grady

July 2011

Gerald O'Grady, former fellow at the W. E. B. Du Bois Institute for Afro-American Research at Harvard and founder of the Rice University Media Center, curates three evenings of civil rights-era films and discusses how film and photography became critical tools for bringing about social change in the 1960s.

Visit www.menil.org for details.

Cover: Dan Budnik. Students praying for jailed voting rights activists, Dallas County Courthouse, Selma, Alabama, 1965. Gelatin silver print, 16 x 20 inches. The Menil Collection, Gift of Edmund Carpenter and Adelaide de Menil. © 2011 Dan Budnik. Copy photo: Hester + Hardaway Photographers, Fayetteville, Texas

THE MENIL COLLECTION

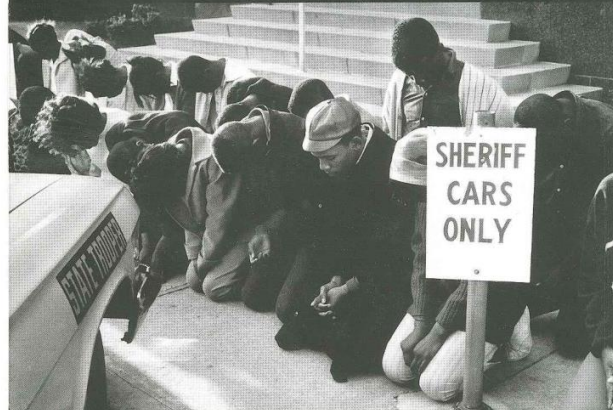
1515 Sul Ross Street Houston, Texas 77006 713-525-9400 www.menil.org

Printed with low VOC (Volatile Organic Compound) inks on recycled paper containing at least 40% post-consumer waste.

THE WHOLE WORLD WAS WATCHING

CIVIL RIGHTS-ERA PHOTOGRAPHS

from Edmund Carpenter and Adelaide de Menil



March 5–September 25, 2011

Program to the Cy Twombly Memorial

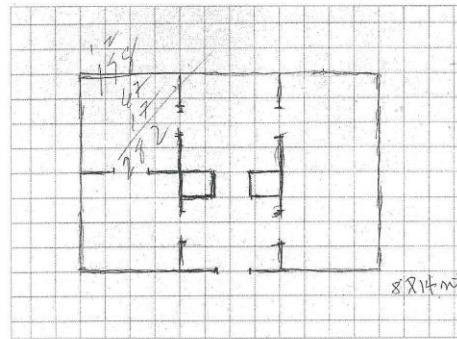
The Menil Collection

and

Dia Art Foundation

commemorate the life of

CY TWOMBLY



Cover: Cy Twombly's conceptual sketch of plan for Cy Twombly Gallery—inspired by interiors of the Palazzo Farnese, Rome—showing four square galleries and one double-square gallery. 1990

Thursday, September 22, 2011

6:00 p.m.

The Menil Collection

Houston

Program of Speakers for the Cy Twombly Memorial

Edwin Parker Twombly Jr.
(1928–2011)

Edwin Parker Twombly Jr. (known by Cy, his father's nickname) was born April 25, 1928, in Lexington, Virginia. He attended the School of the Museum of Fine Arts, Boston, and Washington and Lee University in Lexington. In 1950, at the Art Students League in New York, Twombly met Robert Rauschenberg with whom he went to Black Mountain College in North Carolina. There he was introduced to John Cage and studied with Franz Kline, Robert Motherwell, and Ben Shahn.

In 1952, with a scholarship provided by the Museum of Fine Arts at Richmond, Virginia, Twombly made his first trip to Europe and to North Africa, a visit that had a profound effect on the artist. As Christopher Masters wrote in Twombly's obituary (*The Guardian*, July 6, 2011), "Twombly's response to this stimulus was . . . anything but academic, as he expressed himself with a radical language of highly colored stains and energetic brushwork. His success resulted from the combination of this exciting style with a subtle, original intellect. . . ." After serving in the army, Twombly returned to New York, where he shared a studio with Rauschenberg. In 1957, Twombly settled permanently in Italy, although he maintained studios in the United States, where he would return to work for periods of time beginning in 1960.

The Milwaukee Art Center mounted Cy Twombly's first retrospective exhibition in 1968. Additional retrospectives were held at the Whitney Museum of American Art, New York (1979), Musée National d'Art Moderne, Paris (1988), the Museum of Modern Art, New York (1994), and at Tate London (2008).

In 1995, the Cy Twombly Gallery, a collaboration with Dia Art Foundation, opened at the Menil Collection in Houston, designed by Renzo Piano after a preliminary sketch of the plan by Twombly himself. In 2010, Twombly was invited to paint the ceiling of the Salle des Bronzes at the Louvre, Paris, the first artist since Georges Braque commissioned to create a work of art for that museum. In May 2011 he was awarded the Gold Medal for Painting from the American Academy of Arts and Letters.

Cy Twombly died in Rome on July 5, 2011. His wife, Italian artist Tatiana Franchetti, died in 2010. They are survived by their son Alessandro, who is also a painter.

PROGRAM

Josef Helfenstein
Director, The Menil Collection
Welcome

Philippe Vergne
Director, Dia Art Foundation
Dia and the Cy Twombly Gallery

Alessandro Twombly
Artist and son of Cy Twombly and Tatiana Franchetti Twombly
My Father and Rome

Fariha Friedrich
Co-founder, Dia Art Foundation
Being with Cy Twombly

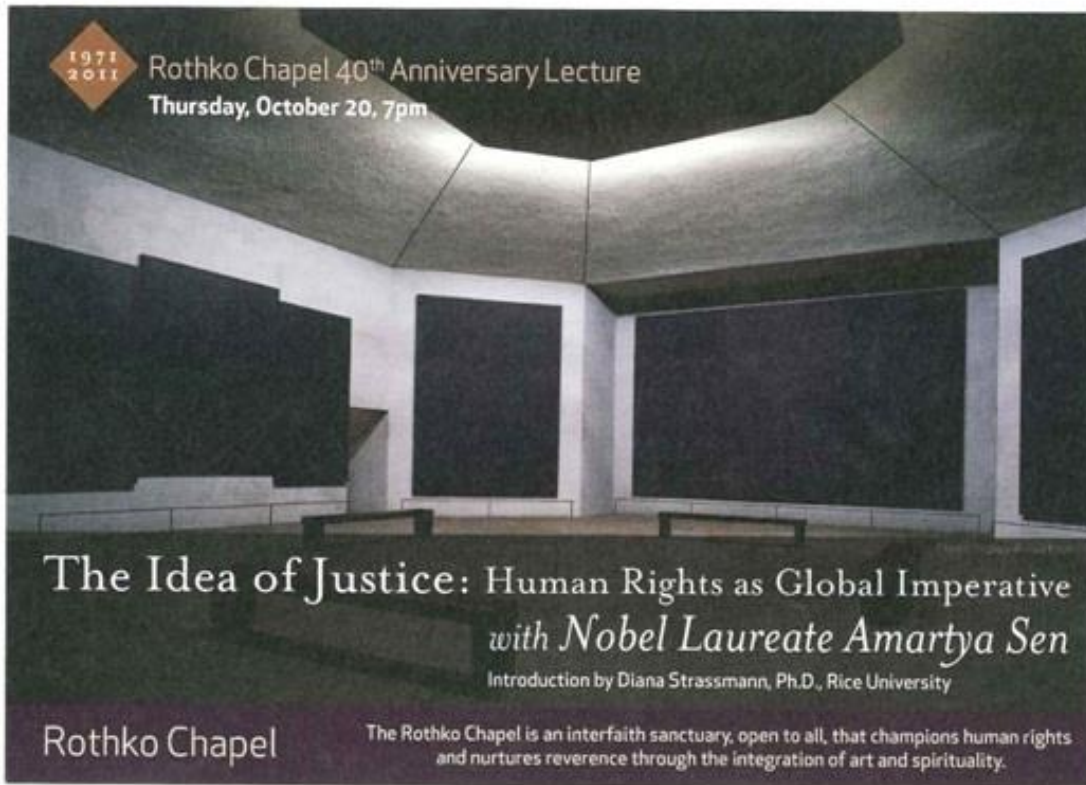
Ann Temkin
Marie-Josée and Henry Kravis Chief Curator
of Painting and Sculpture, Museum of Modern Art
Cy Twombly and Modern Art

Heiner Friedrich
Co-founder, Dia Art Foundation
Meeting Cy Twombly

Tierney Malone
Artist and local jazz historian
Artists and Cy Twombly

Carol Mancusi-Ungaro
Conservation and Research, Whitney Museum and Harvard Art Museums
Installing the Cy Twombly Gallery

Alvia Wardlaw
Director, Texas Southern University Museum
from The Keeper of Sheep: A Poem by Fernando Pessoa



An Evening with Rosamund Bernier At the Menil

The Menil Collection

cordially invites you to

An Evening with Rosamund Bernier

discussing her new book

Some of My Lives: A Scrapbook Memoir

Monday, October 24, 2011

7:00 p.m.



