

2014

ANNUAL REPORT
THE MENIL COLLECTION



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Director Josef Helfenstein

pp. 2-3: The Menil Collection north entrance

Fiscal year 2014 has been a remarkable one for the Menil Collection, punctuated by a range of significant exhibitions, new records in visitor attendance and donor support, and the first physical signs of anticipated campus improvements.

Through our 2014 exhibition programming, we furthered John and Dominique de Menil’s rich legacy not only by offering new scholarly perspectives on collection artists such as Lee Bontecou, Wols, and René Magritte, but also by continuing the tradition of bringing the most important working contemporary artists to Houston, including Haim Steinbach and Luc Tuymans.

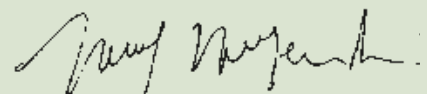
Wols: Retrospective, co-organized with Kunsthalle Bremen, opened at the Menil on the centennial of the artist’s birth, offering the first comprehensive overview of his work in twenty-five years. In his review of the exhibition in *The Wall Street Journal*, Tom L. Freudenheim wrote, “the unique ability of the Menil Collection to enlarge our understanding of individual, often idiosyncratic, visions—especially many not generally on view in most of our museums—remains one of its singular contributions to the American museum scene.”¹ As stewards of the largest privately assembled collection of works by René Magritte, we were pleased to co-organize the three-venue exhibition *Magritte: The Mystery of the Ordinary, 1926–1938* with the Museum of Modern Art, New York, and the Art Institute of Chicago. *Lee Bontecou: Drawn Worlds* surveyed the artist’s impressive career-long, but rarely exhibited drawing practice and demonstrated our commitment to the study and exhibition of modern and contemporary drawing.

The strength of these exhibitions increased awareness of the Menil among new audiences, and for the first time more than 200,000 people visited the museum. Concurrent to increased attendance, our membership exceeded 2,000—also for the first time. In addition to greater participation from individuals in our audience, the Menil received a record level of support from the corporate community.

Alongside our exhibitions, the Menil continues to enhance the visitor experience and improve our campus. In March, we were thrilled to announce our plans to erect the Menil Drawing Institute, a free-standing building designed by the Los Angeles-based architecture firm Johnston Marklee. Shortly thereafter in March, renovation and landscaping of the parking lot and construction of a freestanding building for the future Bistro Menil began, representing the implementation of the first phase of David Chipperfield’s Menil Master Site Plan.

The past year of impressive exhibitions and the first phase progress on the Master Site Plan would not have been possible without the unwavering dedication of our staff, patrons, members, and visitors. It is only through their strong support that we can continue to provide exemplary exhibitions free of charge and to enhance the urban oasis that is the Menil Collection.

My sincere thanks,



Josef Helfenstein
Director

1. Freudenheim, Tom. “The German Artist Wols Gets a Long Overdue Retrospective,” *The Wall Street Journal*, December 17, 2013.



Cy Twombly Gallery

The Menil Collection is shaped by the vision of its founders, John and Dominique de Menil, and their belief that the arts are central to the human experience. There is a deep spirituality and humanism at the heart of the collection, and the intimate and contemplative environment in which art is displayed respects the primacy of the artwork and the viewer's direct encounter with art. The Menil Collection is committed to sustaining the special spirit and core values that define this institution and to keeping them relevant for future generations.

Core Values

- ◆ A commitment to taking extraordinary care for works of art and their display in an environment that respects the primacy of the art.
- ◆ Having museum buildings devoted solely to art and its requirements.
- ◆ Preserving the spirit and character of the campus environment and neighborhood setting.
- ◆ An intellectual independence and a willingness to take risks and be out of the mainstream.
- ◆ Valuing the artist's intention and working with certain artists on a deeper and more sustained level.
- ◆ The central role of research and scholarship.
- ◆ An international character and presence.
- ◆ A commitment to ethical integrity and social responsibility.
- ◆ Accessibility and an institutional culture that is sensitive and responsive to issues of diversity.





MASTER SITE PLAN
Implementation

Facilities Expansion
Blueprint for the Future

The Menil’s Master Site Plan, developed in 2009 with the assistance of London-based architect David Chipperfield, details a strategy for a 40 percent increase in museum and operations space in future phases. In the years since, the Menil has laid a solid foundation for this expansion. In Fiscal Year 2014, realization of this plan began to take physical form

through partnership with the architectural firms of Johnston Marklee, Los Angeles, and Stern and Bucek Architects, Houston, and landscape architect Michael Van Valkenburgh Associates (MVVA), Brooklyn. We look forward in the coming years to sharing the improvements to our campus and welcoming the community to an enhanced experience.



The master site plan integrates exceptional new buildings with the existing widely praised exhibition spaces, while expanding green space, clarifying pedestrian circulation, and emphasizing community integration

pp. 8–9: Aerial view of the Menil Collection campus looking west toward Greenway Plaza and the Galleria area



New entrance corridor landscaped with indigenous plants which leads visitors from the West Alabama parking lot, past the new Bistro Menil, to the interior of the museum campus

Menil Gateway

Transformation in Progress

In October 2013, the Menil unveiled initial renderings of a pedestrian entrance of shaded walkways and lush beds of indigenous plants leading past a new café and renovated bookstore toward the renowned main museum building. MVVA's design will transform what was previously an asphalt expanse of a parking lot into the Menil's campus gateway, welcoming visitors to the campus beginning at West Alabama Street. Construction on the landscape, underground rainwater retention, and revised parking commenced in April, and will be complete early in Fiscal Year 2015.

Bistro Menil

A Long-Awaited Community Oasis

The Menil's café, to be built in the spot originally proposed by Menil architect Renzo Piano and founder Dominique de Menil, will create a meeting place between the campus and the Houston community. Following the announcement of Houston-native Greg Martin as operator, and appointment of local firm Stern and Bucek Architects, the Menil invited the public to play the "name game". Participants submitted more than 450 names that took inspiration from the museum founders, echoed the names of works of art and artists in the collection, and reflected upon the green campus and the gray palette of the museum building and bungalows. The winning name, Bistro Menil, was submitted by a former Menil neighborhood resident, Americo Nonini, who attended the announcement.



Entrance courtyard and west façade of the Menil Drawing Institute



West entrance courtyard of the Menil Drawing Institute

Planning Advances

Architectural Design Unveiled

On February 19th at a media luncheon in New York, the Menil revealed Johnston Marklee's architectural plans for the Menil Drawing Institute (MDI), the first freestanding facility in the United States created especially for the exhibition, study, storage, and conservation of modern and contemporary drawings. The event gave architecture and arts journalists a chance to hear from architects Sharon Johnston and Mark Lee and meet Menil Director Josef Helfenstein. The following day in Houston, the Menil hosted a private reception at the museum for local press, upper level Menil members, and VIPs in the Houston arts community. MDI events concluded in Los Angeles the following week at the Johnston Marklee studio with a lunchtime press reception and an evening event for L.A. artists, architects, gallerists, and collectors. The events provided an opportunity for project leaders to answer questions about the MDI and encouraged dialogue with journalists and upper level donors in the months leading up to the MDI groundbreaking.



Sharon Johnston and Mark Lee, architects of the Menil Drawing Institute (*center*), and Menil Director Josef Helfenstein (*bottom*) speaking to the MDI press luncheon visitors at Johnston Marklee's studio, Los Angeles





EXIT



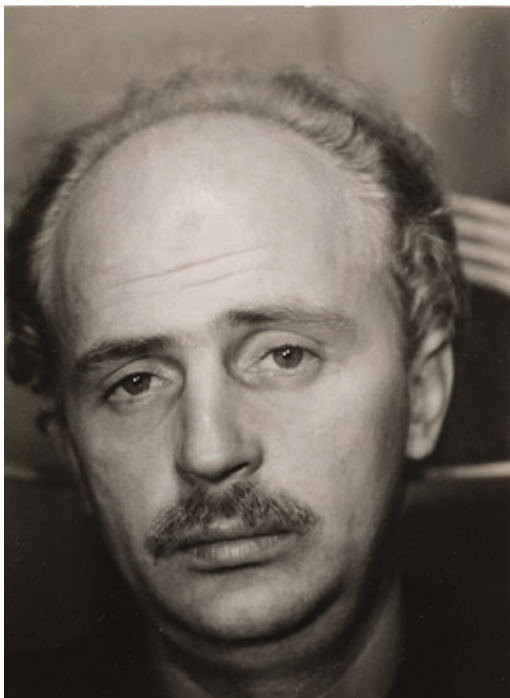
EXHIBITIONS & COLLECTION



Installation view of *Magritte: The Mystery of the Ordinary, 1926–1938*

The museum's Fiscal Year 2014 exhibitions focused on individual artists who had formative impacts on the character of the collection. These exhibitions considered the artists' own works in conversation with other works from the collection, providing political and historical insights into subject matter or playfully elaborating upon the artists' methodology. A major exhibition of René Magritte's work, organized by the Menil with the Museum of Modern Art, New York, and the Art Institute of Chicago, launched the Menil's spring 2014 exhibition season. Other exhibitions were first-time retrospectives at the museum, giving full exploration to the artists' development and careers. The first fashion and design exhibition at the Menil, *A Thin Wall of Air: Charles James*, explored the work of the designer in relation to two of his most committed patrons and clients, the de Menils.

pp. 14–15: Installation view of *fresh: Haim Steinbach and Objects from the Permanent Collection*



Wols: Retrospective ↑

September 13, 2013–January 12, 2014

Organized by the Menil Collection, Houston, and
Kunsthalle Bremen, Germany

This exhibition was generously supported by the
National Endowment for the Arts; Anne and Bill
Stewart; Louisa Stude Sarofim; Michael Zilkha;
Skadden, Arps; and the City of Houston.

Wols, *Self-Portrait (Wols Grimacing)*, 1940–41. The
Menil Collection, Houston



Luc Tuymans, *Der Diagnostische Blick IV (The Diagnostic View IV)*, 1992. Private collection, On long-term loan to the De Pont Museum of Contemporary Art, Tilburg, The Netherlands

✦ **Nice. Luc Tuymans**

September 27, 2013–January 5, 2014

This exhibition was generously supported by Louisa Stude Sarofim; The Brown Foundation, Inc.; Houston Endowment Inc.; The John R. Eckel, Jr. Foundation; Marilyn Oshman; Mark Wawro and Melanie Gray; The George and Mary Josephine Hamman Foundation; Baker Botts L.L.P.; Bank of America; Clare Casademont and Michael Metz; Paul and Janet Hobby; Gensler; Russell Reynolds Associates; Lea Weingarten; and the City of Houston.

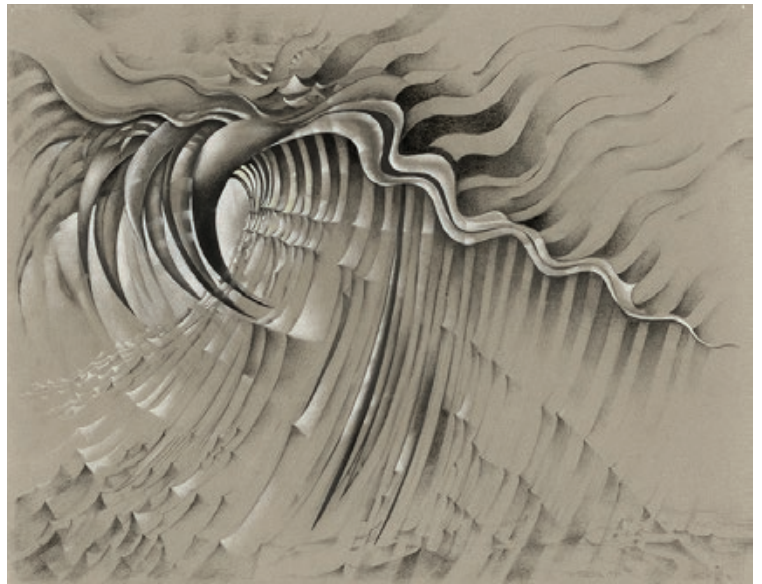




Lee Bontecou: Drawn Worlds ↑

January 31–May 11, 2014

This exhibition was generously supported by Louisa Stude Sarofim; The Brown Foundation, Inc.; The Andy Warhol Foundation for the Visual Arts; The John R. Eckel, Jr. Foundation; Marilyn Oshman; Agnes Gund; and the City of Houston.



