

**ADVANCE EXHIBITION SCHEDULE
FALL 2015 – SPRING 2016**

MicroCosmos / Details from the Carpenter Collection of Arctic Art

August 29, 2015 – February 21, 2016



Together with his wife, daughter of the Menil Collection's founders, Adelaide de Menil, the late anthropologist Edmund Carpenter assembled one of the world's finest and most extensive collections of Old Bering Sea Paleo-Eskimo objects. *MicroCosmos* is the first exhibition of this extraordinary body of material culture, showcasing artifacts from the Old Bering Sea cultures of coastal Alaska and Siberia, ca. 250 BCE–1000 CE. Predominately made of walrus ivory, these finely carved works of art are representations of shamans in flight and mythical beasts—seals and water fowl possessing human heads and pregnant women with walrus tusks. Many of the artifacts are miniature, some only one centimeter tall. The exhibition will also include a rare presentation of two late nineteenth-century Yup'ik

storytelling dance masks, reunited for the first time in nearly a hundred years. Organized by the Menil Collection, *MicroCosmos* is curated by Sean Mooney, Curator of the Edmund Carpenter Collection.

Apparitions: Frottages and Rubbings from 1860 to Now

September 11, 2015 – January 3, 2016



Apparitions: Frottages and Rubbings from 1860 to Now presents 100 works on paper by over 50 international artists, offering an unprecedented exploration of the historical roots, heightened prominence in the 20th century, and contemporary impact of *frottage*, the method of placing a sheet of paper over an object and rubbing the surface with a marking agent such as charcoal or colored chalk. Frottage is most commonly associated today with the Surrealist artist Max Ernst—who claimed to discover the technique in 1925—and the images he created from a variety of surfaces, including wood and leaves, for his famous print portfolio *Histoire Naturelle* (1926). Rubbings can evoke a sense of ghostliness, which is why the artist Henri Michaux referred to his rubbings as “apparitions.” Organized by the Hammer

Museum in Los Angeles and the Menil Collection in Houston, *Apparitions* is curated by Allegra Pesenti, Curator at Large for the Menil Drawing Institute and former curator of the UCLA Grunwald Center for the Graphic Arts.

The Secret of the Hanging Egg: Salvador Dalí at the Menil

November 5, 2015 — June 20, 2016



The Dalí Museum in St. Petersburg, Florida, has generously made Salvador Dalí's 1932 painting *OEufs sur le Plat sans le Plat* (*Eggs on a Plate without the Plate*) available for display at the Menil Collection. We are pleased to offer the rare opportunity to see this important artist's work in conversation with the museum's renowned Surrealist holdings. (Visitors are often surprised to learn that the museum holds no painting by Dalí- only a single drawing, *Gangsterims and Goofy Visions of New York*, which is seldom on display.) Dalí completed *Eggs on a Plate without the Plate* during the early 1930s, when he visited Paris often and was in close contact with Surrealist artists like Max Ernst, René Magritte, and Man Ray.

The Precarious

December 16, 2015 – May 1, 2016



The Precarious takes a focused look at collages—and works indebted to the collage tradition—in the Menil Collection. Collages frequently include cut paper, found materials, and the artist's own marks. In the 1910s, the critic and poet Guillaume Apollinaire claimed that this novel artistic medium was “steeped in humanity” as many hands were tacitly responsible for a work's manufacture. “Precarious” is used to describe something which is uncertain, unstable, or insecure; something that isn't entirely in one's control. The exhibition

examines a medium that embodies the joy and vulnerability that comes with depending on others and includes work by Gene Charlton, Sari Dienes, Robert Rauschenberg, Richard Tuttle, and Danh Vo. *The Precarious* is curated by David Breslin, John R. Eckel, Jr. Foundation Chief Curator, Menil Drawing Institute.

William N. Copley: The World According to CPLY

February 19 – July 24, 2016



American artist William Copley (1919–1996), also known as CPLY, worked without formal training and is known for his unique figurative and narrative style that reveled in the absurdities of high and low culture. Organized by the Menil, this exhibition will be the first comprehensive look at the artist's work in the United States, examining the arc of Copley's career from the early 1950s to the 1990s. It traces the development of his artistic style and his continual experiments with line, color, pattern, allegory, and humor, and his

recurring subjects like nudes, cars, and nationalism. Copley was also a major collector of many Surrealist and Pop artists and served as an important connector of European and American circles. The Menil Collection includes many works formerly owned by Copley by artists such as Marcel Duchamp, Man Ray, and Meret Oppenheim, among others, many of which will be on view in the adjacent Surrealism galleries. *William N. Copley* is curated by Toby Kamps, the museum's Curator of Modern and Contemporary Art.