Photo: Michele Mattei

American-born Rosamund Bernier lived for three decades in Paris, where she founded the esteemed French art review *L'Oeil (The Eye)*, and came to know the leading artists and composers of her time. When she returned to the United States in 1970, Bernier discovered an art world eager to hear her recollections of those years. Her lectures on artists like Braque, Matisse, Picasso and Ernst, or composers Aaron Copland and Leonard Bernstein, were virtuoso performances. Splendidly dressed, speaking without notes, Bernier left audiences mesmerized. Her talks at the Metropolitan Museum sold out months in advance. Dominique and John de Menil brought her to Houston four times. In an engaging new memoir called *Some of My Lives*, Rosamund Bernier tells her own story. The de Menils have a chapter in her book.

**Da Camera of Houston and
The Menil Collection present**

*Da Camera
of Houston
Presents*

Stop, Look and Listen!

Bach in the 21st Century

Da Camera Young Artists

*Saturday, November 12, 2011 • 3 PM
The Menil Collection Campus*

THE
MENIL
COLLECTION

DaCamera
OF HOUSTON
Chamber
Music & Jazz
Sarah Rothenberg
artistic and general director



David Connor



Julia Fox



Benjamin Krause



Eva Lymenstull



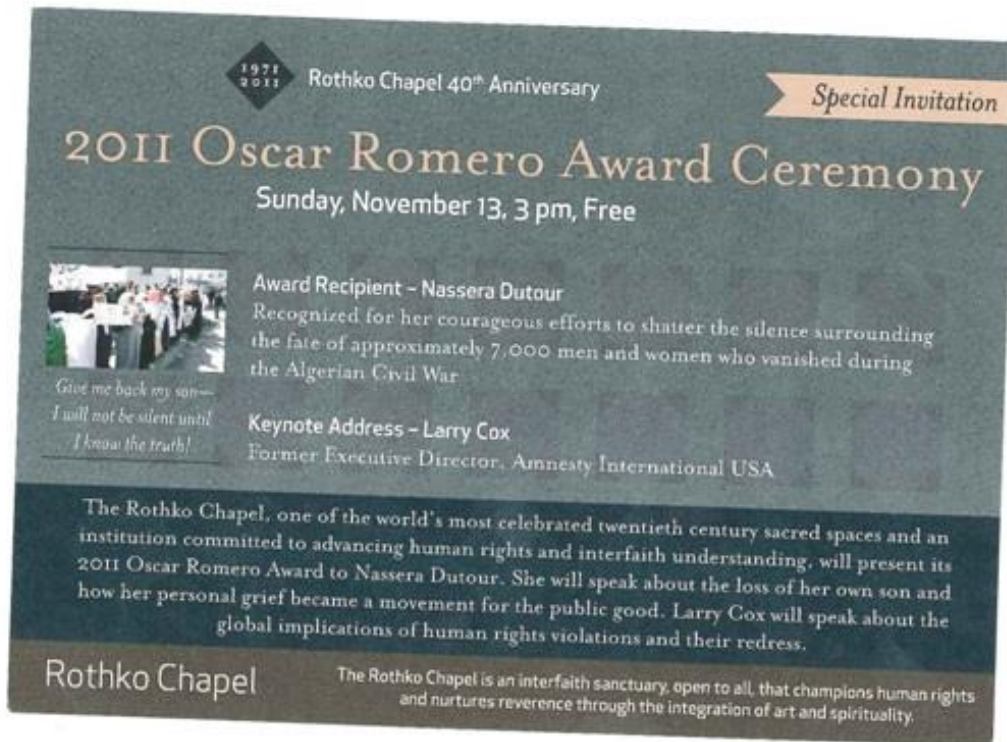
Geraldine Ong



Aaron Purdue



2011 Oscar Romero Award Invitation
Sunday, November 13, 2011
Award Recipient: Nassera Dutour



**

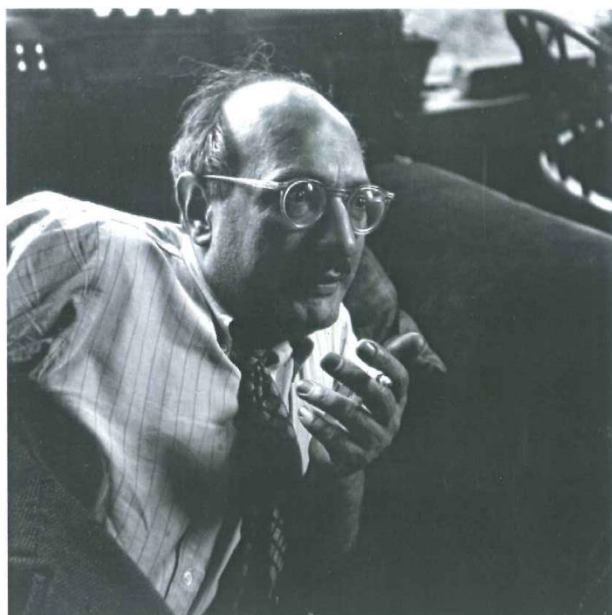
The Menil Collection

invites you to hear

Thomas Crow

(Institute of Fine Arts, New York University)

in the talk



Mark Rothko, Yorktown Heights, ca. 1949.
Photograph by Consuelo Kanaga. Brooklyn Museum,
Gift of Wallace Putnam from the estate of Consuelo Kanaga.

Photo: Copyright 2011 Brooklyn Museum.

Mark Rothko's Actors:

Shape and Edge in the Evolution of His Art

Monday, November 14, 2011 • 7 p.m.

The Menil Collection

1515 Sul Ross Street • Houston, Texas 77006

To honor the Rothko Chapel on its fortieth anniversary, the Menil Collection has invited distinguished art historian Thomas E. Crow to speak about the life and work of American painter Mark Rothko (1903 - 1970). Crow has taught at the University of Chicago, Princeton University, and Yale University, where he was department chair. He served as director of the Getty Research Institute from 2000 to 2007, when he became Rosalie Solow Professor of Modern Art at New York University's Institute of Fine Arts. A contributing editor of *Artforum*, Crow is co-editor of the book *Seeing Rothko*, and author of the forthcoming *Long History of Pop: Arts Scenes in New York and London*.

TOWARDS A TAXONOMY OF CONVERGENCES:



APOPHENIA
Projection
Paranoia

ACCIDENT, or COINCIDENCE
Chance and the Shuffle of Things
Separated at Birth
Transubstantiated at Death

AFFINITY

CO-CAUSATION
Fractalization
Simultaneity
Identity
Zeitgeist

DIRECT INFLUENCE

Backward
Forward
Conscious
Apprenticeship
Template
Permission
Unconscious
Overriding cultural frame
Guilty Conscience
Anxiety of Influence

ALLUSION
Invocation
Homage
Pun
Pastiche
Parody

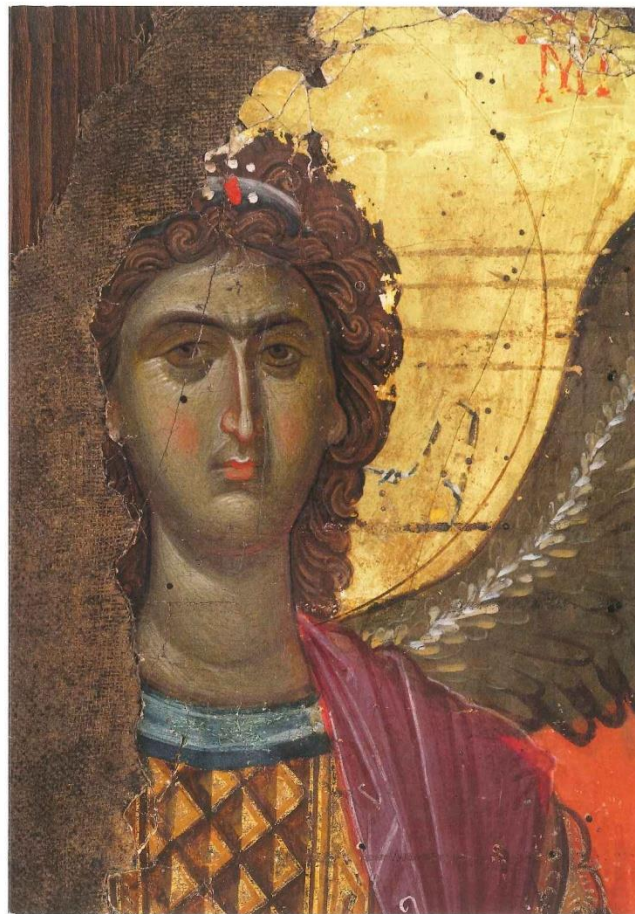
QUOTATION

APPROPRIATION

CRYPTOMNESIA

PLAGIARISM
Forgery
Counterfeiture

**Menil Invitation for the exhibition *Imprinting the Divine*
Byzantine and Russian Icons from the Menil Collection
Archangel St. Michael Icon**