Lee Bontecou, *Untitled*, 2011. The Museum of Modern Art, New York, The Judith Rothschild Foundation Contemporary Drawings Collection Gift
© 2014 Lee Bontecou



↑ ***Magritte: The Mystery of the Ordinary, 1926–1938***

February 14–June 1, 2014

Organized by the Menil Collection, the Museum of Modern Art, New York, and the Art Institute of Chicago



Bank of America was the national sponsor of *Magritte: The Mystery of the Ordinary, 1926–1938*

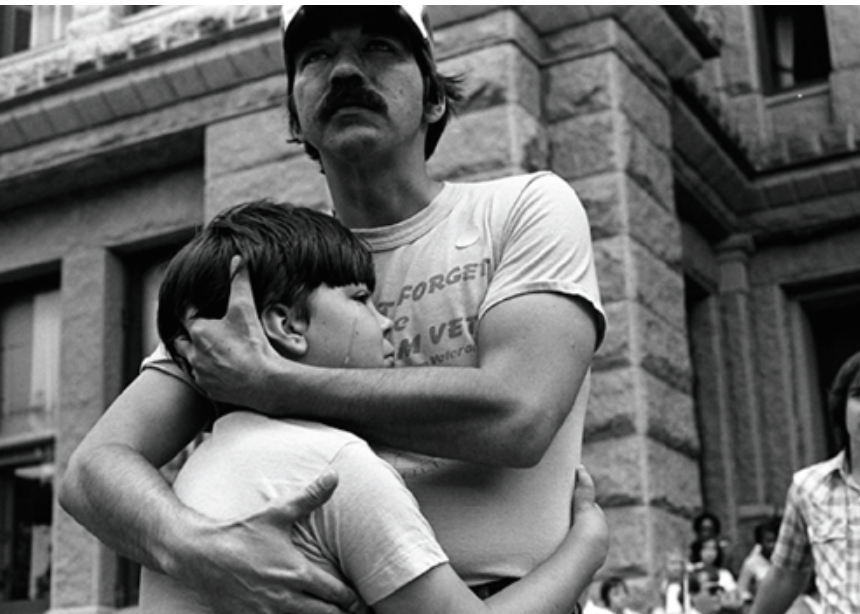
The presentation in Houston was generously supported by Fayez Sarofim; National Endowment for the Arts; The Eleanor and Frank Freed Foundation; Debra and Dan Friedkin; The Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation; Bérengère Primat; David and Anne Kirkland; Janie C. Lee and David B. Warren; The Linbeck Family Charitable Trust; Susanne and Bill Pritchard; The John P. McGovern Foundation; Taub Foundation: Marcy Taub Wessel, Henry J.N. Taub II, and H. Ben Taub; Clare Casademont and Michael Metz; Dedalus Foundation; Louisa Stude Sarofim; Baker Botts L.L.P.; Global Geophysical Services; Paul and Janet Hobby; Henrietta K. Alexander; Diane and Mike Cannon; Ann and Mathew Wolf; and the City of Houston.

United Airlines is the Preferred Airline of the Menil Collection.

**Memories of a Voyage:
The Late Work of René Magritte** ▾
February 14–July 13 2014

This exhibition was generously supported by Frost Bank; Skadden, Arps; and the City of Houston.





Wendy Watriss , *Vietnam Veterans Day in Texas*. Dan Jordan, *Vietnam War veteran*, and his son Chad Jordan, after a speech about Agent Orange outside the Texas State Capitol, Austin, Texas, 1981. From the Agent Orange series. The Menil Collection, Houston. Courtesy of the artist

In the Midst of Things: Fred Baldwin ↑
and Wendy Watriss (FotoFest)
 March 13–July 6, 2014

A Thin Wall of Air: Charles James ↑
 May 31–September 7, 2014

This exhibition was generously supported by The Brown Foundation, Inc./Allison Sarofim; David and Anne Kirkland; Anne and Bill Stewart; Michael Zilkha; Accenture; Lazard Frères & Co. LLC; Diane and Mike Cannon; Sara Paschall Dodd; Peter J. Fluor and K.C. Weiner; Gensler; Tootsies; Lynn Wyatt; Jerry Jeanmard and Cliff Helmcamp; Carol and Dan Price; the City of Houston; and an anonymous donor.

fresh: Haim Steinbach and Objects →
from the Permanent Collection
 June 28–August 31, 2014

This exhibition was generously supported by Chinhui and Eddie Allen; Franci Neely; Diana and Russell Hawkins; Scott and Judy Nyquist; and the City of Houston.





Installation view of *Forrest Bess: Seeing Things Invisible*, The Hammer Museum, Los Angeles

Wols: Retrospective

Kunsthalle Bremen, Germany, April 13–August 11, 2013

Magritte: Mystery of the Ordinary, 1926–1938

MoMA, September 17, 2013–January 13, 2014;
Art Institute of Chicago, June 25–October 12, 2014

Forrest Bess: Seeing Things Invisible

The Hammer Museum at UCLA, September 29,
2013–January 5, 2014; The Neuberger Museum of Art,
February 16–May 18, 2014; The University of California
Berkeley Art Museum and Pacific Film Archive,
June 11–September 14, 2014

***Untitled (Structures): A New Film Installation by
Leslie Hewitt in collaboration with Bradford Young***

The Museum of Contemporary Art Chicago,
May 17–August 31, 2014

Lee Bontecou: Drawn Worlds

Princeton University Art Museum, June 28–
September 21, 2014

During fiscal year 2014, the Menil loaned 219 works to forty-one institutions in nine countries.

Art Institute of Chicago

Berkeley Art Museum & Pacific Film Archive,
University of California

Blanton Museum of Art at the University of Texas
at Austin

Brooklyn Museum, New York

Centre Georges Pompidou,
Musée national d'art moderne, Paris

The Chinati Foundation. Marfa, Texas

Contemporary Arts Museum Houston

Dia Art Foundation, New York

Dominique Lévy Gallery, New York

Dumbarton Oaks, Washington, DC

Fundacion Jumex A.C., Mexico City

Fundacion MAPFRE, Madrid

Gagosian Gallery, New York

Georgia Museum of Art, Athens, Georgia

Guggenheim Museum, Bilbao

Hammer Museum, University of California,
Los Angeles

Institute of International Education, Houston

Kunsthalle Bremen, Germany

Kunstmuseum Basel

Réunion des musées nationaux–Grand Palais, Paris

Los Angeles County Museum of Art

McNay Art Museum, San Antonio

Municipal Museum of Contemporary Art, S.M.A.K.,
Ghent

Musée des Beaux-Arts de Lyon, France

Museo Nacional Centro de Arte Reina Sofia, Madrid

Museo Thyssen-Bornemisza, Madrid

Museum of Contemporary Art Chicago

The Museum of Fine Arts, Houston

The Museum of Modern Art, New York

Museum Villa Stuck, Munich

Nasher Sculpture Center, Dallas

National Gallery of Australia, Canberra

Neuberger Museum of Art, Purchase College,
State University of New York

New Orleans Museum of Art

Philadelphia Museum of Art

Princeton University Art Museum, New Jersey

The Rose Art Museum of Brandeis University,
Waltham. Massachusetts

Tate Modern, London

University of St. Thomas, Houston

Walker Art Center, Minneapolis

Whitney Museum of American Art, New York



Statue of Sakhmet, Egypt, probably XXV Dynasty, 760–656 B.C.

p. 27: The Menil Collection foyer with Andy Warhol, *Lavender Disaster*, 1963



Pacific Islands Gallery

As the heart of the institution, the collection of John and Dominique de Menil continues to be documented and explored through curatorial and scholarly projects, including conservation care and study, all of which bring a deeper and broader understanding to the core holdings and are critical to their future preservation. With the arrival of a new Curator of Collections this year, the Menil continued to conduct research and steward the rich and varied non-modern and contemporary areas of the collection, including further research into our African art holdings. In addition, the Menil continues to grow the permanent collection through acquisitions, fulfilling the founders' wishes.





Kara Walker, *Freedom Fighters for the Society of Forgotten Knowledge, Northern Domestic Scene*, 2005. © Kara Walker

The museum actively acquires artworks for its permanent collection, focusing primarily on art made in the late twentieth and early twenty-first centuries from an international range of artists. Following their exhibitions at the Menil this year, works by both Luc Tuymans and Wols were acquired for the collection. Other highlights include a room-sized installation of silhouettes by Kara Walker, a suite of early drawings by Robert Smithson, works on paper and a very early canvas by Sam Francis, and a photo album assembled by Andy Warhol of his Polaroid portraits of Dominique and John de Menil, architect and filmmaker Francois de Menil, artists John Chamberlain and Dan Flavin, DIA co-founder Helen Winkler, and others.

Victor Brauner

Untitled, 1950
Gouache on stone
5¼ × 2¾ × 1 in. (13.3 × 7 × 2.5 cm)
Gift of Jean-Yves Mock

Trisha Brown

Untitled (Montpellier), 2002
Charcoal on paper
130 × 106¾ in. (330.2 × 271.1 cm)
Purchased with funds provided by the John R. Eckel, Jr. Foundation

Frank Espada

Malcolm X, Brooklyn, NY, 1963,
printed 1970
Gelatin silver print
12⅞ × 17¼ in. (30.8 × 43.8 cm)
Gift of Ibsen Espada in honor of Frank Espada

Francis Picabia

Poire (Pear), 1944–45
Charcoal and pencil on paper
10½ × 8¾ in. (26.7 × 22.2 cm)
Gift of Marc Selwyn Fine Art in honor of Allegra Pesenti

Robert Rauschenberg

Pink Clay Painting (to Pete),
1952
Clay and wood
8¾ × 8¾ × 2⅞ in. (22.2 × 22.2 × 5.4 cm)
Purchased with funds provided by the Scaler Foundation, in memory of Frances Dittmer

Allen Ruppersberg

Lost and Found, 1991
Pencil on paper and found drawing
A: 22 × 27½ in. (55.9 × 69.9 cm)
B: 16 × 20⅞ in. (40.6 × 51.1 cm)
Purchased with funds provided by the William F. Stern Acquisitions Fund

Edward Ruscha

Roof Top View 50 Years Later #1–6, 2011–12
Six gelatin silver prints
Each 13⅝ × 11 in. (35.4 × 27.9 cm)

Jürgen Schadeberg

Nelson Mandela in his cell on Robben Island (revisit), 1994, printed 2012
19 $\frac{7}{8}$ × 15 $\frac{1}{2}$ in. (50.5 × 39.4 cm)
Gelatin silver print
Purchased with funds provided by an anonymous donor

Nelson Mandela in his cell on Robben Island (revisit), 1994, printed 2013
Gelatin silver print
15 $\frac{1}{4}$ × 19 $\frac{3}{8}$ in. (38.7 × 49.8 cm)
Purchased with funds provided by an anonymous donor

Robert Smithson

Christ Series: Christ Carrying the Cross, 1960
Ink and gouache on paper
18 x 18 in. (45.7 x 45.7 cm)

Blind Angel, 1961
Gouache, ink on paper
21 x 16 in. (53.3 x 40.6 cm)

Christ Series: Christ in Limbo, 1961
Ink, gouache on paper
24 x 18 in. (61 x 45.7 cm)

Untitled [angel without wings], 1961
Oil on paper
14 x 12 in. (35.6 x 30.5 cm)

Untitled [NRI - Christ on Crucifix], 1961
Ink and gouache on paper
24 x 18 in. (61 x 45.7 cm)

Virgin of Guadalupe, 1961
Ink and oil on paper
12 x 9 in. (30.5 x 22.9 cm)

Bellini Dead Christ Supported by Angels, 1963
Pencil on paper
19 $\frac{3}{8}$ x 18 in. (49.8 x 45.7 cm)

Untitled [Christ in Limbo], 1963
Pencil and collage on paper
16 x 13 in. (40.6 x 33 cm)

Untitled [King Kong & St. John the Baptist], 1963
Pencil on paper
20 x 18 in. (50.8 x 45.7 cm)



Robert Rauschenberg, *Pink Clay Painting (to Pete)*, 1952. Artwork © Robert Rauschenberg Foundation. Artwork used with the permission of the Robert Rauschenberg Foundation

Takis

Magnetic Wall - M. W. 038, 1999
Painted canvas, wires, magnets
39 $\frac{3}{8}$ × 55 $\frac{1}{8}$ in. (100 × 140 cm)
Gift of the artist

Musical - M. 013, 2000
Painted wood, electrical circuit, nail, needle
101 $\frac{1}{8}$ × 39 $\frac{3}{8}$ in. (257 × 100 cm)
Gift of the artist

Yves Tanguy

Untitled, ca. 1945–55
Pen and ink on paper
12 × 7 $\frac{1}{2}$ in. (30.5 × 19.1 cm)
Anonymous gift in honor of Louisa Stude Sarofim

Luc Tuymans

At My Door I–VI, 2013
Watercolor on paper
Each 11 $\frac{7}{8}$ × 16 $\frac{3}{4}$ in. (29.7 × 42 cm)

Kara Walker

Freedom Fighters for the Society of Forgotten Knowledge, Northern Domestic Scene, 2005
Cut paper and adhesive on wall
480 × 120 in. (1219.2 × 304.8 cm)
Partial gift of John McEnroe

Andy Warhol

Red Book #175, 1972
19 dye diffusion transfer prints, assembled into vinyl notebook
Sheet (Each photograph): 4 $\frac{1}{4}$ × 3 $\frac{3}{8}$ in. (10.8 × 8.6 cm)
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.

Wols

Self-Portrait (Wols Grimacing, 1–6), 1940–41
Six gelatin silver prints
Each 7 $\frac{1}{8}$ × 5 $\frac{1}{8}$ in. (17.9 x 12.9 cm)

Gifts of the Sam Francis Foundation, California

Sam Francis

After de Chirico, 1945
Oil on canvas
36 × 26 in. (91.4 × 66 cm)

Untitled, 1959
Ink on paper
10 × 14 in. (25.4 × 35.6 cm)

Untitled (Zeichnung), 1961
Ink on paper
25 × 31 in. (63.5 × 78.7 cm)

Untitled, 1962
Watercolor on paper
11 × 11 in. (27.9 × 27.9 cm)



Tom Arndt, *People Watching*, Steele County Fair, Owatonna, Minnesota, 2011.

