

NINA CULLINAN PAPERS

Filmed by the Archives of American Art,
Smithsonian Institution. Lent for filming
by Miss Nina Cullinan, Houston, Texas in
March, 1979.

NINA CULLINAN PAPERS

Contents in order of filming:

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2. Scrapbook and Clippings
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Nina Cullinan

Clippings

1974

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THE MUSEUM OF FINE ARTS, HOUSTON

EXHIBITION SCHEDULE

EXHIBITION	GALLERY	OPEN	CLOSE
<u>The Great Decade of American Abstraction: Modernist Art 1960 to 1970</u> *	Upper Brown Gallery	Jan. 14, 1974	Mar. 10, 1974
<u>The Genoese Renaissance, Grace and Geometry: Paintings and Drawings by Luca Cambiaso from the Suida-Manning Collection, New York</u>	Gladys Madigin Andrews Gallery	Jan. 14, 1974	Mar. 10, 1974
<u>The Collection of John A. and Audrey J. Beck: Impressionist and Post-Impressionist Paintings</u>	Jones Galleries	Jan. 14, 1974	Mar. 10, 1974
<u>Decorative Arts from the Permanent Collection, Supplemented by a Major Loan of English 17th and 18th Century Silver</u>	Masterson Decorative Arts Gallery	Jan. 14, 1974	Mar. 10, 1974
<u>Color: An Educational Exhibition</u>	Masterson Jr. Gallery	Jan. 14, 1974	Apr. 22, 1974
<u>Illustrated Books</u>	Library Gallery	Jan. 14, 1974	

The Permanent Collection Shown for the First Time in Its Entirety

<u>Geoff Winningham: Photographs</u>	The Alvin Romansky Prints and Drawings Gallery	Mar. 9, 1974	May 2, 1974
<u>Belgian Surrealists</u> *	Upper Brown Gallery	Apr. 4, 1974	May 12, 1974
<u>Dogon Art from Mali</u> *	Gladys Madigin Andrews Gallery	Apr. 13, 1974	May 12, 1974
<u>Spring Art Festival</u>	Masterson Jr. Gallery	Apr. 27, 1974	May 27, 1974

* Members' Preview

EXHIBITION SCHEDULE

Page 2

EXHIBITION	GALLERY	OPEN	CLOSE
<u>Abstract Painting and Sculpture in Houston *</u>	Gladys Madigin Andrews Gallery	May 17, 1974	
<u>Walter Darby Bannard *</u>	Upper Brown Gallery	May 31, 1974	
<u>Geometry: A Summer Exhibition for Children</u>	Masterson Jr. Gallery	June 15, 1974	Aug. 27, 1974
<u>Kandinsky Graphics</u>	Gladys Madigin Andrews Gallery	Aug.	Sept.
<u>Be A Curator</u>	Masterson Jr. Gallery	Sept.	Oct.
<u>In the Light of Claude Lorrain *</u>	Upper Brown Gallery	Oct.	Nov.
<u>Major Loans from The Solomon R. Guggenheim Museum</u>		Oct.	Nov.
<u>Soup Tureens from the Campbell Museum</u>	Masterson Decorative Arts Gallery	Oct.	Nov.
<u>Friedel Dzugas: A Retrospective Exhibition *</u>	Upper Brown Gallery	Dec.	Jan. , 1975

* Members' Preview

INAUGURATION CEREMONIES BROWN PAVILION THE MUSEUM OF FINE ARTS, HOUSTON

JANUARY 14 - 15, 1974

MONDAY, JANUARY 14

11:30 a.m.

Press Preview and luncheon

5:30 - 6:30 p.m.

Membership Guild Reception

7:00 - 11:00 p.m.

INAUGURAL PREVIEW

Guests will include Museum members, Benefactors, distinguished visitors, press, artists in the exhibit, American Film Institute Board, Chairmen of Boards and presidents and heads of foundation committees aiding corporate CFD and donors of works to the Museum.

8:30 p.m.