Pomegranate Arts (Touring Producer)

Founded in 1998 by Linda Brumbach, **Pomegranate Arts** is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson, London's Improbable, Sankai Juku, Dan Zanes, and Goran Bregovic. Special projects include *Dracula: The Music And Film* with Philip Glass and the Kronos Quartet; the music theater work *Shockheaded Peter*; Brazilian vocalist Virginia Rodrigues; Drama Desk Award-winning *Charlie Victor Romeo*; *Healing The Divide, A Concert for Peace and Reconciliation*, presented by Philip Glass and Richard Gere; and Hal Willner's *Came So Far For Beauty, An Evening of Leonard Cohen Songs*. Recent projects include the first North American tour of Goran Bregovic and the remounting of Lucinda Childs's 1979 classic *Dance*. In 2012, Pomegranate Arts has re-mounted Robert Wilson, Philip Glass, and Lucinda Childs's masterpiece *Einstein on the Beach* in celebration of Glass's 75th birthday.

Booking and Production Management

pomegranatearts.com

Director	Linda Brumbach
Associate Director	Alisa E. Regas
Business Manager	Kaleb Kilkenny
Associate	Linsey Bostwick
Office Manager	Susannah Gruder

Music Published by: Dunvagen Music Publishers, NYC
Road Manager for Philip Glass: Jim Woodard
For more information on Philip Glass: philipglass.com

Michael Zilkha, a Menil Collection Board member, is the co-founder of Zilkha Biomass Energy. The company produces a waterproof wood pellet that coal plants can burn without any retrofit. Michael moved to Houston in 1986 to enter the energy business. Prior to that he produced dance records in New York City.

Menil²⁵

Celebrating the museum's 25th anniversary

THE MENIL COLLECTION
1533 Sul Ross Street
Houston, Texas
menil.org

Philip Glass
in a performance of
**Etudes and
Other Work for Solo Piano**



Sunday, December 2, 2012
THE MENIL COLLECTION
Houston

The Menil Collection
invites you to a preview of the exhibition

Imprinting the Divine

Byzantine and Russian Icons
from The Menil Collection

Thursday, October 20
7:00–9:00 p.m.

The Menil Collection
1515 Sul Ross Street
Houston

Exhibition dates: October 21, 2011–March 18, 2012

Curated by Annemarie Weyl Carr,
University Distinguished Professor Emerita of Art History,
Southern Methodist University, Dallas

"Cultural Heritage 2.0: Participatory Stewardship"

The Menil Collection and Byzantine Fresco Chapel

invite you to

A Roundtable Discussion

Thursday, November 3, 2011

7 p.m.

THE MENIL COLLECTION

1515 Sul Ross Street

Houston, Texas 77006

menil.org

In recent years, cultural heritage has tended to be seen as an issue of the rights of nations or institutions to make ultimate claims of ownership over works of ancient art. This discussion will explore a broader set of cultural heritage issues, expanding the debate beyond works of art to address how societies, governments, businesses, and institutions all think about the control or sharing of knowledge. Professionals working in various aspects of intellectual property will consider how shared resources and knowledge can be constricted by different legal frameworks that try to assign ownership over information, and how these ownership structures fail as often as they succeed. The discussion will focus on how local and global concepts of ownership and identity affect the outcomes of biomedical research, the discovery and accessibility of new sources of energy, and the management of cultural resources.

Panel moderated by Kristina Van Dyke

Joseph Flowers manages Software and Regulatory Compliance for Well Services at Schlumberger. An engineer, he is an inventor involved in numerous American and foreign patents.

Rex Koontz is Director of the School of Art at the University of Houston and an art historian specializing in Ancient Mesoamerican culture. His research and practice is concerned with the implications of digitization projects for scholars' and the public's concepts of material objects and access to them.

James Leach is Professor of Anthropology at the University of Aberdeen in Scotland where he is a specialist on New Guinea. His research focuses on the transformative effects of technology on knowledge production, creativity, and concepts of ownership.

Kirstin Matthews is a fellow in Science and Technology Policy at the James A. Baker III Institute for Public Policy at Rice University. Her research addresses ethical issues that arise at the intersection of biomedical research and public policy.

Robin Nava is Worldwide General Counsel for Well Services at Schlumberger. She is an expert in intellectual property whose work addresses diverse notions of knowledge production and ownership throughout the world.

Kristina Van Dyke is Curator for Collections and Research at the Menil Collection and a specialist in the arts of Africa. Her research explores the impact of cultural heritage policies on the study of West African history.

*



The Menil Collection Presents Two Programs
Celebrating the Byzantine Fresco Chapel

In 1983, Dominique de Menil, founder of the Menil Collection, was presented with the opportunity to purchase a pair of thirteenth-century frescoes; subsequent research would reveal that the works had been stolen from a chapel in Cyprus. With this knowledge and the blessing of the Orthodox Church of Cyprus, Mrs. de Menil resolved to rescue the frescoes and acquired them on behalf of the Church. In gratitude, the Church lent the works to the Menil Collection where they have been presented in a consecrated chapel created to restore the frescoes to their original spiritual purposes. In celebration of these sacred objects and their time in Houston, until March 2012, the Menil Collection is presenting two public programs.

Chant • Sonata • Duet

Music for The Byzantine Fresco Chapel

Sunday, February 12, 2012. 5:30 p.m.

St. Paul's Methodist Choir, Mark Edenfield, director

Da Camera: Craig Hauschildt, marimba; Eva Lymenstull, cello

Meet in Menil Foyer. Performance in Byzantine Fresco Chapel

Join singers from the St. Paul's Methodist Choir who, emulating medieval clergy, will chant during their walk from the Menil Collection to the Byzantine Fresco Chapel. The music continues inside the chapel with performances of Bach's *Cello Suite #2 in D Minor* (BWV 1008), and *Mariel* (2008), Osvaldo Golijov's duet for marimba and cello.

Constructions of Art & Faith:

The Byzantine Fresco Chapel and the Menil Collection

Sunday, February 19, 2012. 7:00 p.m.

A discussion moderated by Menil director Josef Helfenstein

The Menil Collection Foyer

At the heart of the Menil Collection's mission is the belief that faith and art are powerful forces in contemporary society and central to a shared human experience. The closing of the Byzantine Fresco Chapel provides an opportunity to consider this subject: an art historian, an anthropologist, a theologian, and the director of the Menil Collection will discuss how art and spirituality inform the entire Menil campus. The speakers are:

- **Annemarie Weyl Carr**, University Distinguished Professor Emerita of Art History at S.M.U., who organized *Imprinting the Divine: Byzantine and Russian Icons from The Menil Collection* (2011), and edited the exhibition catalogue
- **Josef Helfenstein**, director of the Menil Collection since 2004
- **Pamela Smart**, Professor of Anthropology and Art History, SUNY Binghamton, and author of the book *Sacred Modern: Faith, Activism, and Aesthetics in the Menil Collection* (2010)
- **William Vendley**, Secretary General of the World Conference of Religions for Peace

THE MENIL COLLECTION

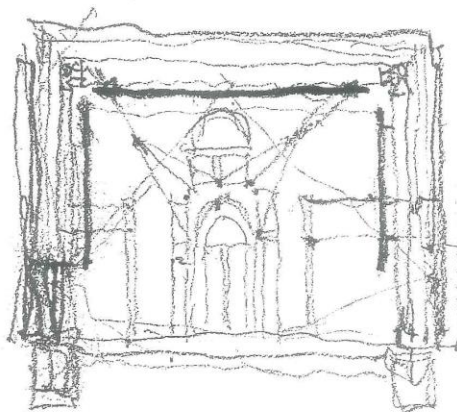
1511 Sul Ross Street • Houston, Texas 77006

Admission Free • Seating Limited

For information about attending these programs, visit menil.org.