Gifts of David and Mary Parker

Tom Arndt

Woman mowing her lawn, Minneapolis, 1973, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Blackfoot reservation, Browning, Montana, 1978, printed 2012
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Children playing, Warland, Wyoming, 1978, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.6 cm)

Men watching TV, Pellone's Bar, Coney Island, New York, 1979, printed 2012
15¹⁵/₁₆ × 19⁷/₈ in. (40.5 × 50.5 cm)

People at Pellone's Bar, Coney Island, New York, 1979, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

People at a swimming pool, New Orleans, 1982, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Woman running a ride, Lake Pontchartrain, New Orleans, 1982, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Man riding the tube, London, 1986, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Sandwiches, Chicago, 1986, printed 2011
15¹⁵/₁₆ × 19⁷/₈ in. (40.5 × 50.5 cm)

Ballerinas at the Bud Bilikin Parade, Chicago, 1987, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Man laughing, Southside Chicago, 1987, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Looking out the bus window, New Orleans, 1988, printed 2012
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Streetscene, New Orleans, 1988
15¹⁵/₁₆ × 19⁷/₈ in. (40.5 × 50.5 cm)

People on the No. 1 bus, Southside Chicago, 1990, printed mid 1990s
15⁷/₈ × 19¹⁵/₁₆ in. (40.3 × 50.6 cm)

Young couple, San Diego, California, 1992, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Mother and child on bus, Chicago, 1995, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Father and child, Southside, Chicago, 1997, printed 2012
19⁷/₈ × 16 in. (50.5 × 40.6 cm)

Street musician No. 1, Chicago, 1997, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Gathering of friends, San Francisco, 1998, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Looking down from the "L" platform, Chicago, 2000, printed 2012
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Young women, Englewood neighborhood, Chicago, 2000, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Group of men, Pilsen neighborhood, Chicago, 2001, printed 2012
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Street musician No. 2, Chicago, 2001, printed 2011
19⁷/₈ × 16 in. (50.5 × 40.6 cm)

Girl in a pool room, Fort Collins, Colorado, 2005, printed 2012
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Guy in his car, Elgin, Texas, 2005, printed 2011
16 × 19¹⁵/₁₆ in. (40.6 × 50.6 cm)

Neal and Jeanna, at John's place, Elgin, Texas, 2005, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Gathering of friends, St. Paul, Minnesota, 2007, printed 2012
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Cantina, Mexico City, 2008, printed 2012
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Construction workers on a break, Mexico City, 2008
15¹⁵/₁₆ × 19⁷/₈ in. (40.5 × 50.5 cm)

Men waiting to march in a demonstration, Mexico City, 2008,
printed 2011
15¹⁵/₁₆ × 19⁷/₈ in. (40.5 × 50.5 cm)

Family sitting on their steps, Bismarck, North Dakota, 2009, printed
2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Farm auction, rural Minnesota, 2009,
printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Men at Mount Rushmore, South Dakota, 2009, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Kids playing marbles, Belize City,
2010, printed 2012
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

People watching the Rice Street Parade, St. Paul, MN, 2010, printed 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Roadside stand, Belize, 2010
16 × 19¹⁵/₁₆ in. (40.6 × 50.6 cm)

Woman at her store, Belize City, 2010
16 × 19¹⁵/₁₆ in. (40.6 × 50.6 cm)

Dancers, St. Paul, Minnesota, 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Kids at a football game, North High School, Minneapolis, 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

People at a county fair, Ellsworth, Wisconsin, 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

People watching, Steele County Fair, Owatonna, Minnesota, 2011
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

Restaurant scene, Rome, Italy, 2011,
printed 2012
16 × 19⁷/₈ in. (40.6 × 50.5 cm)

All gelatin silver prints



Boris Margo, #82, 1945

Gifts of the Estate of Boris Margo

Boris Margo

#82, ca. 1945
Watercolor and pastel on paper
19¹/₄ x 26 in. (48.9 x 66 cm)

January, 1949
20³/₈ x 26¹/₂ in. (52.4 x 67.3 cm)

February, 1949
26¹/₄ x 20³/₄ in. (66.7 x 52.7 cm)

March, 1949
20³/₈ x 25³/₄ in. (52.4 x 65.4 cm)

April, 1949
22 x 16 in. (55.9 x 40.6 cm)

May, 1949
20⁷/₈ x 25³/₈ in. (53 x 65.1 cm)

June, 1949
20¹/₂ x 25³/₈ in. (52.1 x 64.5 cm)

July, 1949
20 x 25³/₈ in. (50.8 x 65.1 cm)

August, 1949
26¹/₄ x 19³/₄ in. (66.7 x 50.2 cm)

September, 1949
20³/₈ x 25³/₈ in. (51.8 x 65.7 cm)

October, 1949
25¹/₂ x 20³/₈ in. (64.8 x 51.8 cm)

November, 1949
26⁷/₈ x 21¹/₈ in. (68.3 x 53.7 cm)

December, 1949
20³/₈ x 25¹/₄ in. (51.8 x 64.1 cm)

All cellocut on paper

William F. Stern, In Memoriam

William F. Stern—prominent Houston architect, art collector, and Menil Trustee—passed away in 2013, bequeathing his lifetime's collection of art to the Menil. Encompassing a broad range of thematic and stylistic approaches, works from his collection such as those by Dan Flavin, Frederick Hammersley, Donald Judd, Edward Ruscha, and Sol Lewitt, augment existing areas of the collection. Works by artists with a similar sensibility such as John McCracken, Sylvia Plimack Mangold, Kate Shepherd, and Richard Tuttle, introduce artists who are newly collected, allowing the Menil to present in greater detail the story of contemporary art movements that have shaped our culture.

While the Menil Collection mourns the loss of Stern's active involvement, we celebrate his life, his work, and the legacy he has left the City of Houston through this most generous act of philanthropy.



William F. Stern

William F. Stern Bequest

Carl Andre

Still Blue Tier, 1989
Limestone
11 x 17 x 11 in. (27.9 x 43.2 x 27.9 cm)

Charles Arnoldi

Untitled, 1982
Gouache on paper
4 x 3 in. (10.2 x 7.6 cm)

Untitled, 1982

Oil on paper
52 x 44 in. (132.1 x 111.8 cm)

Richard Artschwager

Door to the Right, 1977
Graphite on paper
31 x 35 in. (78.7 x 88.9 cm)

Antonio Asis

Untitled, 1961
Gouache on paper
11 x 8 in. (27.9 x 20.3 cm)

Interferences Concentriques

Polychromes, 1966
Acrylic on wood
20½ x 20½ in. (52.1 x 52.1 cm)

Joan Brooks Baker

Art Objects, 1998
Gelatin silver print
9 x 13 in. (22.9 x 33 cm)

Lewis Baltz

Pasadena, 1973
Gelatin silver print
6 x 8 in. (15.2 x 20.3 cm)

Lynda Benglis

Mold, 1979
Paper with pigment
29¼ x 24¾ x 9¾ in. (74.3 x 62.9 x 24.8 cm)

Billy Al Bengston

Hadar Draculas, 1977
Acrylic on canvas
76 x 68 in. (193 x 172.7 cm)

Untitled (Venice Draculas), 1977

Watercolor on paper
10 x 9 in. (25.4 x 22.9 cm)

Karl Benjamin

Untitled, 1958
Ink on paper
8 x 11 in. (20.3 x 27.9 cm)

#48, 1965

Oil on canvas
42 x 42 in. (106.7 x 106.7 cm)

#18, 1970

Oil on canvas
68 x 68 in. (172.7 x 172.7 cm)

Tony Berlant

Art on the Beach, 1980
Tin on plywood
8 x 8 x 8 in. (20.3 x 20.3 x 20.3 cm)

Mel Bochner

Antipodes (Study), 1978
Gouache on paper
10¼ x 14½ in. (26 x 35.9 cm)

Untitled, 1980

Charcoal on paper
30 x 22 in. (76.2 x 55.9 cm)

First Small Quartet, 1988

Oil and charcoal on canvas
67¾ x 51½ in. (171.6 x 130.8 cm)



Derek Boshier

***Two People in Mexican Masks*, 1982**

Ink on paper

10 × 8 in. (25.4 × 20.3 cm)

Rudy Burckhardt

***Jackson Pollock, Springs, New York*,**

1950

Gelatin silver print

8 × 10 in. (20.3 × 25.4 cm)

Albert Contreras

***Untitled*, 2004**

Acrylic on canvas

12¼ × 14 in. (31.1 × 35.6 cm)

Rupert Deese

***Merced / Tuolumne (Green)*, 2005**

Oil on wood

36½ in. (92.7 cm) diameter

***Aphros*, 2011**

Etching

27½ × 19½ in. (69.9 × 49.5 cm)

Burgoyne Diller

***First Theme*, ca. 1961**

Graphite and crayon on paper

16¾ × 13¾ in. (42.5 × 34.9 cm)

Rackstraw Downes

***Study for the Butane Spheres at Bayway*, 1984**

Graphite on paper

18 × 65 in. (45.7 × 165.1 cm)

***Withstander Palms*, 1995**

Oil on canvas

13⅞ × 56⅓ in. (33.3 × 144.3 cm)



Carl Andre, *Still Blue Tier*, 1989

Rita Duffy

***Untitled*, 2007**

Graphite on paper

9 × 11 in. (22.9 × 27.9 cm)

***Untitled*, 2007**

Graphite on paper

9 × 11 in. (22.9 × 27.9 cm)

Jeff Elrod

***Untitled*, 2000**

Acrylic on canvas

22¼ × 15¾ in. (56.5 × 40 cm)

Sharon Engelstein

***Four Eyes*, 2004**

Ceramic

A: 9¼ × 8¼ × 8½ in. (23.5 × 21 × 21.6 cm)

B: 9¾ × 8¾ × 7¼ in. (23.8 × 22.2 × 18.4 cm)

All works Bequest of William F. Stern



Rackstraw Downes, *Withstander Palms*, 1995



Frederick Hammersley, *Connect shun*, 1976

Walker Evans

Atlanta, 1935
Gelatin silver print
7 x 9 in. (17.8 x 22.9 cm)

Nicole Phungrasamee Fein

Iteration 308402, 2003
Watercolor on paper
13 x 12 in. (33 x 30.5 cm)

Tommy Fitzpatrick

Clock, 1997
Acrylic on canvas
14 x 10 in. (35.6 x 25.4 cm)

Dan Flavin

Untitled (for Charlotte and Jim Brooks) 7, 1964
Fluorescent light
5 x 48 x 3 in. (12.7 x 121.9 x 7.6 cm)

Lee Friedlander

Texas, 1977
Gelatin silver print
11 x 14 in. (27.9 x 35.6 cm)

New York, 1980

Gelatin silver print
13¹⁵/₁₆ x 11 in. (35.4 x 27.9 cm)

Sally Gall

Untitled, 1977
Gelatin silver print
16 x 20 in. (40.6 x 50.8 cm)

Levens Hall, 1980

Gelatin silver print
16 x 20 in. (40.6 x 50.8 cm)

Steve Gianakos

Dead Girl in Egypt, 1980
Acrylic on canvas
17¹⁵/₁₆ x 24¹/₁₆ in. (45.6 x 61.1 cm)

Dead Girl on Date, 1980

Acrylic on canvas
17¹⁵/₁₆ x 24¹/₁₆ in. (45.6 x 61.1 cm)

Dead Girl Weather Girl, 1980

Acrylic on canvas
17¹⁵/₁₆ x 23³/₁₆ in. (45.6 x 60.6 cm)

Cowboy Sperm, 1981

Graphite and colored pencil on paper
20 x 16 in. (50.8 x 40.6 cm)

Joanne Greenbaum

Untitled, 2010
Woodcut
28³/₁₆ x 22¹/₂ in. (72.7 x 57.2 cm)

Frederick Hammersley

Connect shun, 1976
Oil on canvas
40¹/₁₆ x 40⁷/₁₆ in. (103 x 103.8 cm)

Savings & loan, 2001

Oil on canvas
14 x 12 in. (35.6 x 30.5 cm)

Rachel Hecker

Baker Tom, 1990
Acrylic, ink, and charcoal on paper
30 x 22 in. (76.2 x 55.9 cm)

Maxwell Hendler

Ruby My Dear, 2008
Resin on wood
14¹¹/₁₆ x 17¹/₁₆ in. (37.3 x 43.5 cm)

Jene Highstein

Black and Blue, 1982
Pastel, graphite, and chalk on paper
38 x 50 in. (96.5 x 127 cm)

Untitled, 1990

Iron
49 x 32 x 33 in. (124.5 x 81.3 x 83.8 cm)

Michael Hollis

Stockholm, 1987
Mixed media on paper
22 x 30 in. (55.9 x 76.2 cm)

Special Section, 1991

Acrylic on paper
30 x 22 in. (76.2 x 55.9 cm)

Morris Huberland

Playground, NYC, 1950s
Gelatin silver print
6 x 8 in. (15.2 x 20.3 cm)

Darcy Huebler

Speedmaster, 2005
Acrylic on wood
32 x 80¹/₁₆ in. (81.3 x 203.4 cm)

Jim Isermann

Untitled, 2001
Colored pencil on paper
17 x 22 in. (43.2 x 55.9 cm)

Untitled, 2001
Colored pencil on paper
17 x 22 in. (43.2 x 55.9 cm)

Untitled, 2001
Colored pencil on paper
17 x 22 in. (43.2 x 55.9 cm)

Alfred Jensen
Bright Magic, 1974
Oil on board
20 x 30 in. (50.8 x 76.2 cm)

Bill Jensen
Tergo's Touch, 1996–97
Oil on canvas
39 $\frac{3}{8}$ x 32 $\frac{1}{16}$ in. (99.4 x 81.4 cm)

Donald Judd
Untitled, n.d.
Ink and graphite on paper
18 x 20 in. (45.7 x 50.8 cm)
2013-29.145

Untitled (85-12), 1985
Painted aluminum
11 $\frac{3}{4}$ x 70 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in. (29.8 x 179.7 x 29.9 cm)