Dinner in private homes honoring visitors

TUESDAY, JANUARY 15

Trip for visitors

10:00 a.m.

Buses leave for Bayou Bend, American Decorative Arts Wing, Museum of Fine Arts, Houston

10:30 a.m.

Tour of the Bayou Bend Collection, garden tour

12:00 p.m.

Luncheon at Bayou Bend Cottage

1:30 p.m.

Buses will take visitors to Meredith Long Galleries to view a special exhibit, American Paintings of the 1860's, the Rothko Chapel, the Rice Museum and the Contemporary Arts Museum

5:30 - 6:30 p.m.

Special Corporate Donor reception

7:00 p.m.

Inauguration and Ribbon Cutting Ceremony
Special guests: City Council and Consular Corps

7:00 - 11:00 p.m.

MUSEUM OPEN TO THE PUBLIC

8:00 p.m.

Cocktail - Buffet for out of town visitors

WEDNESDAY, JANUARY 16-

SUNDAY, JANUARY 19

Open House at the Museum, Colloquia, Films, etc.

- F.
- G. Dr. Ludwig Glaeser
M/M Louis Goldenberg
M/M Ralph Greenlee, Jr.
M/M John W. Guerin
M/M Arnold Glimcher
Mr. Paul Goldberger
M/M Julian Ganz
Ms. Martha Hemphill
M/M Thomas Gallander
- MOMA- Mies van Der Rohe Archives
New York - Wildenstein - Dealer
Dallas - Board - with Ed. Marcus
Austin - Artist
Pace Gallery, N.Y.
Architec. Critic - N.Y. Times
Los Angeles - M. Long
Beaumont - Press
Corpus Christi - She is Director
- H. Mrs. Betty Hirsch
M/M Joseph Hirshorn
M/M Edward Hudson, Jr.
M/M Glenn Hutson
Mr. Ashton Hawkins
- Beaumont - Director
Greenwich - Dixon Cain
Fort Worth - Texas arts & Humanities
Corpus Christi - Board
Secretary Metropolitan
- I.
- J. M/M Jacobson
Dr. William Jordan
Mrs. Lyndon Baines Johnson
- New York - Knoedler - Dealer
S.M.U. - Meadows Gallery - Stout
- K. M/M Wolf Kahn
Mr. Robert Kjoelien
and lady
M/M Seymour H. Knox, Jr.
Mr. Seymour H. Knox
Mr. Alkis Klonaridis
- New York - Artist
Tyler - Director
Buffalo - McLanahan
Buffalo, McLanahan
Toronto - Dealer - Mirvish
- L. Miss Janie Lee
M/M John Leeper
M/M Carl Levy
Mr. John Lunsford
Mr. John LeFebre
M/M Orme Lewis
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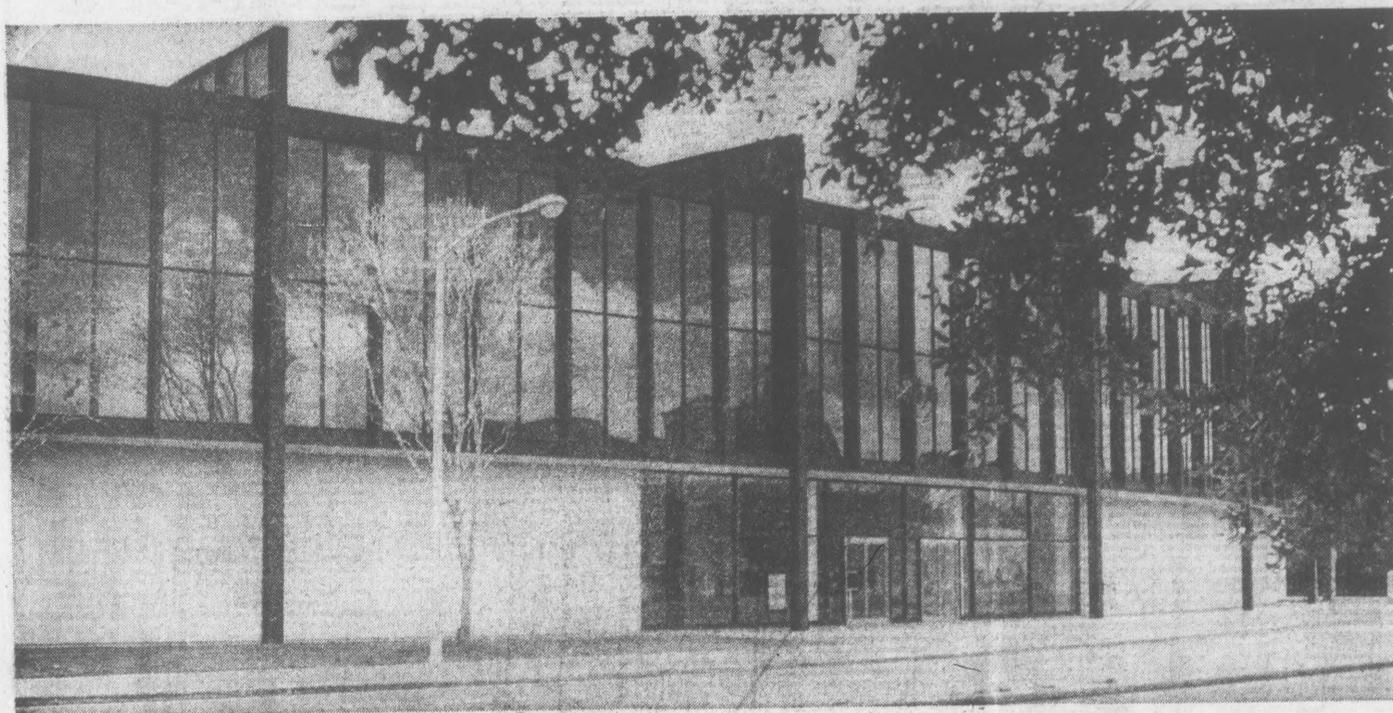