Front: interior of Byzantine Fresco Chapel with glass structure evoking the original church. Photo: Paul Warchol

THE FINAL DIVINE LITURGY
IN THE BYZANTINE FRESCO CHAPEL



*Of special interest to visitors to The Menil Collection,
in the east galleries until March 18, 2012*

"Imprinting the Divine:
Byzantine and Russian Icons from The Menil Collection"

THE MENIL COLLECTION
1533 Sul Ross Street Houston, Texas 77006 713-525-9400
menil.org

Cover: Conceptual sketch of the Byzantine Fresco Chapel by architect Francois de Menil, 1991

Saturday, March 3, 2012
BYZANTINE FRESCO CHAPEL
Houston

THE BYZANTINE FRESCO CHAPEL

In 1983, Dominique de Menil, founder of the Menil Collection, was presented with the opportunity to rescue a pair of severely damaged thirteenth-century frescoes originally from a chapel in Lysi, Cyprus. In a groundbreaking collaboration with the Orthodox Church of Cyprus, the Menil Foundation rescued and restored the Lysi frescoes. As an expression of gratitude, the Church lent the works to the Menil Foundation where they have been presented in a consecrated space, the Byzantine Fresco Chapel, for the last fifteen years.

At the heart of the Menil Foundation's dedication to the Lysi frescoes is the idea of stewardship: the responsible management of something entrusted to one's care for a period of time. With the frescoes returning to Cyprus, we now turn our focus to the building and its future.

Moving forward, we seek inspiration in the original ideals that continue to inform and shape our campus, including a steadfast belief that art connects people across time and place. While much planning remains to be done, our goal is to bring the Menil's commitment to excellence to the new project and imbue it with the spirit that the Byzantine Fresco Chapel has embodied.

We are tremendously grateful to the many donors—individuals, families, foundations, and corporations—who supported the construction of this building and its ongoing existence, and who shared Dominique de Menil's vision. We have every expectation that the building's new purpose will embrace that same foresight and passionate commitment to new ways of experiencing art for the entire Houston community.

THE FINAL DIVINE LITURGY
IN THE BYZANTINE FRESCO CHAPEL

Celebrated by

His Eminence Archbishop Demetrios of America
Primate of the Greek Orthodox Church in America

Matins at 8:30 a.m.

Divine Liturgy at 9:00 a.m.

*Noon Reception at The Menil Collection
following the Chapel service*

Performance by

the Annunciation Greek Orthodox Cathedral Youth Choir

Remarks by

Josef Helfenstein, Director, the Menil Collection
Ellen Cohen, Houston City Council Member, District C
Francois de Menil, Architect
His Eminence Archbishop Demetrios of America

Buffet lunch will be served.

**Mary Theotokos (Mother of God) flanked by
The Archangels Michael and Gabriel**



**The Altar in the Byzantine Fresco Chapel where
The Final Divine Liturgy was Celebrated**



**Archbishop Demetrios Dispensing the Blessed Bread
After the Divine Liturgy Concluded**



**Mary Theotokos Waving Goodbye to the Menil Campus
And the People of Houston as She Heads for Cyprus
And We Leave the Chapel to Attend the Reception
Outside the Menil Museum**



**The Reception Following the Divine Liturgy
at the East Lawn of the Menil Collection Museum**



His Eminence Archbishop Demetrios Speaking



**His Eminence Archbishop Demetrios Speaking
About the Rescue and Restoration of the Byzantine Frescos**



**Close up of Archbishop Demetrios as He Talks About Andy Warhol
and Andy's Orthodox / Byzantine Catholic Roots**



**Amazing the Quality of Light – Both Inner and Outer –
During these Events!**



**December 8-13, 2014 From 11 am to 5 pm
or six days the monks create the Sand Mandala**

Sand Mandala: The Sacred Tour 2014



Photo: Courtesy The Menil Collection

**Mon-Sat.
Dec. 8-
Dec. 13
11:00 a.m.-
5:00 p.m. daily**

Public Program “SAND MANDALA: THE SACRED TOUR 2014”

This weeklong program features the creation of a colored sand mandala by Buddhist monks from the Drepung Gomang Monastery. The program is part of the monastery’s 2014 Sacred Tour of the United States. The process of creating the mandala is open to the public all week, including viewings on Monday and Tuesday (when the museum is normally closed). The opening and closing ceremonies are open to the public.

(schedule of events on back)

**Sand Mandala
Opening and Closing Ceremonies
Schedule of Events**

**Opening Ceremonies
Monday, Dec. 8**

11:00 a.m.	Traditional prayers to bless space, deities, and people in attendance
11:30 a.m.	Drawing of the outline of the mandala
12:30 p.m.	Installation to begin

Installation and viewing of Mandala

Monday, Dec. 8 through Saturday, Dec. 13
11:00 a.m.-5:00 p.m. daily

**Closing Ceremonies
Saturday, Dec. 13**

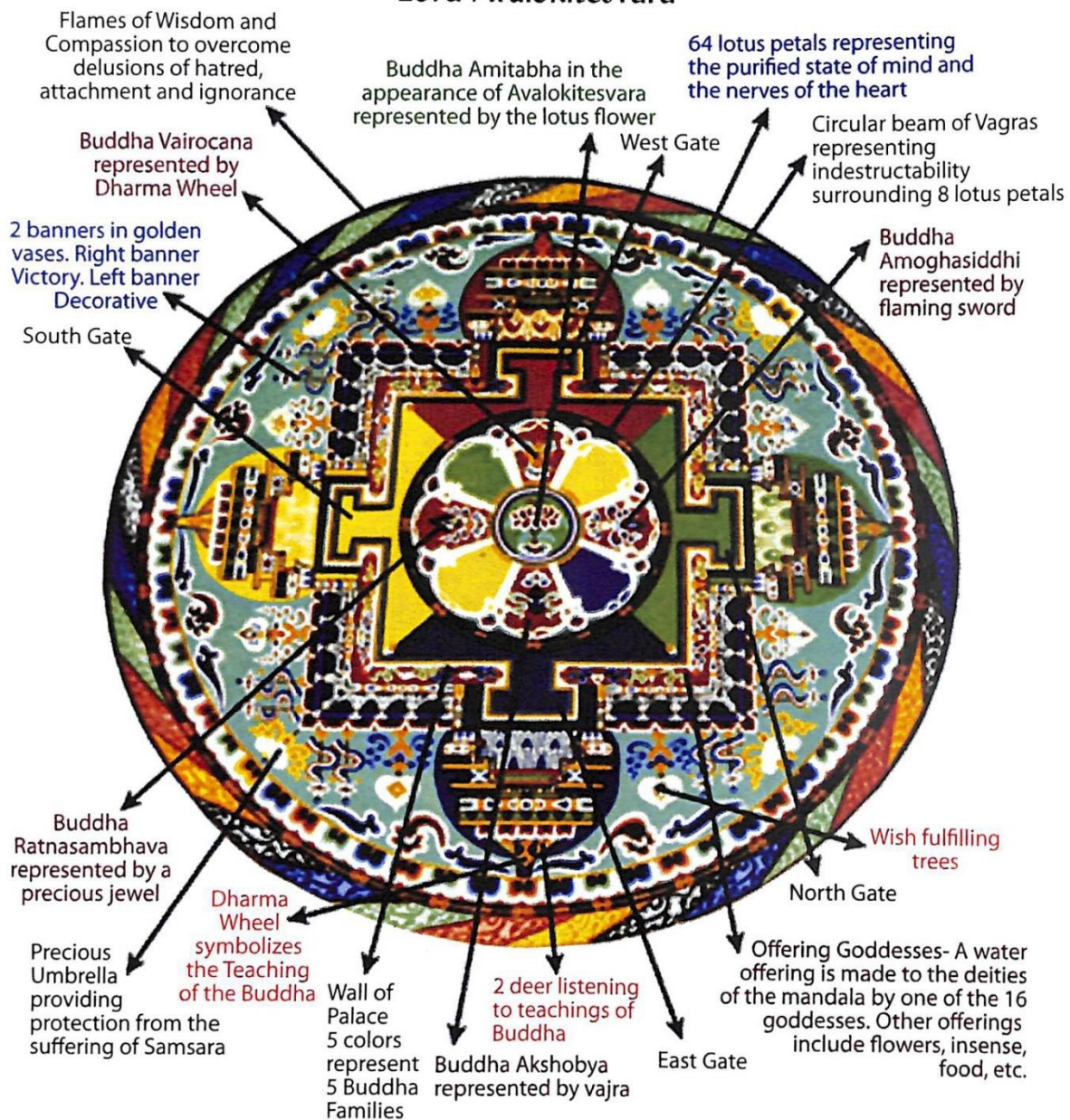
11:00 a.m.	Traditional prayers to bless space, deities, and people in attendance
11:30 a.m.	De-installation and distribution of sand to everyone in attendance
12:00 p.m.	Depart museum to dispense remaining sand
12:30 p.m.	Traditional prayers, release of sand to water closing the ceremony

***Note, certain parts of the opening and closing ceremonies may vary.**

The Menil Collection • 1533 Sul Ross

Compassion (Chenrezig) Mandala

Buddha of Compassion
Lord Avalokitesvara



The purpose of the construction of this mandala is to encourage every one of us to generate a compassionate heart for the benefit of all sentient beings.