Roberto Juarez
Carmona, 1986
Acrylic and charcoal on burlap
78 x 58 in. (198.1 x 147.3 cm)

Stephen Keister
Untitled, 1979
Suede and acrylic on wood with monofilament
7 $\frac{1}{2}$ x 8 x 15 in. (19.1 x 20.3 x 38.1 cm)

Page Kempner
Puzzle Pear, 1997–98
Bronze
4 x 3 x 3 $\frac{1}{4}$ in. (10.2 x 7.6 x 8.3 cm)

Harriet Korman
Untitled, 1992
Oil on canvas
60 $\frac{1}{4}$ x 60 $\frac{1}{16}$ in. (153 x 152.6 cm)

Untitled, 1993
Watercolor on paper
22 x 30 in. (55.9 x 76.2 cm)

Sherrie Levine
Untitled, 2002
Watercolor and graphite on paper
15 x 11 in. (38.1 x 27.9 cm)

Sol LeWitt
Double Composite, 1971
Silkscreen
40 x 30 in. (101.6 x 76.2 cm)

Folded from lower left corner, 1975
Paper with pencil
12 x 12 in. (30.5 x 30.5 cm)

All Double Combinations (Superimposed) of Geometric Figures (Circle, Square, Triangle, Rectangle, Trapezoid, Parallelogram), 1977
Etching and aquatint
Each sheet: 6 x 6 in. (15.2 x 15.2 cm)

Spiral 987654321, 1980
Epoxy on aluminum
43 $\frac{3}{8}$ x 43 $\frac{3}{8}$ x 43 $\frac{3}{8}$ in. (110.2 x 110.2 x 110.2 cm)

Untitled (Drawing 33), 1981
Graphite and ink on paper
20 x 20 in. (50.8 x 50.8 cm)

Isometric Figure, 1984
Gouache and graphite on board
13 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in. (34.3 x 29.2 cm)

Untitled, 1984
Watercolor on paper
22 x 22 in. (55.9 x 55.9 cm)

Untitled (No. 9), 1989
Graphite and gouache on paper
22 x 29 $\frac{1}{2}$ in. (55.9 x 74.9 cm)

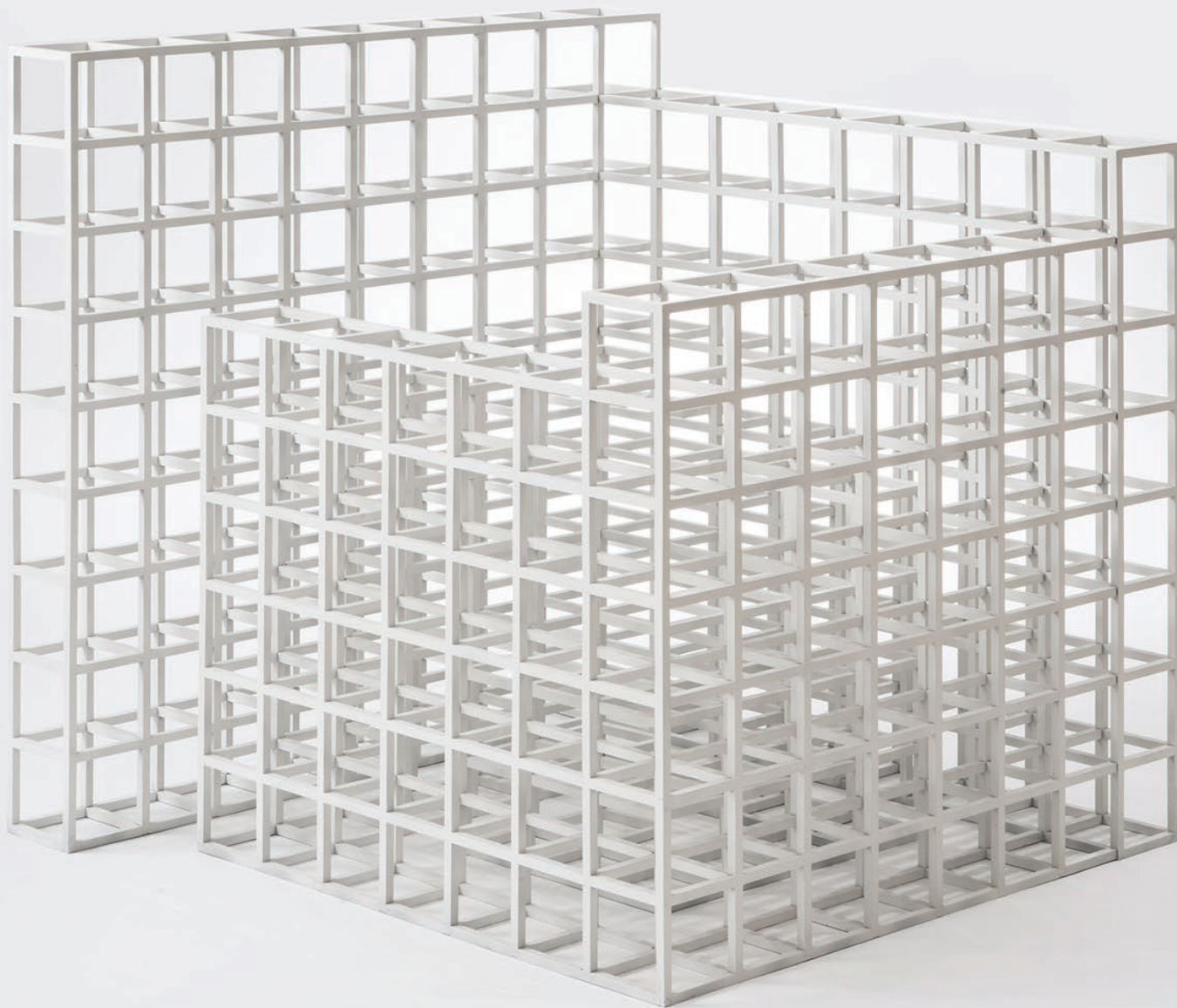
Wall Drawing #679, 1991
Ink wash
Dimensions variable

Irregular Vertical Bands of Color Superimposed, 1992
Gouache on paper
14 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. (37.5 x 29.2 cm)

All works Bequest of William F. Stern

Donald Judd, *Untitled (85-12)*, 1985





Sol LeWitt, *Spiral* 987654321, 1980

Bands in Four Directions, 1995

Silkscreen
11 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in. (28.9 x 28.9 cm)

Irregular Form, 1997

Gouache on paper
22 x 15 in. (55.9 x 38.1 cm)

Horizontal Bands (More or Less), 2003

Gouache on paper
30 x 90 in. (76.2 x 228.6 cm)

Barry Le Va

Drawing Interruptions Blocked

Structures #4, 1981

Mixed media on paper
48 x 72 in. (121.9 x 182.9 cm)

James Little

The Marriage of Western Civilization and the Jungle, 2007

Pigment on paper
22 x 30 in. (55.9 x 76.2 cm)

Bonnie Lynch

Reliquary, 1990

Terracotta
20 x 11 x 13 in. (50.8 x 27.9 x 33 cm)

Robert Lobe

Boutilier's Island, 1980

Ink on paper
12 x 12 in. (30.5 x 30.5 cm)

Tree Splits Rock, 1981

Bronze and aluminum
60 x 60 x 60 in. (152.4 x 152.4 x 152.4 cm)

Danny Lyon

View South from 88 Gold Street, 1967

Gelatin silver print
7 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (19.1 x 19.1 cm)

Sasaki Makoto

Heartbeat Drawing for 1 Hr.-

Aug. 99 #1, 1999

Ink on paper
8 $\frac{1}{4}$ x 15 $\frac{3}{4}$ in. (21 x 40 cm)

Robert Mangold

Five Aquatints, 1975

Aquatints
Each sheet: 9 x 9 in. (22.9 x 22.9 cm)

Multiple Panel Paintings, 1973-1976 : A Book of Silkscreen Prints, 1977

Screenprints
Each sheet: 11 $\frac{13}{16}$ x 27 $\frac{3}{8}$ in. (30 x 69.5 cm)
Cardboard box: 12 $\frac{3}{4}$ x 31 $\frac{1}{4}$ x 1 $\frac{1}{2}$ in. (32.4 x 79.4 x 3.8 cm)
Plastic easel: 12 $\frac{1}{8}$ x 28 $\frac{15}{16}$ x 1 $\frac{5}{16}$ in. (30.8 x 71.9 x 2.4 cm)

Untitled, 1980

Acrylic on canvas
81 $\frac{1}{4}$ x 112 $\frac{3}{4}$ in. (206.4 x 286.4 cm)

Untitled (study), 1980

Graphite on paper
13 $\frac{1}{4}$ x 12 in. (33.7 x 30.5 cm)

Plane / Figure III, Study 2, 1992

Acrylic and graphite on paper
30 x 28 in. (76.2 x 71.1 cm)

Orange / Black Zone, 1997

Woodcut
9 x 12 in. (22.9 x 30.5 cm)

Untitled, 2003

Pastel, graphite and black pencil on paper
30 $\frac{1}{4}$ x 11 $\frac{3}{4}$ in. (76.8 x 29.8 cm)

Compound Ring, 2011

Pastel and black pencil on paper
31 $\frac{1}{4}$ x 29 $\frac{3}{4}$ in. (79.4 x 75.6 cm)

Sylvia Plimack Mangold

South in Summer #2, 1983

Pastel on paper
29 x 42 in. (73.7 x 106.7 cm)

Sugar Maple, 1986

Oil on canvas
60 $\frac{1}{8}$ x 60 $\frac{7}{16}$ in. (152.7 x 152.9 cm)

Christian Marclay

Untitled, 2003

Digital prints, diptych

Brice Marden

Untitled (Notebook Study), 1974

Ink on paper
11 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (29.2 x 19.1 cm)

John McCracken

Island, 1990

Polyester resin and fiberglass on wood
110 x 15 in. (279.4 x 38.1 cm)



John McCracken, *Island*, 1990

Adam McEwen

Jerrycan (water), 2007

Steel, water
18 $\frac{5}{8}$ x 13 $\frac{1}{2}$ x 6 $\frac{5}{8}$ in. (47.3 x 34.3 x 16.8 cm)

Andrew Masullo

5276, 2010 - 2011

Oil on canvas
19 $\frac{7}{8}$ x 15 $\frac{13}{16}$ in. (50.5 x 40.2 cm)

All works Bequest of William F. Stern



Kate Shepherd, *Yellow Shunning Figure*, 2008

Henri Matisse
Femme's appuyant sur une chaise a l'interieur, 1925
Lithograph
21 x 14 in. (53.3 x 35.6 cm)

John McLaughlin
#26, 1960
Oil on canvas
48 x 34 in. (121.9 x 86.4 cm)

Donald Moffett
Blond God, 1991
Bowling ball, transfer type
8 in. (20.3 cm) diameter

Paul Mogensen
Untitled, 1990
Oil on canvas
60½ x 69⅞ in. (153.7 x 177.5 cm)

No title, ca. 2011
Watercolor and graphite on paper
22 x 30 in. (55.9 x 76.2 cm)

Stephen Mueller
Ting, 1978
Acrylic on canvas
12⅞ x 13 in. (32.7 x 33 cm)

Lee Mullican
Interplay, 1957
Mixed media on paper
16 x 14 in. (40.6 x 35.6 cm)

Catherine Murphy
Cold Fire, 1995
Graphite on paper
23 x 30 in. (58.4 x 76.2 cm)

Claes Oldenburg
Typewriter Eraser, 1970
Lithograph in three colors
12¼ x 9½ in. (31.1 x 24.1 cm)

Study for Sculpture in the Form of an Inverted Q : Above and Below Ground, 1975
Lithograph, soft-ground etching, and aquatint in six colors
13⅞ x 11 in. (35.2 x 28 cm)

Catherine Opie
Surfers, 2003
Chromogenic print
20 x 15⅝ in. (50.8 x 40.5 cm)

Aaron Parazette
Drawing with Subtitle #3, 1992
Ink and dry transfer type on paper
10 x 10 in. (25.4 x 25.4 cm)

Serenity in Blue, 1995
Oil enamel on canvas
71⅞ x 71⅞ in. (180.5 x 180.5 cm)

Cornelia Parker
Dust Breeding on Donald Judd, 2001
Inkjet print (iris)
15¾ x 11⅞ in. (40 x 29.4 cm)

David Rabinowitch, *Plane of 2 masses in 2 scales (with interior free region)*, 1976



Ken Price

Study for Plate, 1978
Graphite and watercolor on paper
14 x 18 in. (35.6 x 45.7 cm)

David Rabinowitch

***3 Constructions of Vision:
Amati Group III***, 1975
Ink and graphite on paper
52 x 40 in. (132.1 x 101.6 cm)

***Plane of 2 masses in 2 scales (with
interior free region)***, 1976

Steel
2 x 15 x 15 in. (5.1 x 38.1 x 38.1 cm)

Jessica Rankin

Expanded Forward, 2005
Graphite, watercolor, and collage on paper
18 x 24 in. (45.7 x 61 cm)

Milton Resnick

Untitled, 1984
Oil on canvas
43 $\frac{7}{8}$ x 40 in. (111.4 x 101.6 cm)

Dorothea Rockburne

Rectangle, Square, 1978
Vellum paper, varnish, glue
33 x 43 in. (83.8 x 109.2 cm)

Susie Rosmarin

Static #15, 1997
Acrylic on canvas
20 x 24 in. (50.8 x 61 cm)

n #4, 2000

Acrylic on canvas
20 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (51.1 x 51.1 cm)