Life Is Once, Forever: Henri Cartier-Bresson Photographs

March 11-July 24, 2016



Henri Cartier-Bresson (1908–2004) is widely considered to be the founding father of contemporary street photography—a movement dedicated to capturing the flux of life in the public sphere. His early career spans from images captured in Mexico, Spain, and North Africa that were prized by Surrealists for their collage-like compositions to photographs taken when he escaped from a German prisoner of war camp in WWII. Later, Cartier-Bresson

went on to create many thousands of images of newsworthy, popular-interest and chanced-upon subjects, as well as hundreds of casual and revealing portraits of cultural luminaries. In 1947 Cartier-Bresson and a small group of like-minded photographers formed the legendary photographic agency Magnum to promulgate their humanist photojournalism. In the early 1970s, at the instigation of longtime friends and collectors John and Dominique de Menil, Cartier-Bresson reviewed his many thousands of contact sheets with the idea of creating a “Master Collection,” a succinct record of his work. *Life Is Once, Forever: Henri Cartier-Bresson*, organized by Toby Kamps, Curator of Modern and Contemporary Art, uses the artist's own edit of his archive in which subjects are grouped by country, and within country by theme, as a starting point for a look at the scope and depth of this pioneering photographer's career.

The Fabiola Project

May 20, 2016-December 2017



The Fabiola Project consists of more than 450 reproductions of a lost 1885 painting of 4th-century Roman Saint Fabiola by 19th-century French artist Jean-Jacques Henner. The project was initiated by Belgian artist Francis Alÿs in the early 1990s, shortly after he moved to Mexico City, his current home. Fascinated by the artisanal culture of the city and short on funds, he decided to build an art collection for himself by combing the city's flea markets and antique and junk shops. He expected to find copies of masterpieces by painters like Raphael, da Vinci, and Jean-François Millet. Instead, he found and bought versions of Henner's Fabiola, depicted in left-facing profile wearing a red headscarf. Gradually, Alÿs's casual collecting project gathered steam as he and his friends discovered new images of the saint during their travels in Europe and North America. Today, *The Fabiola Project* consists primarily of paintings, but also includes bas-relief wood carvings and images in needlepoint, painted ceramics, jewelry, and in one case a mosaic made of rice and beans. On view in the Menil's Byzantine Fresco Chapel where slower and deeper reflection is encouraged, the exhibition is curated by Toby Kamps, Curator of Modern and Contemporary Art.

Admission Information

The museum is free to all visitors.

11:00 a.m. – 7:00 p.m. Wednesday – Sunday

The museum is closed Mondays and Tuesdays.

Images:

1. *Female Doll Figure, Okvik/Old Bering Sea I, ca. 250 BCE-100 CE. Walrus ivory, 7 x 2 1/8 x 1 1/4 in. The Rock Foundation, New York. Photo: David Heald*
 2. *Do Ho Suh, Rubbing/Loving Project: Metal Jacket, 2014. Colored pencil frottage with smudging on mulberry paper. Courtesy the artist and Lehmann Maupin, New York and Hong Kong. © Do Ho Suh*
 3. *Salvador Dalí, Eggs on the Plate without the Plate (Oeufs sur le Plat sans le Plat), 1932. Oil on canvas, 23 3/4 × 16 1/2 in. (60.3 × 41.9 cm). Collection of the Salvador Dalí Museum, Inc. St. Petersburg, Florida. © 2015 Salvador Dalí, Gala-Salvador Dalí Foundation / Artists Rights Society (ARS), New York*
 4. *Robert Rauschenberg, National Spinning / Red / Spring (Cardboard), 1971. Cardboard and string. The Menil Collection, Houston, Purchase, with funds contributed by The Brown Foundation, Inc., and the following Menil Board of Trustees: Louisa Stude Sarofim, Frances R. Dittmer, Estate of James Elkins, Jr., Windi Grimes, Agnes Gund, Janie C. Lee, Isabel S. Lummis, Roy Nolen, Charles Wright, Michael Zilkha. © Robert Rauschenberg Foundation. Artwork used with the permission of the Robert Rauschenberg Foundation. Photo: George Hixson*
 5. *William N. Copley, The Cold War, 1962. Oil on canvas. The Menil Collection, Houston. © The Estate of William N. Copley*
 6. *Henri Cartier-Bresson, Marcel Duchamp, 1968, printed in 1985. Gelatin silver print. The Menil Collection, Houston, Gift of the artist. © Henri Cartier-Bresson/Magnum Photos*
 7. *Detail of Francis Alijs: Fabiola at the Hispanic Society of America, New York, 2007-8.*
- High-resolution images for media use are available by request.*

About the Menil Collection

A legacy of the late philanthropists John and Dominique de Menil, the Menil Collection opened to the public in 1987. Housed in the first United States building designed by the Italian architect Renzo Piano, the main museum anchors a thirty-acre “neighborhood of art,” as the late architectural historian Reyner Banham described the Menil campus. Sharing this park-like enclave with bungalows, great live oaks, and outdoor sculpture are the Cy Twombly Gallery (also by Renzo Piano); a site-specific work by Minimalist pioneer Dan Flavin that has transformed Richmond Hall, built in 1930 as a grocery store, into what the Boston Globe has likened to a “cathedral and carnival”; and Janet Cardiff and George Bures Miller’s *The Infinity Machine* at the Byzantine Fresco Chapel, now a venue for long-term installations by contemporary artists. Presenting regular rotations of artworks from the growing permanent collection, the Menil also organizes special exhibitions throughout the year; presents a full calendar of lectures, gallery talks, film screenings, and other public programs; publishes scholarly books; and conducts pioneering research in the conservation of modern and contemporary art.

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