Created by the monks of the Drepung Gomang Monastery

drepunggomang.org • gomang.org

***Francis Alys: The Fabiola Project* Byzantine Fresco**
Chapel Menil Collection May 21, 2016 – May 13, 2018
For me Saint Fab is now the official Patron Saint
of the Menil Campus Neighborhood.



**Some Exhibition Program text
On *The Fabiola Project* (full text
not included here)**

The works in this installation all depict the same subject: a fourth-century Christian saint known as Fabiola. She is portrayed, in accordance with her canonical representation, as a young woman in profile, facing left, wearing a crimson veil. The prototype is a lost 1885 painting by a late nineteenth-century French academician, Jean-Jacques Henner. In its iconography, style, and composition, Henner's portrait was unexceptional, conventional even. Nonetheless, his delicate rendering of the saint's features was deceptively subtle and, as evidenced by the wide variation among the works on view here, not easily replicated. Given that the original was lost long ago, the model for each of these works must have been a reproduction, perhaps an illustration in a book or a magazine, a picture postcard, or an engraved print.

Although many thousands of mechanically reproduced images of Fabiola have been printed, every work included here was made by hand. The 514 objects quickly distinguish themselves from one another, dispelling any initial impression of homogeneity. Contributing to their enormous diversity is the variety of mediums: oil paint, gouache, embroidery, enamel, plaster, ceramic, pencil, chalk, and in one particularly memorable instance, seeds and beans. This, along with the unusually broad range of supports (which includes glass and porcelain among the more usual materials), blurs the distinction between folk art, or craft, and traditional fine art, in which these works have their roots.

There is also a notable range in the makers' levels of skill. Only a few demonstrate the proficiency expected of a professional artist; almost all must have been made by amateurs. Yet, paradoxically, it's the technical limitations of the "Sunday painter" that often make an individual rendering particularly compelling. Other differences may be attributed to the fact that, consciously or not, some of these makers introduced features belonging to another model, perhaps someone known personally, more likely an idealized or imaginary woman.

Little noted in the ecclesiastical pantheon for centuries after her canonization in AD 537, Fabiola finally escaped from obscurity on the wave of the Catholic revival that swept late nineteenth-century Europe. According to her first advocate, the early church father Saint Jerome, she left an abusive husband and remarried, only to be widowed some years later. After con-



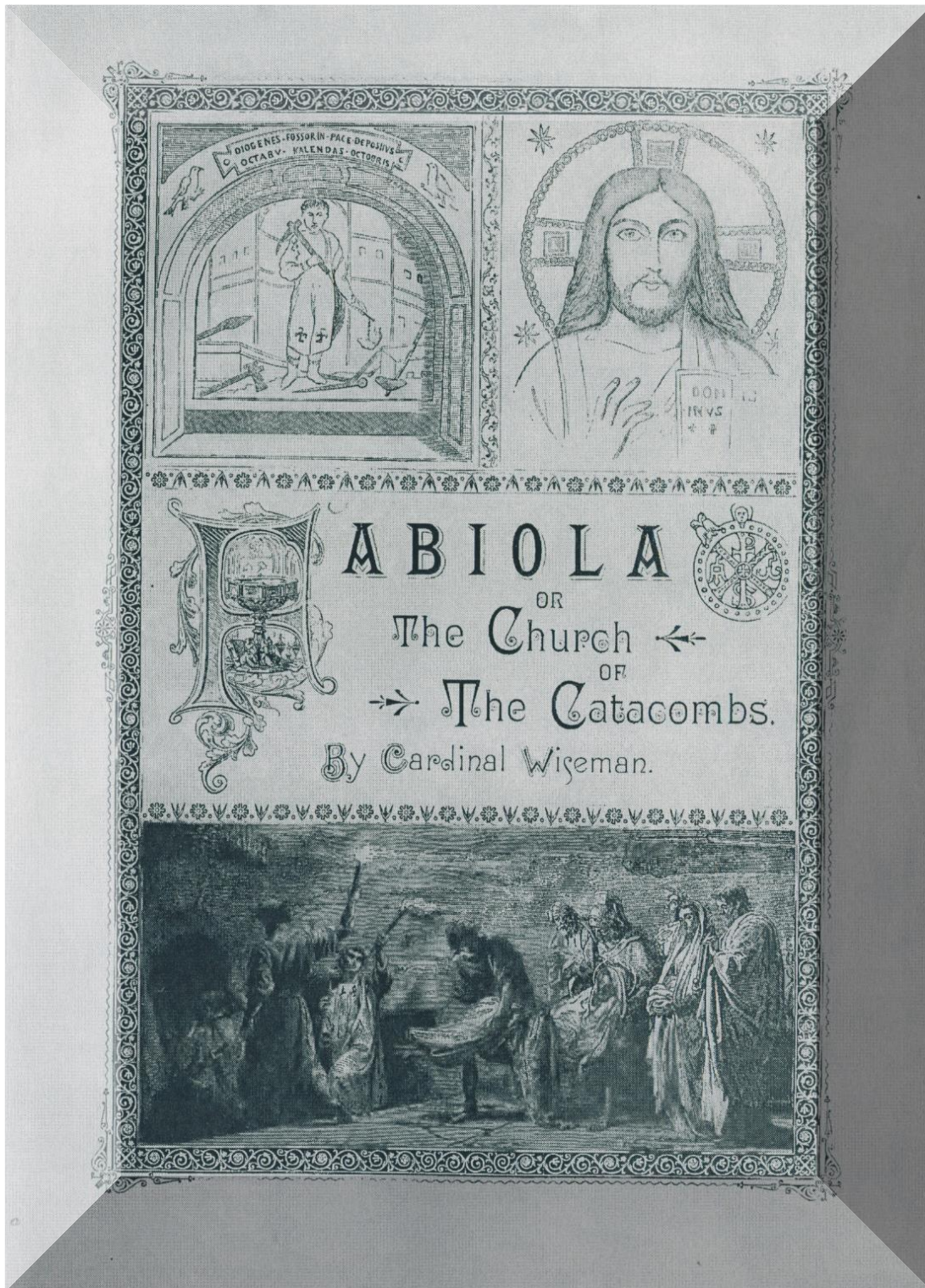
Photographic reproduction of Jean-Jacques Henner's lost painting *Fabiola*, 1885



Jean-Jacques Henner, *Head of a Woman with Veil (Tête de femme au voile)*, ca. 1885. White chalk and charcoal on blue paper, 11 1/4 x 8 inches (29.3 x 20.2 cm). Jean-Jacques Henner Museum, Paris. Photo: Michel Urtao, © RMN-Grand Palais / Michel Urtao

Artist Francis Alijs, creator and owner of the collection, recounts its genesis and history in the accompanying statement in this brochure. Most of his acquisitions have been made serendipitously in places as far-flung as Maastricht, Mexico City, and Beirut; in addition, colleagues and acquaintances

Title Page of Cardinal Wiseman's
Fabiola: or The Church of the Catacombs.



FABIOLA;

OR,

THE CHURCH OF THE CATACOMBS.

By HIS EMINENCE CARDINAL WISEMAN.

HÆC, SUB ALTARI SITA SEMPERNO,
LAPSIBUS NOSTRIS VENIAM PRECATUR
TUEBA, QUAM SERVAT PROCEBUM CREATRIX PURPUREORUM.
Prædicens.
HERE, BENEATH THE ETERNAL ALTAR,
LIES THAT THROG OF ILLUSTRIOUS MARTYRS,
WHO ASK PARDON FOR OUR SINS,
AND OVER WHOM THE CITY THAT GAVE THEM BIRTH WATCHES.