Edward Ruscha

Let's Keep in Touch, 1978
Silkscreen
19 x 50 in. (48.3 x 127 cm)

Indecision, 1982

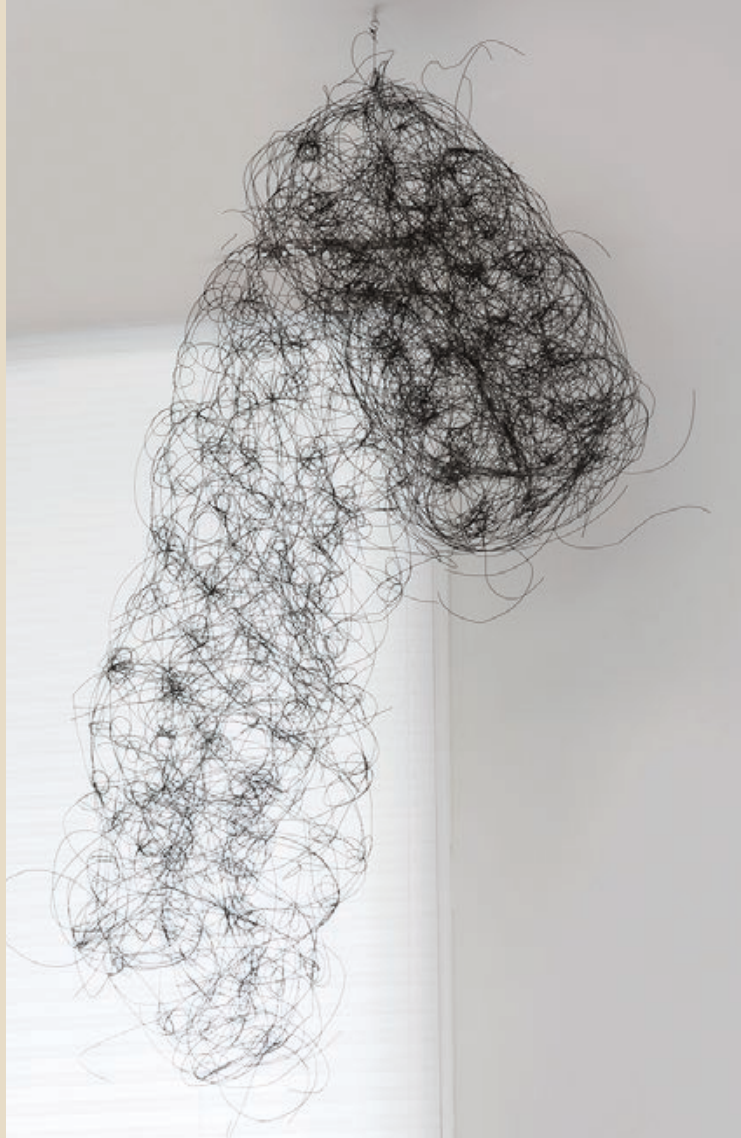
Oil on canvas
59 $\frac{9}{16}$ x 65 $\frac{3}{8}$ in. (151.3 x 166.1 cm)

Intersecting Streets, 1999

Lithograph in colors
29 x 19 in. (73.7 x 48.3 cm)

Karin Sander

Wallpaper Piece, 1998
Wood chip wallpaper
Variable dimensions



Alan Saret, *Regia*, 1990

Alan Saret

Complex Entrained Ensoulment, 1989
Colored pencil on paper
22 $\frac{1}{4}$ x 30 $\frac{1}{4}$ in. (56.5 x 76.8 cm)

Regia, 1990

Beryllium copper
80 x 40 x 30 in. (203.2 x 101.6 x 76.2 cm)

Erhard Schön

Head of Dürer in profile to the left,
1528–29
Woodcut
18 $\frac{1}{16}$ x 12 $\frac{11}{16}$ in. (47.1 x 32.2 cm)

Joel Shapiro

Untitled, 2005
Pastel on paper
22 x 17 in. (55.9 x 43.2 cm)

Kate Shepherd

***Yellow Diamond Park Gate and
Ground***, 2003
Graphite transfer on screen print
11 $\frac{1}{8}$ x 14 in. (28.3 x 35.6 cm)

Untitled, 2005

Pigmented pulp on handmade paper
29 x 21 in. (73.7 x 53.3 cm)
2013–29.115

Yellow Shunning Figure, 2008

Acrylic and acrylic lacquer on wood
72 x 48 in. (182.9 x 121.9 cm)

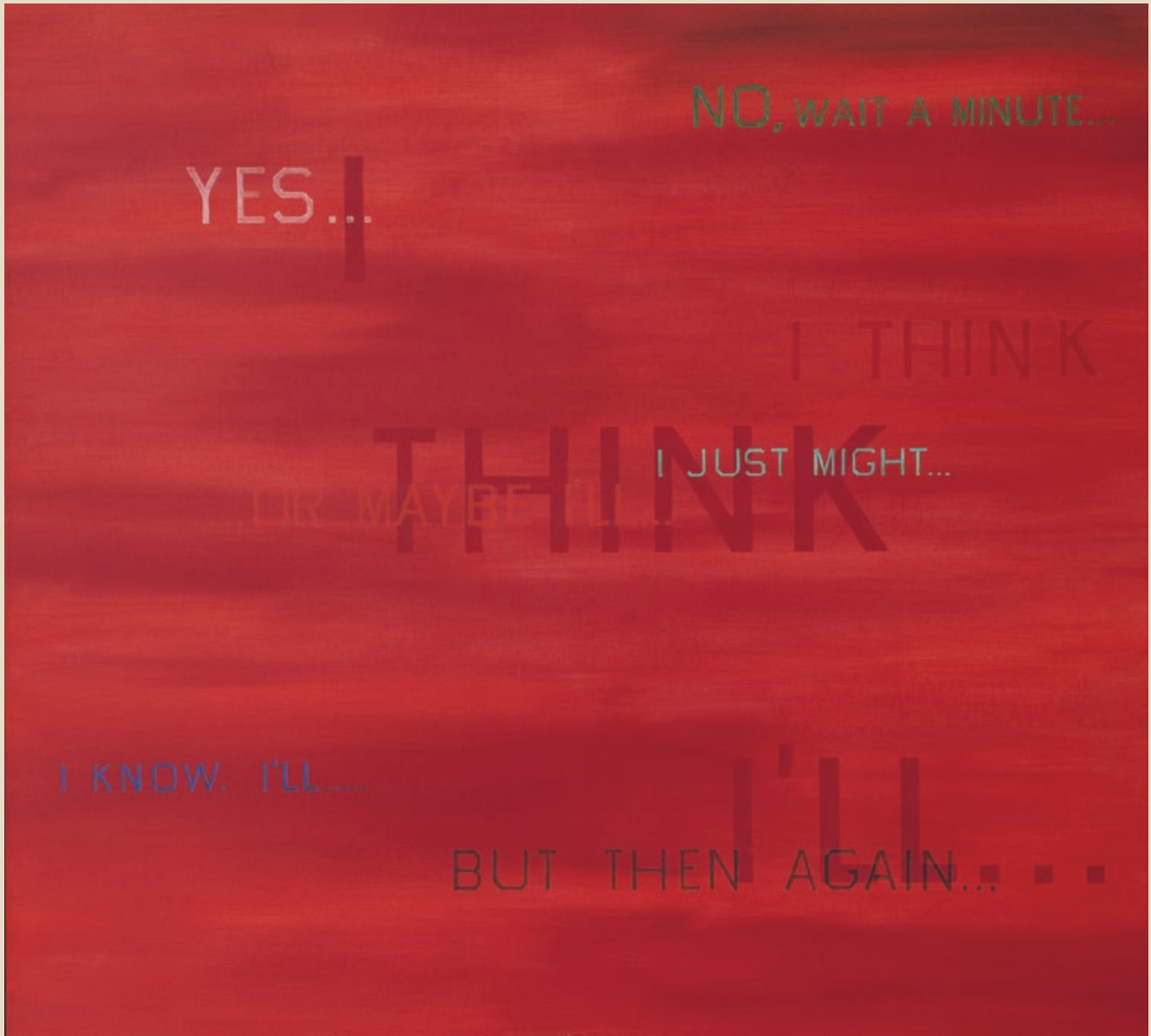
Circling Around Yellow, Bigmouth,

2010
Screenprint
40 x 25 in. (101.6 x 63.5 cm)

Alan Shields

Ski Slope Window, 1977
Lithograph
18 x 23 in. (45.7 x 58.4 cm)

All works Bequest of William F. Stern



Edward Ruscha, *Indecision*, 1982

Gael Stack

Untitled (for Tim), 1985
Oil on paper
26 x 20 in. (66 x 50.8 cm)

James Surls

Turn and Look, ca. 1985
Hickory, pine, and rattan
62 x 47 x 37 in. (157.5 x 119.4 x 94 cm)

Wayne Thiebaud

Cake Window, 1964
Etching
Plate: 5 x 5¹⁵/₁₆ in. (12.7 x 15.1 cm)
Sheet: 12⁷/₈ x 10¹⁵/₁₆ in. (32.7 x 27.8 cm)

Fish, 1964

Etching and drypoint
Plate: 3¹⁵/₁₆ x 3⁷/₈ in. (10 x 9.8 cm)
Sheet: 12⁷/₈ x 10¹⁵/₁₆ in. (32.7 x 27.8 cm)

Denyse Thomasos

Wyoming Lash, 2000
Acrylic on paper
30 x 22 in. (76.2 x 55.9 cm)

Brad Tucker

Dry Well, 2005
Acrylic on wood
18¹/₄ x 25¹/₁₆ in. (46.4 x 65.2 cm)

Richard Tuttle

II, 1-5, 1977
Watercolor and collage on paper
Each sheet: 14 x 11 in. (35.6 x 27.9 cm)

Drawing III, 1987

Cardboard, paper, mat board, oil, and acrylic
13¹/₂ x 9¹/₂ x 2 in. (34.3 x 24.1 x 5.1 cm)

No. 7, 1992

Mixed media on paper, pencil line on wall and ceiling
Installed dimensions variable
Wood and cardboard element: 5¹/₈ x 4³/₈ in. (13 x 11.1 cm)

Peace and Time (XI), 1993

Enamel, plastic, metal chain, chipboard, Masonite, and wood
76 x 36 in. (193 x 91.4 cm)

Space is the Frame for the Other 6,

1994
Acrylic on Insul-Bead
18¹/₂ x 13¹/₈ x 2 in. (47 x 33.3 x 5.1 cm)

New Mexico, New York, B, #8, 1998

Acrylic on plywood
21¹/₄ x 25⁷/₈ in. (54 x 65.7 cm)

Unattributed

Figure of a Rooster, second half of 19th century
Metal
20¹/₂ x 19 x 2³/₈ in. (52.1 x 48.3 x 6 cm)

Unattributed

Whirligig (man with hat), early 20th century
Painted wood
38¹/₁₆ x 9⁷/₈ x 4¹/₈ in. (96.7 x 25.1 x 10.5 cm)

Liz Ward

Diptych I, 1996
Oil on panel
1¹/₈ x 18¹/₄ in. (28.3 x 46.4 cm)



Richard Tuttle, *Drawing III*, 1987

Brett Weston

San Francisco, 1938
Gelatin silver print
7⁷/₈ x 9¹/₈ in. (19.3 x 24.4 cm)

Casey Williams

Scale Series #47, 1984
Gelatin silver print with handcoloring
48 x 48 in. (121.9 x 121.9 cm)

Peter Young

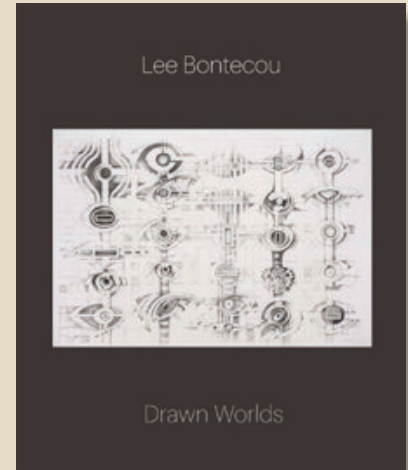
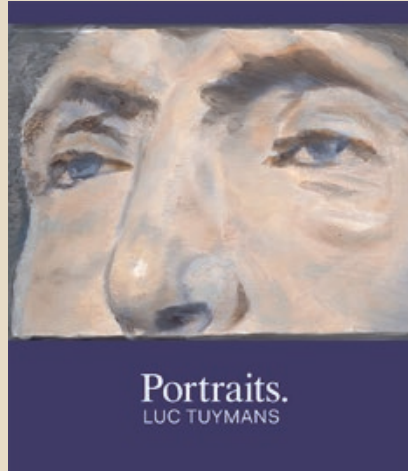
Drawing for a Green Painting, 1978
Acrylic on cardboard
16 x 16 in. (40.6 x 40.6 cm)

All works Bequest of William F. Stern



SCHOLARSHIP





Artist monographs are the backbone of art history. Five new publications, including the *Wols: Retrospective* catalogue coproduced with Kunsthalle Bremen, appeared this year. The *Wols* book is the first overview in English of this notable European artist's career. *Lee Bontecou: Drawn Worlds* reveals a carefully curated view into an important body of little-seen drawings through sumptuous reproductions. *Portraits. Luc Tuymans* echoes that artist's clustering of his own paintings with selections from the permanent collection. For his artist book copublished with the Menil—*The Funk & Wag from A to Z*—Houston native Mel Chin re-created in printed and bound form his ambitious collage reinvention of all the imagery reproduced in an entire encyclopedia. And copublished with the Museum of Modern Art and the Art Institute of Chicago, *Magritte: The Mystery of the Ordinary, 1926–1938* reveals the development of Magritte's Surrealism during this crucial period of his work.

pp. 42–43: Menil Collection storage room with Byzantine and Russian icons and principally ancient Egyptian and Middle Ages European statuary. The open storage display makes the works readily accessible for study by curators and scholars

Wols: Retrospective

Ewald Rathke, Toby Kamps, Patrycja de Bieberstein Ilgner, and Katy Siegel
Hardcover, English, September 2013
300 pages, 266 illus.
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Portraits. Luc Tuymans

Toby Kamps and Robert Storr, with contributions by Clare Elliott and Susan Sutton
Hardcover, English, September 2013
128 pages, 62 illus.
ISBN: 978-0-300-19644-3

Lee Bontecou: Drawn Worlds

Michelle White, with contributions by Dore Ashton and Joan Banach
Hardcover, English, January 2014
144 pages, 91 illus.
ISBN: 978-0-300-20413-1



***Magritte: The Mystery of the Ordinary,
1926-1938***

Edited by Anne Umland, with additional contributions by Stephanie D'Alessandro, Michel Draguet and Claude Goormans, and Josef Helfenstein with Clare Elliott
Hardcover and paperback, English, February 2014
256 pages, 252 illus.