A Historical Picture

OF THE

SUFFERINGS OF THE EARLY CHURCH IN PAGAN ROME,

ILLUSTRATING THE

Glories of the Christian Martyrs

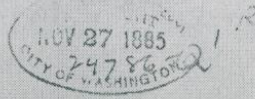
AS EXEMPLIFIED IN THE LIVES OF

The fair young Virgin, St. Agnes; the heroic Soldier, St. Sebastian;
the devoted Youth, St. Pancratius; etc., etc.

ILLUSTRATED EDITION.

WITH A PREFACE BY

REV. RICHARD BRENNAN, LL.D.,
Pastor of St. Rose of Lima's Church, New York.



NEW YORK, CINCINNATI, AND ST. LOUIS:

BENZIGER BROTHERS,

PRINTERS TO THE HOLY APOSTOLIC SEE.

1886.

The Menil 30th Anniversary Birthday
Bash Invitation. Wonderful Event.
They had Endless Cake! ENDLESS CAKE!!
How cool is that! And take home gifts:
Menil Frisbees, Cups And Pins.

Live Music

Join us for the Menil Collection's

Dance Performances

30th Birthday Party!

Family Fun on the Lawn

Birthday Cake & Refreshments

Saturday, June 3, 2017
2:00 - 5:00 p.m.
The Menil Collection Lawn
1533 Sul Ross Street

Free and Open to the Public

For a complete and up to date schedule of events, please visit www.menil.org/birthdayparty

The Menil 30th Anniversary Frisbee
Distrubuted at the 30th Birthday Party.
It has magical powers. Spooky!!



Menil Symposium. Temporal Transgressions
Friday, April 13, 2018

SYMPOSIUM SPEAKERS

Dr. Amy Knight Powell teaches northern European art and visual culture from 1300-1700 at the University of California, Irvine, where she is an Associate Professor of Art History. Her particular interests include allegory, iconoclasm, abstraction, morphology, repetition, landscape, untimeliness, and the ongoing challenge to art history posed by Walter Benjamin's "Theses on the Philosophy of History." Dr. Powell's first book, *Depositions* (2012), focuses on paintings and ritual re-enactments of the Deposition from the Cross, and traces the visual to the allegorical, from the late medieval period through Protestant iconoclasm, to the repeated "deaths" of art since the invention of photography. Her second book, *The Whitewashed Image: Iconoclasm and Seventeenth-Century Dutch Landscapes*, is underway.

Dr. Karen Overbey is Associate Professor and Director of Graduate Studies in the Department of Art and Art History at Tufts University, where her research interests focus on medieval materiality. Her current project involves the re-conceptualization of value as it pertains the role of shells in the "shoreline ecology" of south eastern England. Her first book *Sacral Geographies*, was published in 2012. More recently, she has contributed essays to *The Agency of Things in Medieval and Early Modern Art and Insular Cultures*, both published in 2017. In 2010, Dr. Overbey co-founded the Material Collective, a collaborative of (mostly) medieval art historians dedicated to inter-disciplinarity, experimental scholarship, and activism within academia.

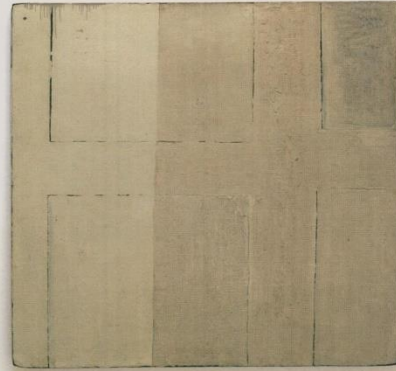
Dr. Keith Moxey is a Professor Emeritus of Barnard College/Columbia University, where he was the Barbara Novak Professor of Art History. He is the author of books on the historiography and philosophy of art history, as well as on sixteenth century painting and prints in Northern Europe. His publications include: *Visual Time: The Image in History* (2013); *The Practice of Persuasion: Paradox and Power in Art History* (2001); *The Practice of Theory: Poststructuralism, Cultural Politics, and Art History* (1994); and *Peasants, Warriors, and Wives: Popular Imagery in the Reformation* (1989).

Jessamine Batarlo is the 2018 Vivian L. Smith Foundation Fellow at The Menil Collection, Houston, and a PhD candidate in Art History at The University of Texas at Austin. During the current academic year, she organized this symposium and worked on her dissertation, "The Art and Intellectual History of Byzantine Modernism," a project that explores the aesthetic, critical, and historical interplay between Byzantine and modern art. An essay on the intellectual context of Clement Greenberg's "Byzantine Parallels" is forthcoming (June 2018) in the *Journal of Art Historiography*.

The Vivian L. Smith Foundation generously supports the fellowship and symposium.

On the cover:
Robert Rauschenberg, *Crucifixion and Reflection*, ca. 1950
Oil and paper on fiberboard, 121.3 x 129.9 x 2.5 cm.
The Menil Collection, Houston
© Robert Rauschenberg Foundation

The Vivian L. Smith Foundation Symposium



**TEMPORAL
TRANSGRESSIONS**
Crossing Borders, Breaking Rules

Friday, April 13, 2018, 7:00 pm
The Menil Collection

Temporal Transgressions

Crossing Boundaries, Breaking Rules

This symposium considers two senses of the word "transgress," investigating how the physical act of crossing boundaries shifts into the conceptual territory of moral violations. Artworks transgress the marked borders of time. As material objects and visual forms, they survive from the time of their making, through periods of history, to the here-and-now. Throughout this physical transgression across time and space, an artwork accumulates different meanings from those who use and interpret them. Some interpretations vary radically from the original context of the artwork's creation, appearing to violate the rules of history and thus becoming conceptual transgressions. Addressing visual culture from the medieval to the contemporary periods, the speakers discuss experimental scholarship and extremist appropriation to consider the balance between interpretive freedom and historical responsibility.

SYMPOSIUM PROGRAM

Richmond Hall

Opening remarks

Paul Davis, Curator of Collections

"Introduction: Horizontals, Verticals, and the Risks of Being Wrong"
Jessamine Batarlo, Vivian L. Smith Foundation Fellow

"The Rectangle's Transgressions"
Amy Knight Powell, University of California, Irvine

"Whose Middle Ages? Reception, Revision, and Responsibility"
Karen Overbey, Tufts University

"Art History's Transgressive Temporalities"
Keith Moxey, Barnard College/Columbia University

Discussion

William Middleton Reference Letter.
Note: As of 2019 William has moved
Back to Paris to begin a new project.

WILLIAM MIDDLETON
3614 MONTROSE BOULEVARD #504
HOUSTON, TX 77006

TEL.: 713.522.2529 CELL: 917.330.1615

October 1, 2015

To Whom It May Concern,

Since March 2010, Kevin Cassidy has been providing invaluable research assistance on a book I am writing, the first biography of Dominique and John de Menil (to be published by Alfred A. Knopf).

His primary tasks have involved conducting original research, reading and critiquing chapter drafts as well as transcribing interviews. His background in legal and medical transcription, MS Office skills and attention to confidentiality have been greatly appreciated.

He was a close personal friend of both Dominique and John de Menil, whom he knew in the 1960s when he was a student at the University of St. Thomas, when Dominique de Menil was the director of the Art Department. He was close with John de Menil until his death in 1973, then remained personal friends with Dominique de Menil until her death in 1997.

Kevin shared with me his personal photographic archives including his images of the Whirling Dervishes at the Rothko Chapel in 1978, the Royal Dancers of Bhutan in 1980, the exhibition La Rime et La Raison at the Grand Palais in Paris in 1984 as well as the opening of the Menil Collection in Houston in 1987.

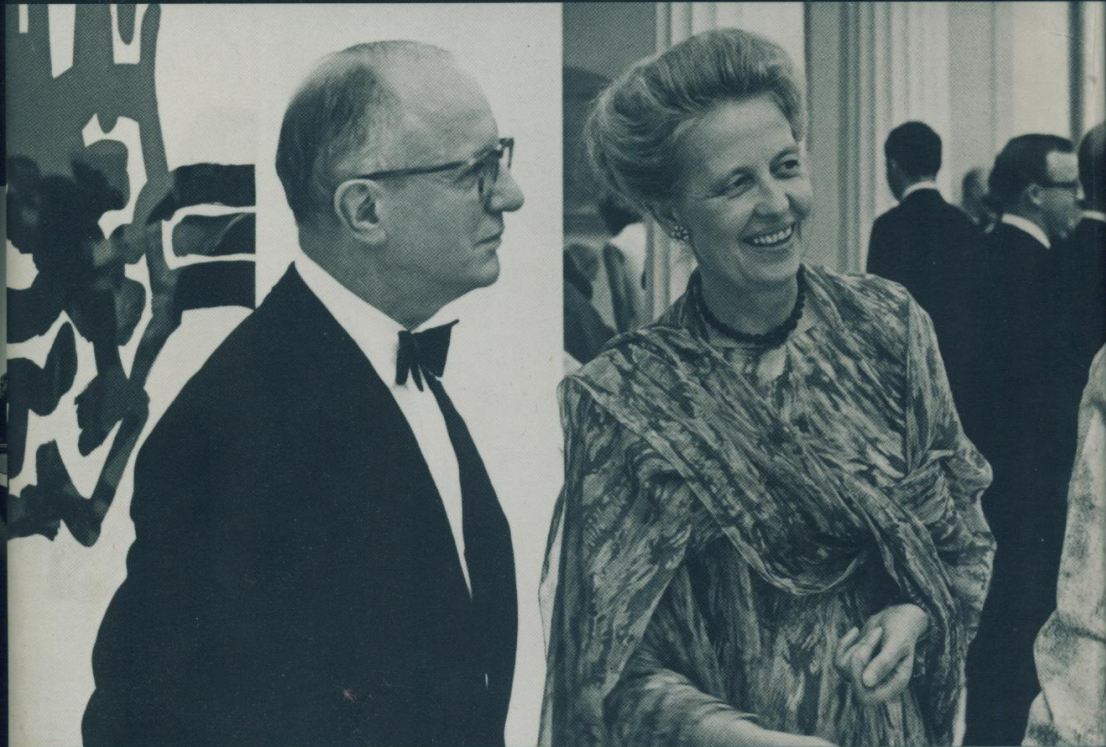
Kevin's complete engagement with this project has made a tremendous difference in the quality and substance of the work.

Sincerely,



William Middleton

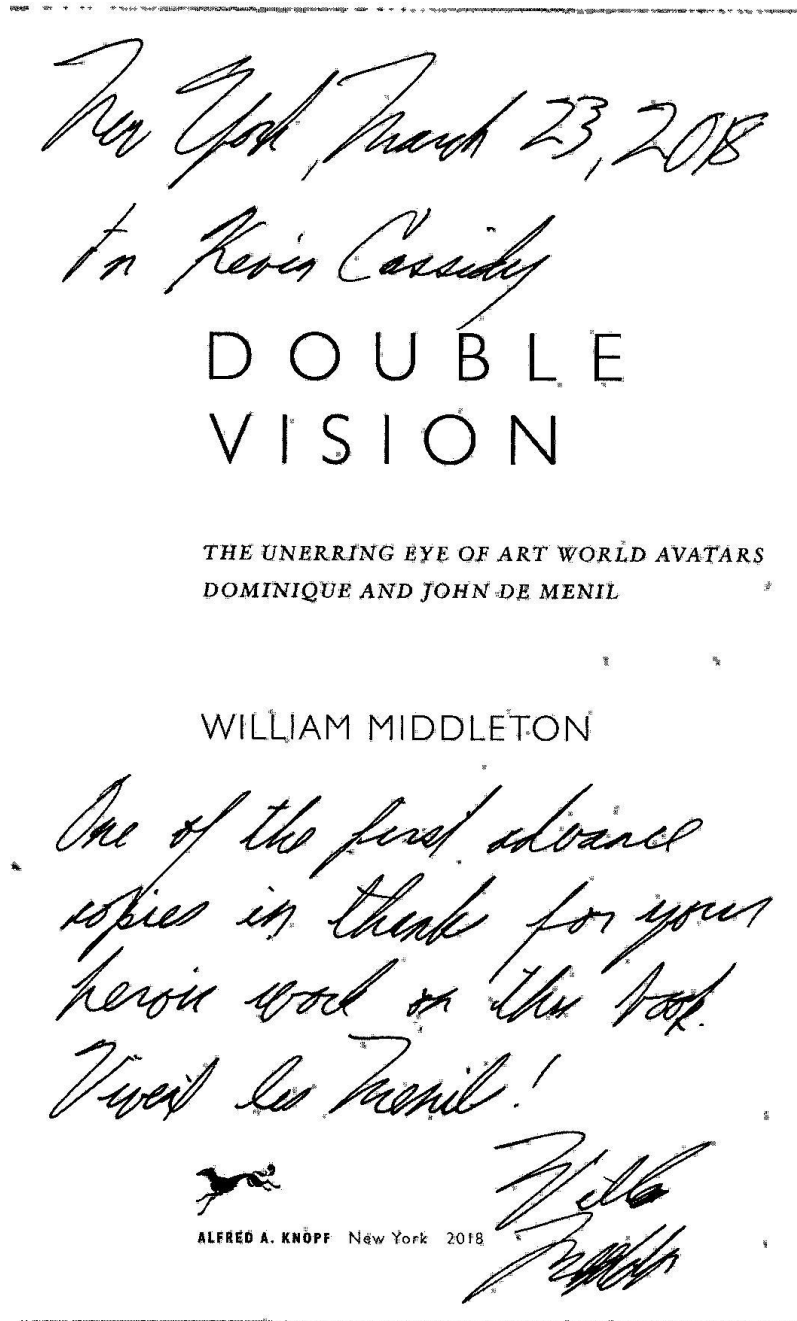
DOUBLE VISION



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

WILLIAM MIDDLETON

New York, March 23, 2018 For Kevin Cassidy
One of the first advanced copies in thanks
For your heroic work on this book.



Rothko Chapel

in partnership with

UNIVERSITY of
HOUSTON

GERALD D. HINES COLLEGE of ARCHITECTURE and DESIGN

presents

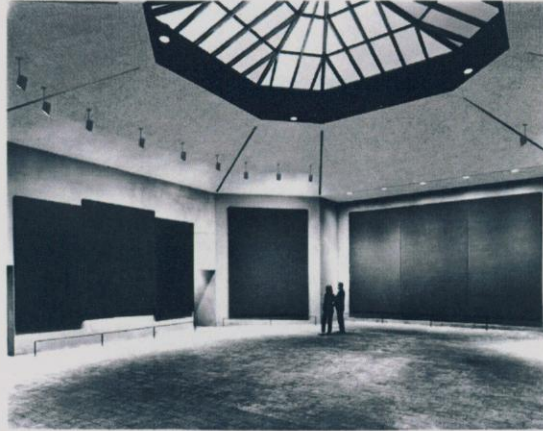
**Texas Light: The Art & Architecture
of the Rothko Chapel**

Monday, April 8, 2019, 6pm



Texas Light: The Art & Architecture of the Rothko Chapel

Monday, April 8, 2019, 6pm



Introductions

Alan Bruton,
*Associate Professor & Director Interior Architecture,
Gerald D. Hines College of Architecture & Design,
University of Houston*

David Leslie,
Executive Director, Rothko Chapel

Program Participants

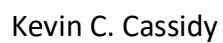
Christopher Rothko,
Former Chair of the Rothko Chapel Board of Directors

Stephen Cassell,
Founding Principal of Architecture Research Office (ARO)

George Sexton,
Founder and Principal of George Sexton Associates

Moderated by Sandra Zalman,
*Associate Professor and Program Director of Art History,
University of Houston*

.Ps

DRAWINGS FROM THE
BIBLIOTHÈQUE NATIONALE DE FRANCE

The Menil Collection
invites you to a reception
for the opening of the exhibition