ISBN: 978-0-87070-901-2 (HC), 970-0-97070-902-9 (SC)

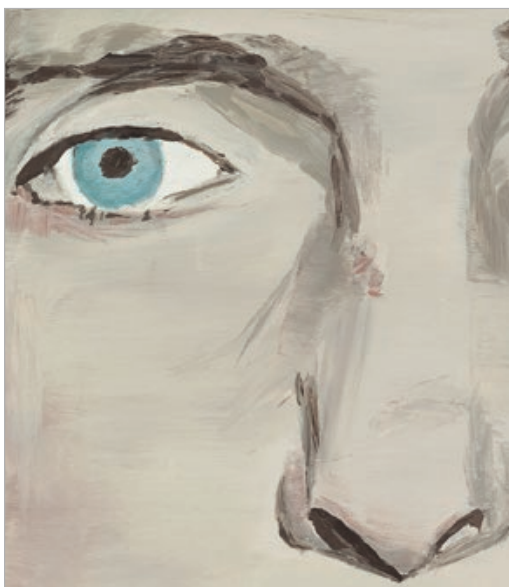
*Copublished with the Museum of Modern Art,
New York, and the Art Institute of Chicago*



The Funk & Wag from A to Z

Mel Chin, with poetry edited by Nick Flynn
Hardcover, English, June 2014
320 pages, 551 illus.

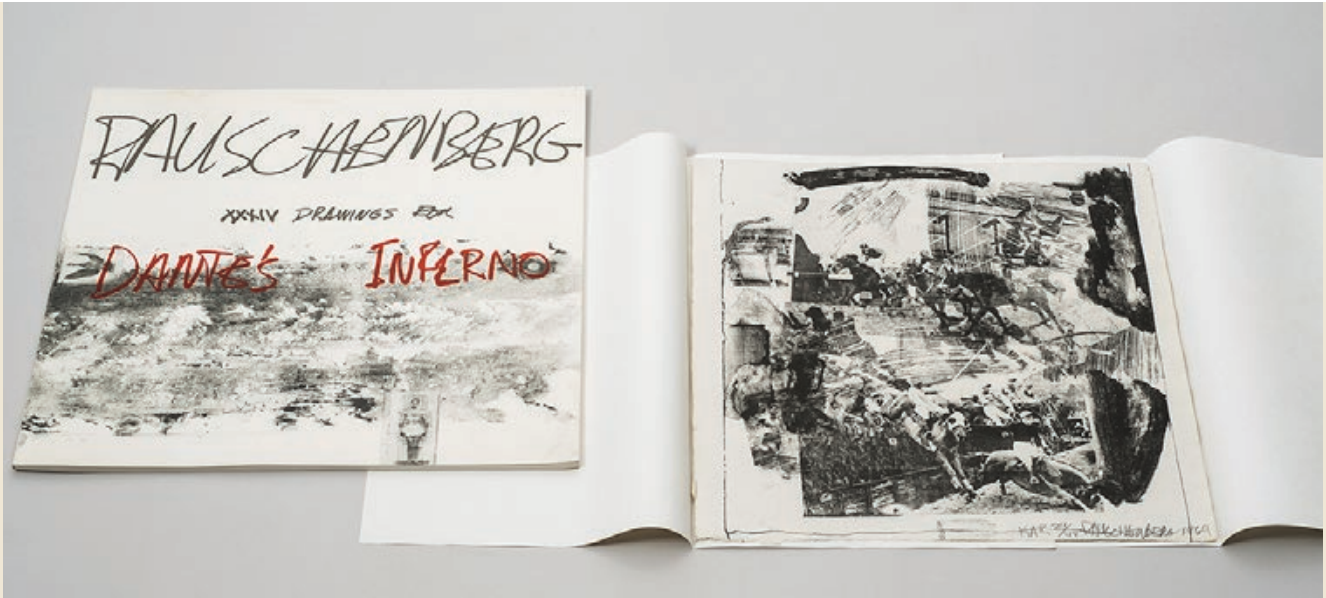
ISBN: 978-0-300-20450-6



Portraits.
LUC TUYMANS

Essays by
Tibby Kamps
Robert Storr

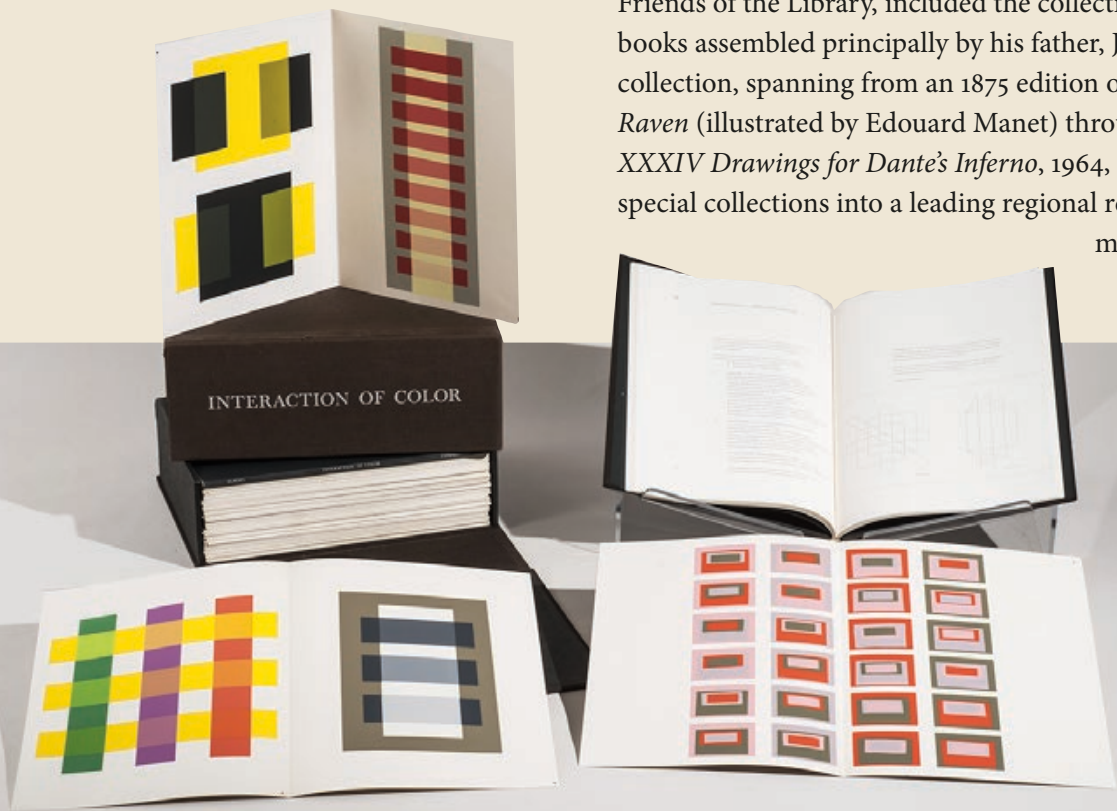
The Menil Collection, Houston
Distributed by
Yale University Press, New Haven and London



Robert Rauschenberg, *XXXIV Drawings for Dante's Inferno*, 1964

Menil Library

The Menil Library received the most important donation of rare material since the core gift of our founders established this valuable in-house resource. The bequest of William F. Stern, former trustee of the Menil Collection and a founding member of the support group Friends of the Library, included the collection of modernist artists' books assembled principally by his father, Joseph S. Stern Jr. This collection, spanning from an 1875 edition of Edgar Allan Poe's *The Raven* (illustrated by Edouard Manet) through Robert Rauschenberg's *XXXIV Drawings for Dante's Inferno*, 1964, transform the library's special collections into a leading regional repository for these rare modernist publications.



Josef Albers, *Interaction of Color*, 1963



Sarah Whitfield

Marion Bartheleme Lecture

On March 3, in conjunction with the exhibition *Magritte: The Mystery of the Ordinary, 1926–1938*, British scholar Sarah Whitfield presented the Menil’s annual Marion Bartheleme lecture. Whitfield highlighted the artist’s use of imagery drawn from his personal experiences, including his mother’s suicide attempts and an encounter with another painter in a cemetery. The Marion Bartheleme Lecture Series, an annual talk by a distinguished speaker about an artist whose work is in the museum’s collection, was established in 2013 in memory of museum trustee Marion Bartheleme Fort.

Vivian L. Smith Foundation Symposium *Materiality and Postwar Art*



Panel including Kent Minturn, Richard Shiff, Katrina Rush, Alexander Potts, and Roja Najafi during the Vivian L. Smith Foundation Symposium, *Materiality and Postwar Art*

The 2014 Vivian L. Smith Symposium brought together Drs. Kent Minturn, Alexander Potts, and Richard Shiff, along with Katrina Rush, assistant paintings conservator at the Menil, for a discussion of the approaches of many artists, following World War II, who were concerned with the nature of the materials they utilized in their artworks and the resulting surface qualities. Roja Najafi, the 2013–14 Vivian L. Smith Foundation Fellow, moderated the program, which further examined how both American abstract artists and European figurative artists pursued similar explorations of paint’s physical properties.



René Magritte, *Le chant de l'orage* (*The Song of the Storm*), 1937.

The painting is overlaid with a partial x-ray of the underpainting, which reveals an inverted portrait of Edward James beneath the surface

Right: Conservation studio with Magritte paintings undergoing treatments or evaluation



Magritte at the Menil

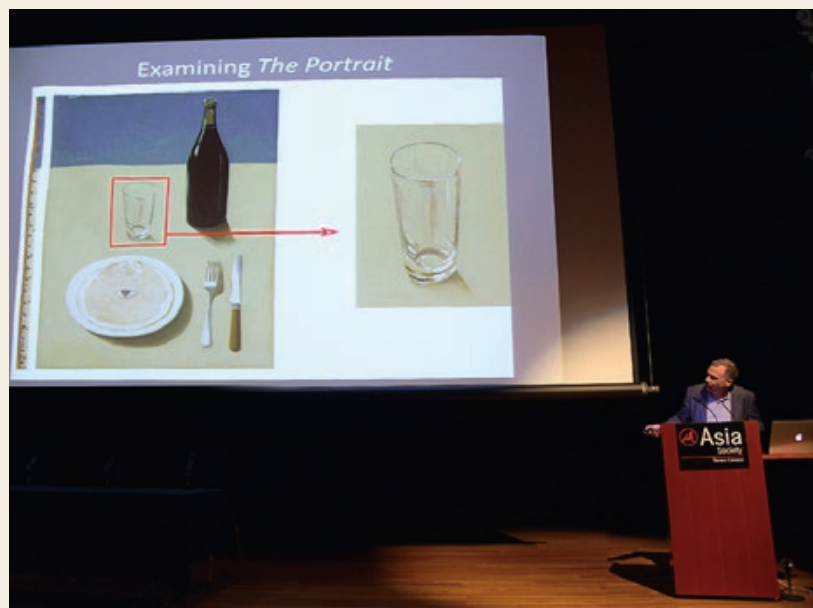
The Menil conservation department's study of Magritte's paintings began as an exploration of the extent to which Magritte's experimentation with images was matched by similar technical and material exploration. While Magritte pursued representational painting for his entire career, through analysis and examination, conservators discovered evidence that he was in fact engaged, as were many of his contemporaries, in an exploitation of materials. Additionally, by examining the preliminary stages of paintings through underdrawings and x-radiography, the conservators obtained a keener knowledge of the evolution of Magritte's images. Finally, the compiled technical examinations and material analysis established a database of pigments, media, canvas, and technical "fingerprints" that Magritte used up through 1937, useful for comparative study with additional works, both early and late.



Anne Umlaud, Katrina Rush, and Danielle Johnson during a panel discussion at the Magritte symposium

Magritte: Beyond the Image, Beneath the Paint

During two years of research leading up to the exhibition *Magritte: The Mystery of the Ordinary, 1926–1938*, conservators and curators at the three partner institutions sought to examine and challenge previous understandings of the work of renowned Surrealist René Magritte. Looking beyond the imagery, the conservators focused on the technical means by which Magritte produced his work such as his choice of materials and the changes he made to his depictions as the paintings progressed towards completion. Eager to share these fresh insights, the Menil hosted a daylong symposium exploring the work and working techniques of the artist, which was attended by 150 scholars and members of the public and took place on Saturday, March 1, 2013, at the Brown Foundation Performing Arts Theater, Asia Society Texas Center.



Michael Duffy presenting findings at the Magritte symposium





ENGAGEMENT



Houston Indie Book Fest, a component of the Menifest!

Public programs enticed a variety of visitors to events related to or beyond the scope of our exhibitions. *Magritte: The Mystery of the Ordinary, 1926–1938* brought a series of Magritte-based programs, including a symposium, a lecture on the artist by a leading English scholar, and performances and screenings that considered the influence of music and film on the artist. As in years past, the Menil’s very popular outdoor programs continued to draw crowds.

Menifest! ↑

Menifest!—the museum neighborhood’s annual celebration of “ART/WORDS/NOISE”—merged literature, performance art, words (both spoken and written), and music (from solo drummers to blues bands). In addition, visitors to the Menil campus on Saturday, May 3, found food trucks and a book market with an array of volumes to peruse. New this year: WITS students read poems inspired by the Menil Collection.

pp. 50–51: Gandhi biographer Ramachandra Guha addresses the Menil audience



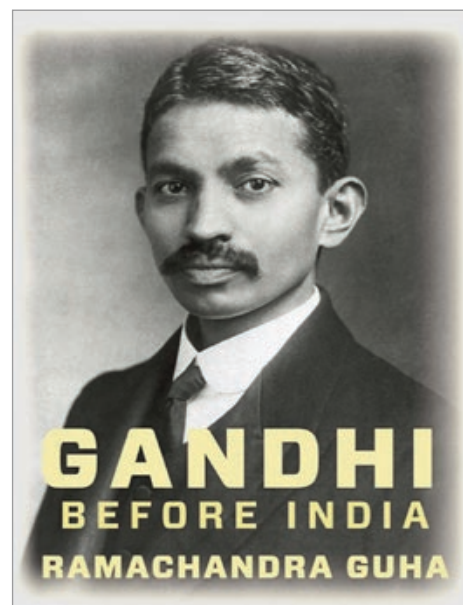
DIY images projected on the Menil façade during Bring You Own Beamer

Bring Your Own Beamer ↑

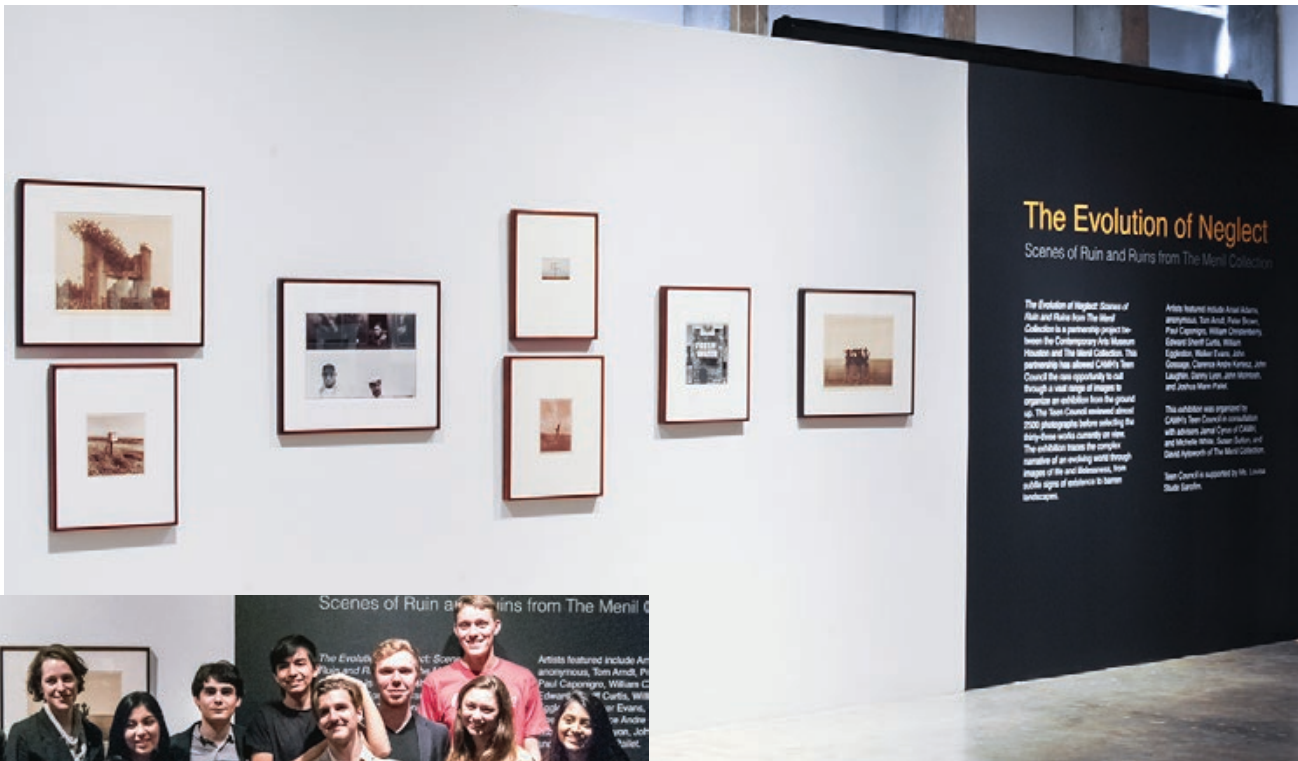
On April 25, the Menil partnered with Aurora Picture Show to celebrate the moving image with Houston's first Bring Your Own Beamer (BYOB) event, in which anyone was invited to bring a projection device and beam their images, videos, or films onto the museum's façade. The Menil event was based on the inaugural BYOB (Berlin, 2010), when Anne de Vries and Rafael Rozendaal created a dynamic collaborative experience with moving images and light.

Ramachandra Guha, *Gandhi Before India* →

Indian nonfiction master and award-winning author Ramachandra Guha traveled from Mumbai to the Menil (with the kind assistance of Inprint) to read from his magisterial new book, *Gandhi Before India*. On April 21, an audience of more than 300 heard a fresh account of Gandhi's life from his birth in 1869 through his two decades as a lawyer and community organizer in South Africa.



Gandhi biography by guest speaker Ramachandra Guha



Jamal Cyrus and Susan Sutton (from left) with the CAMH Teen Council

Installation view of *The Evolution of Neglect*, Contemporary Arts Museum Houston

The Evolution of Neglect: Scenes of Ruin and Ruins from the Menil Photography Collection

For Houston’s photography biennial Fotofest 2014, the Menil partnered with the Contemporary Arts Museum Houston’s Teen Council, a group of 15- to 19-year-olds, who curated a museum-quality exhibition from their own perspective. Editing a selection of thirty-three works from the Menil’s holdings of 4,065 photographs, the group gained hands-on experience of museum processes and curatorial practice. *The Evolution of Neglect*, the resulting exhibition, on view at CAMH from March 15 to April 27, 2014, expressed a shared outlook for an uncertain future facing nature and humans.

SER–Jobs for Progress Summer Jobs Program

In 2014, the Summer Jobs Program—a partnership between the City of Houston, Bank of America, and the Houston Area Urban League—served more than 500 low-to-middle income Houston-area youths. Extending for eight weeks, the program began with job-readiness training. Students are then assigned to various jobs, and—thanks to funding provided by Bank of America—local nonprofit organizations. The Menil welcomed interns in both the library and the advancement departments.

Community Dialogue Through Art

In conjunction with his exhibition *Nice*, Luc Tuymans conceived a banner for the museum's entrance featuring the cool stare of Utilitarian philosopher Jeremy Bentham paired with a single word: "Nice." Tuymans intended this image to be as much a provocation as it was a promotion of the exhibition. He hung similar banners outside the Contemporary Arts Museum Houston and in the Third Ward's Dupree Park, in partnership with Project Row Houses. The image of this European Enlightenment figure overlooking the park prompted local artist Phillip Pyle II to counter by posting a banner of his own, featuring an image of rapper Tupac Shakur next to the superlative "Nicest."



The Black Guys (Hodge/Pyle), *Nicest/Tupac* banner (foreground) with Luc Tuymans, *Nice (Banner for the Menil)*, Dupree Park, Houston



WITS students immersed in study of Alexander Calder's mobile, *The Y*, 1960

Writing at The Menil

A fundamental component of Writers in the Schools' yearlong arts education program, *Writing at The Menil* hosted fifty-four group visits to the museum during fiscal year 2014, benefiting 3,723 students in more than thirty Houston schools. Students presented their writing inspired by Menil artworks to an audience of 200 at the annual *The Watchful Eye* reading on May 22, 2014. Ninety percent of the children served by *Writing at the Menil* attend Title 1 schools, and seventy percent have never before visited a museum.



Magritte exhibition co-curators Stephanie D’Alessandro, Anne Umland, and Josef Helfenstein offer insights to Menil Society members during a special preview

Magritte Mania

This Is Not an Advertising Campaign

In 2014, the Menil launched its first major targeted marketing campaign. Fashioned for the Magritte exhibitions by the local firm Ttweak, the campaign directed the public to the exhibition, a micro-website, and social media feed through online and print ads, billboards, and pedi-cab placards throughout downtown and at the Houston Livestock Show and Rodeo. The campaign also forged innovative partnerships with local retailers such as M Penner and bars and restaurants such as Underbelly and 13 Celsius. The trailblazing campaign made news for its wit and uniqueness.

Magritte by Moonlight

On February 13, 2014, the museum held *Magritte by Moonlight*, its first members-only exhibition preview. This special reception provided members an opportunity to celebrate the opening of *Magritte* with priority access before the exhibition opened to the public. More than 400 members enjoyed the festivities.

Extended Museum Hours

Sponsored by Bank of America, the Menil Collection’s first extended viewing hours were launched during *Magritte*. Each Saturday, Members’ Mornings allowed members a private viewing experience. *Menil: After Hours*, held during many of the Friday evening extended hours and open to the public, featured local restaurants offering food and drink samples.



One of the Magritte billboards dotting Houston freeways



Some of the Menil's 672 new members enjoy a reception in their honor



A Monumental Year

Record Visitor Attendance

The Menil ended its fiscal year with a total of 215,000 visitors to the campus, an 18% increase over last year's attendance and the largest attendance recorded in the museum's history. A large part of this growth is attributable to the nearly 66,000 visitors who came to see the Magritte exhibitions.

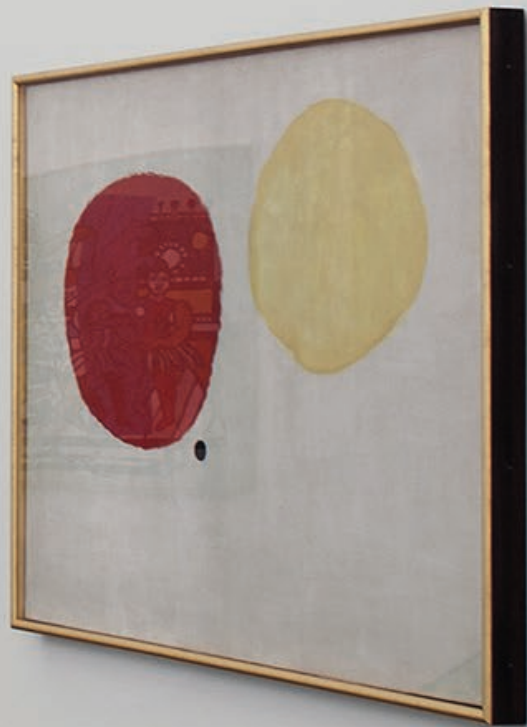
Membership Milestone

Museum Director Josef Helfenstein challenged the Membership Department with a lofty goal of reaching 2,000 members by June 30, the Menil's fiscal year-end. Within a six-week period the museum gained 180 members, surpassing the goal with 2,022 members and closing the year having reached a significant milestone of support.