JEAN-
JACQUES
LEQUEU VISIONARY
ARCHITECT

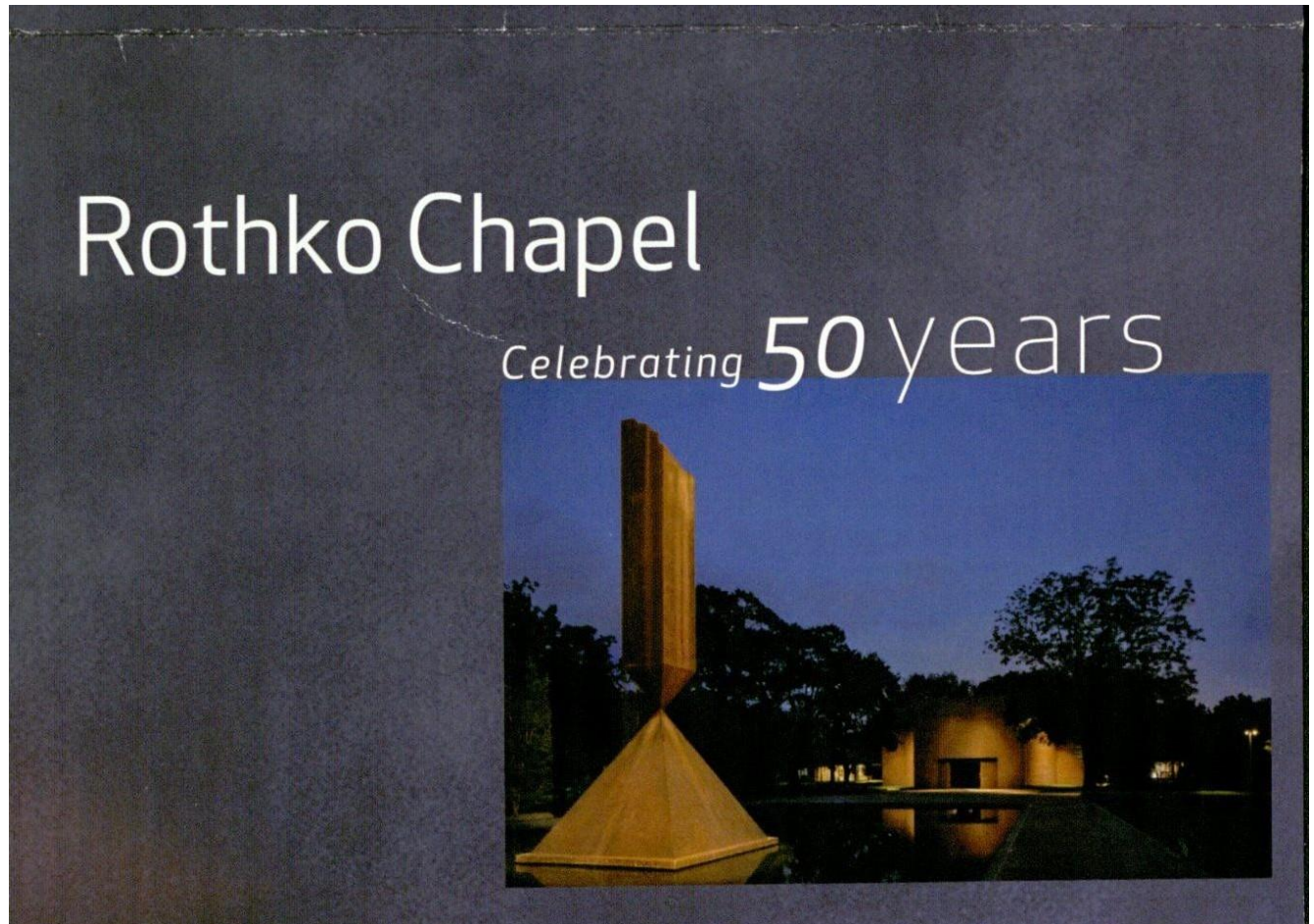
DRAWINGS FROM THE
BIBLIOTHÈQUE NATIONALE DE FRANCE

Thursday, October 3, 2019
7:00–9:00 p.m.

Menil Drawing Institute
1412 West Main Street
Houston

Exhibition Dates:
October 4, 2019–January 5, 2020

Notice of Three Virtual On Line Presentations
Celebrating the Rothko Chapel 50th Anniversary
All three presentations were great!
Enjoyed Them all.



Description of the Three Virtual On Line
Presentations Celebrating the Rothko
Chapel 50th Anniversary
February 26-28, 2021

**Schedule
of
Events**

Friday, February 26, 2021, 6 PM CST
Rothko Chapel & the Journey of its Restoration


Conversation featuring Opening Spaces Design Team: George S. Sexton III, George Sexton Associates; Adam Yarinsky, Principal, Architecture Research Office; Thomas L. Woltz, Principal, Nelson Byrd Woltz Landscape Architects; Moderated by Carol Mancusi-Ungaro, Whitney Museum of American Art.

Saturday, February 27, 2021, 6 PM CST
Book Release: Rothko Chapel: An Oasis for Reflection

Panel discussion with the book's contributors: Pamela Smart, Associate Professor, Binghamton University; Stephen Fox, Architectural Historian and Fellow of the Anchorage Foundation of Texas; Paul Hester, Architectural Photographer, Hester + Hardaway; Moderated by Ashley Clemmer, Director of Programs and Community Engagement, Rothko Chapel.

Sunday, February 28, 2021, 2 PM CST
50th Anniversary Interfaith Service & Community Celebration

An inspiring afternoon of music, prayer, poetry and reflections celebrating the Chapel's 50 year commitment to the transformative power of art, spirituality and social justice.


Rothko Chapel
Celebrating 50 years

Michael Piana, Chair of the Board of Directors, and **Christopher Rothko**, Chair of the *Opening Spaces Campaign*, invite you to join the Rothko Chapel for a virtual 50th Anniversary celebration and unveiling of the restored Rothko Chapel.

February 26-28, 2021*
Location: rothkochapel.org/experience/50th

*See website link for full schedule of 50th Anniversary events and to RSVP. For inquiries, email development@rothkochapel.org

The Menil Drawing Institute hosted a great exhibition entitled *Silent Revolutions: Italian Drawings from the 20th Century* From the Collizione Rama Museum in Milan November 14, 2020 to April 11, 2021. The accompanying Symposium was fascinating.

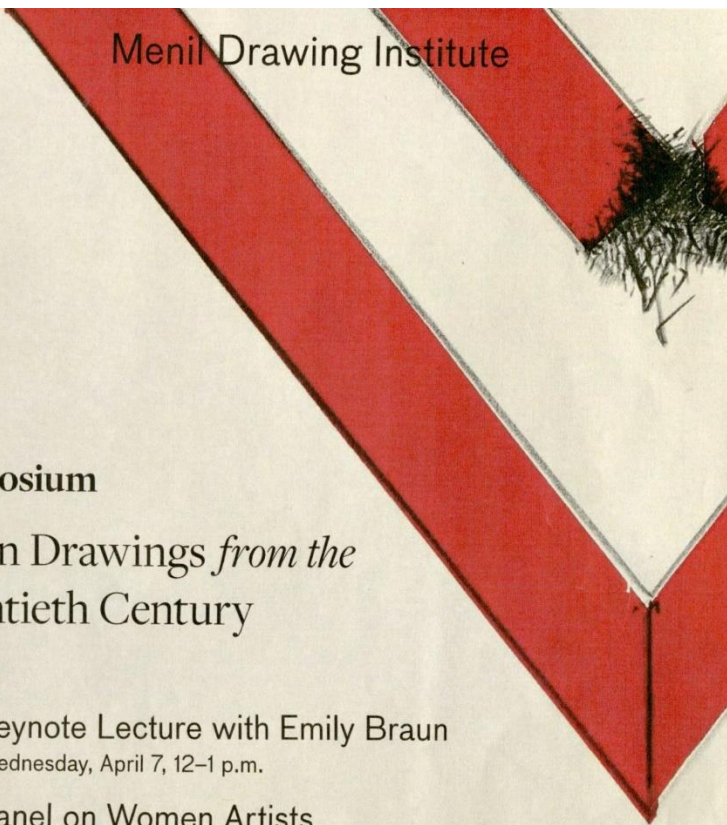
SILENT REVOLUTIONS



Italian Drawings from the Twentieth Century

The Menil Drawing Institute November 14, 2020–April 11, 2021

Great Online Symposium on *Italian Drawings*
from the 20th Century and Related.
April 7-9, 2021.



Menil Drawing Institute

Symposium
Italian Drawings from the
Twentieth Century

— Keynote Lecture with Emily Braun
Wednesday, April 7, 12–1 p.m.

— Panel on Women Artists
Thursday, April 8, 12–1:30 p.m.

— Panel on the Interconnections:
Between American and Italian Artists
Friday, April 9, 12–1:30 p.m.

For more information and to register, visit menil.org

Emilio Scanavino, *Untitled* (detail), 1969. Grease pencil and acetate on cardstock, 20 1/2 x 13 1/2 in. (53 x 35 cm). Collezione Ramo, Milan. © Estate of Emilio Scanavino

...to be continued...