Visitors to Magritte: *The Mysteries of the Ordinary*, 1926–1938



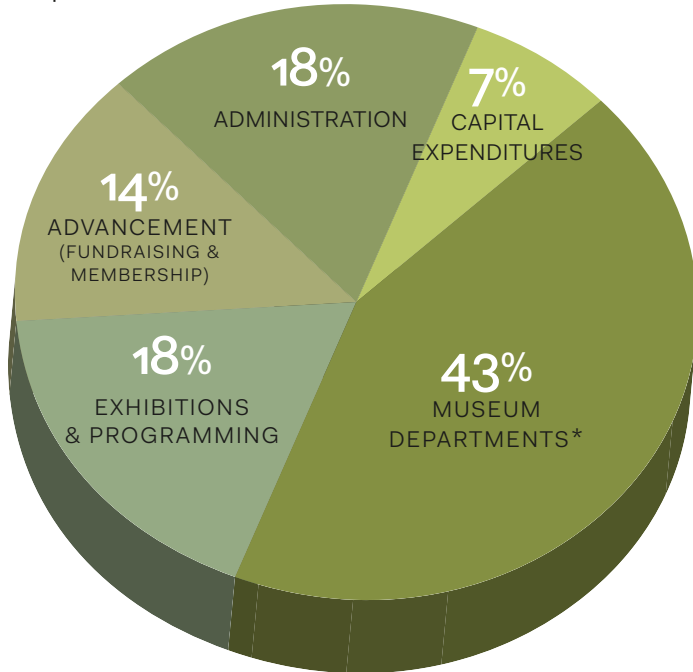
FACTS & FIGURES



For Fiscal Year 2014; the Period Ending June 30, 2014

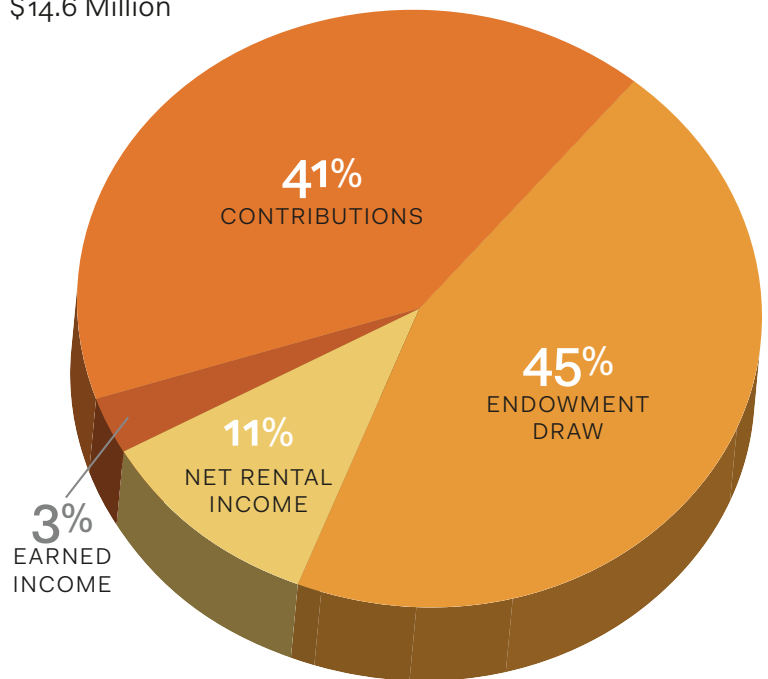
Operating Expenditures

\$14.6 Million



Sources of Funding

\$14.6 Million



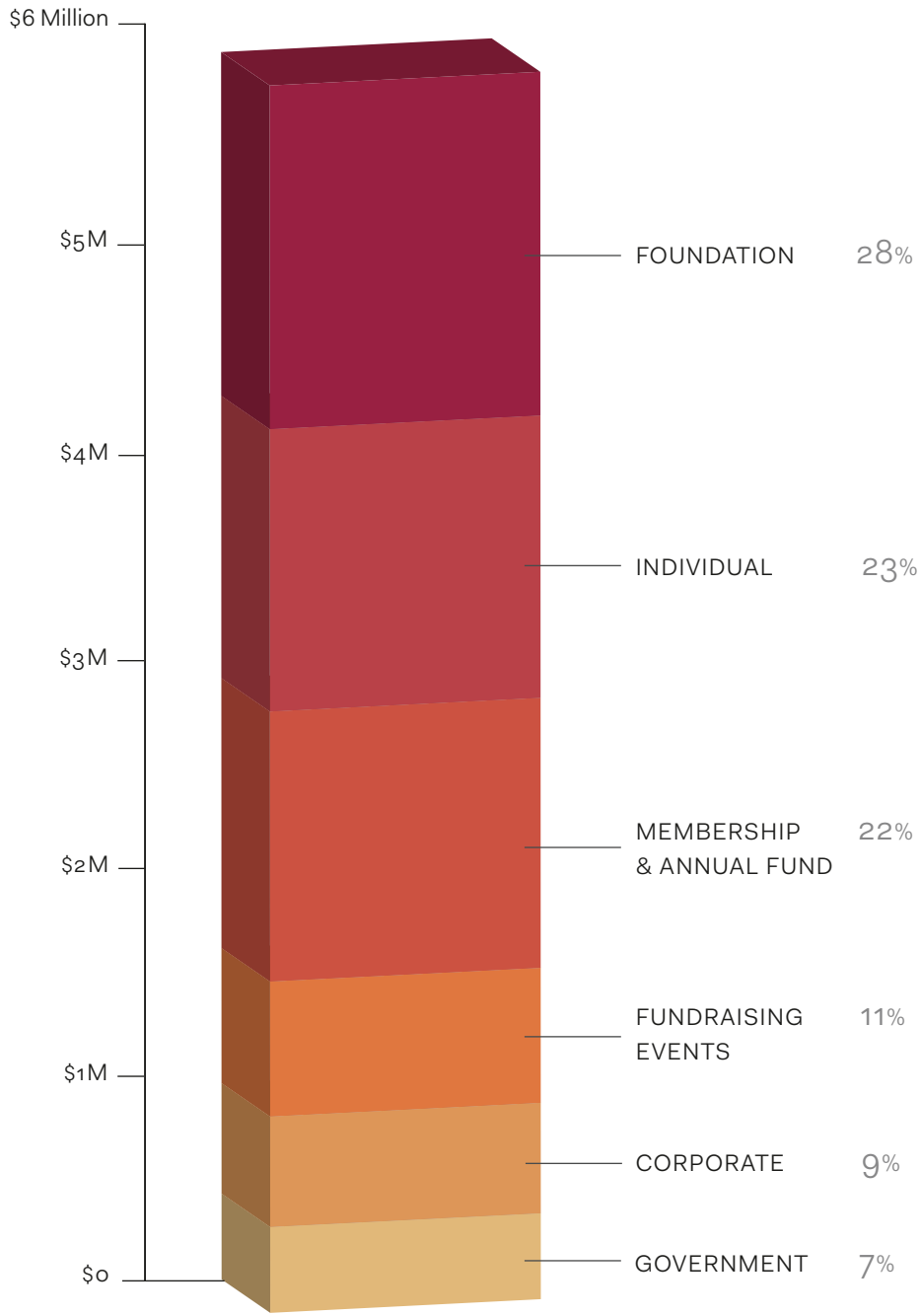
The data are derived from the financial statements of Menil Foundation, Inc. as of June 30, 2014, which have been audited by Deloitte & Touche LLP. A complete set of Menil Foundation, Inc. audited financial statements for 2013–2014 is available on request.

* Museum departments include: Curatorial, Conservation, Library, Archives, Art Services, Registration, Bookstore, Publications Office, Exhibition Design, Programs Office, Technology, Building, and Security

pp. 58–59: Modern and Contemporary Gallery, The Menil Collection, showing Alexander Calder, *The Y*, 1960; Fernand Léger, *Étude pour La grande parade (Study for The Grand Parade)*, 1953–1954 (center); and Joan Miró, *Peinture (La Magie de la couleur) [Painting (The Magic of Color)]*, 1930 (right)

Contributions

\$5.94 Million

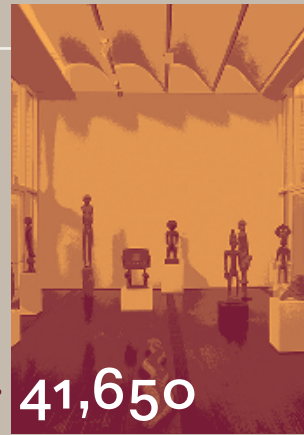


ART



16,195

ARTWORKS in the Permanent Collection with selected works displayed in



41,650

TOTAL SQUARE FEET of gallery space

1,542

WORKS in Special Collections

257

ARTWORKS accessioned to the Permanent Collection

642%

INCREASE in accessioned artworks vs. 2013



FINANCES



\$258 MILLION ENDOWMENT VALUE a 17% increase vs. 2013



\$14.6 MILLION OPERATING EXPENDITURES

2,271

DONORS (Institutional, Corporate, Individual)



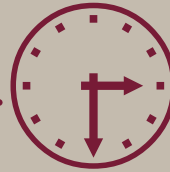
PEOPLE



117
EMPLOYEES



25
VOLUNTEERS
AND INTERNS



1,914
HOURS volunteered

SCHOLARSHIP & EDUCATION

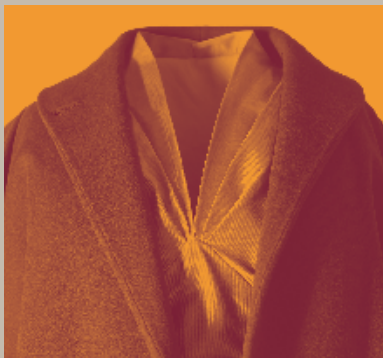
EXAMINATION, STUDY,
& CONSERVATION
TREATMENT of

235
PAINTINGS

356
WORKS ON PAPER

15
OBJECTS

59
CHARLES JAMES
COUTURE
GARMENTS



3,723
STUDENTS
(Elementary,
Middle & H.S.)
visited on

54
WITS
FIELD TRIPS
to the Menil



279
INFORMATION REQUESTS
and

171
LIBRARY & ARCHIVES
RESEARCHERS
(from outside the Menil)

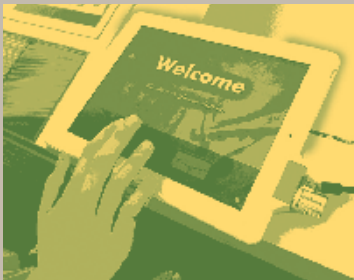
5
NEW MENIL BOOKS
published and distributed
worldwide by
Yale University Press



As of June 30, 2014.

ENGAGEMENT

THE PUBLIC



215,000
VISITORS to
the Menil Collection
set a new annual
record



8,020
VISITORS
attended



36
FREE PUBLIC
PROGRAMS

75,000
OUTDOOR VISITORS
to the parks and urban green
spaces on the 30+ acre
Menil campus*

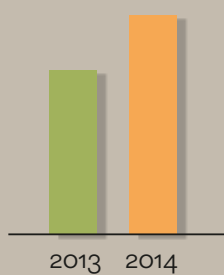
MEMBERS



2,022
MEMBERS
attended

39
MEMBERSHIP
PROGRAMS
& EVENTS

24%
INCREASE
VS. 2013



TEXAS VISITORS
Size of orange dot represents
relative percentage of visitors
from geographical areas

pp. 64-65: Geographical data are derived from the comments of those visitors who chose to answer the Menil's guest survey between July 1, 2013, and June 30, 2014; therefore the numbers are only a representative sampling of the total visitors in 2014.

As of June 30, 2014. Attendance figures rounded to nearest 100
* Estimate based on approximately 250 outdoor visitors per day

VISIBILITY



219
ARTWORKS
loaned to



41
INSTITUTIONS in
9
COUNTRIES



GLOBAL VISITORS
from countries named and shaded green

TRAVELING EXHIBITIONS & U.S. AND INTERNATIONAL LOANS



- Orange dots indicate destinations of Menil-originated exhibitions
- Red dots indicate destinations of loans

758,200 VISITORS
attended

5 MENIL-ORIGINATED
EXHIBITIONS
that traveled to 8 venues



SUPPORT



The Menil Collection wishes to thank the following donors who made cumulative contributions (separate from membership) of \$500 and above between July 1, 2013 and June 30, 2014. These donations represent gifts in support of daily operations at the museum, including conservation, public programming, and special exhibitions.

For more information on how you can make a gift, or to discuss a planned gift or memorial gift, please contact the Office of Advancement at 713-525-9469.

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Lois and George Stark
Patrick and Bridget Wade

pp. 66–67: The Menil Society celebrates the arrival of spring at Menil House

\$1,000–\$4,999

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Writers in the Schools (WITS) students visiting the Menil; donor support is crucial to funding educational programs such as Writing at The Menil

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\$500–\$999

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Andrea Link
Carol and David Neuberger
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R. Crusoe & Son
Jennifer and Justin Segal
William V. Walker
YES Prep Public Schools
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**Asterisk indicates deceased.*



Allen Blevins, Bank of America director of global arts and heritage programs, delivers the keynote address at *Corporate Conversations*

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The Menil is grateful to our investors from the corporate community in fiscal year 2014 (*July 1, 2013–June 30, 2014*).

\$200,000+

Bank of America

\$50,000+

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Emily Leland Todd
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GLASS KEY SOCIETY

Donors who have included the Menil Collection in their legacy planning

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Toni* and Jeff Beauchamp	William F. Lassiter
Louis B. Cushman	Marc Melcher
Julie Tips Dokell	Laurie Newendorp
Sir Mark Fehrs Haukohl	Louisa Stude Sarofim
Alex Heylen and Monika Lybeer	John L. Zipprich II



René Magritte, *La clef de verre* (*The Glass Key*), 1959

*Asterisk indicates deceased.

THE MENIL SOCIETY

The Menil Society comprises the core patrons of the Menil Collection. Their significant and sustaining support makes possible the preservation and expansion of the permanent collection and supports the museum's special exhibitions, publications, and programs.

Benefactor \$10,000

Henrietta K. Alexander
 Eddie and Chinhui Allen
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 Suzanne Deal Booth
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Menil Contemporaries Spring Mixer featured an exclusive viewing of *Magritte: The Mystery of the Ordinary, 1926–1938*



Menil Contemporaries enjoy a private viewing of *Wols: Retrospective*

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As of June 30, 2014



Cy Twombly Gallery showing Cy Twombly, *Untitled Painting*, 1994, The Menil Collection, Houston, Gift of the artist

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Cover: Installation view of *Magritte: The Mystery of the Ordinary*, 1926–1938, The Menil Collection, 2014, showing René Magritte, *La durée poignardée (Time Transfixed)*, 1938. The Art Institute of Chicago. Joseph Winterbotham Collection; and René Magritte, *Au seuil de la liberté (On the Threshold of Liberty)*, 1937. The Art Institute of Chicago, Gift of Mary and Leigh Block, 1988.141.10

Back cover: African Art Gallery and atrium garden, The Menil Collection, 2014



Modern and Contemporary Gallery showing Eric Fischl, *Savior Mother, Save Your Love(r)*, 1984. The Menil Collection, Houston

Visitor Information

Museum and bookstore hours:

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