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M/M Pierre Levai
Mr. Dirk Lohan
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S.A. Mus. Assoc. - Director
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- M. Dr/M Martin B. Macht
M/M Edward Marcus
M/M David Mirvish
Mr. Kenworth Moffett
M/M Lynn B. Milam
Mr. John Marion
Mr. J. E. Mustard
- Cincinnati - she is senior Curator
Dallas - Board - w/Greenlee
Toronto- Dealer
Boston- Curator, Cont. Art
Beaumont Board
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Mr. Jack Ogg
- Dallas- Board Secty.
Carnegie- Curator Dec. Arts
State Senator
- P. M/M Harry S. Parker
M/M John A. Pope
M/M Paul Parker
- Dallas - Director
Washington- Int. Exhb. Found.
Wayzata, Minn.
- R. M/M David M. Robb, Jr.
M/M Wm. A. Robinson
M/M Lawrence Rubin
M/M Merrill C. Rueppel
M/M John B. Rogers
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Princeton
Chicago - Mrs. Brown
New York - Mrs. Brown
Dayton Gallery 12- Minn. Director
- T. Mr. Lynn Tolliver
D/M Evan H. Turner
D/M Alvin Thomas
- Dallas- Janie Lee- Dealer
Philadelphia - Director
Prairie View

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V. Mr. Gudmund Vigtel Atlanta - High - Director

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Y. Mrs. Mildred W. Young New York



Museum's Brown Pavilion, designed by Mies van der Rohe, opens Tuesday

— Post color photo by E. Joseph Deering

Celebrations to open arts museum pavilion

By CHARLOTTE PHELAN
Post Reporter

Art lovers, art patrons, collectors, historians and dealers and artists themselves from here and abroad will take part in the week-long celebration of the opening of the grand new Brown Pavilion of the Museum of Fine Arts beginning Monday.

For the many Houstonians who have long given support and service to the museum it will be an occasion of great satisfaction — especially for Mr. and Mrs. George R. Brown, who gave \$4 million through the Brown Founda-

tion to build the wing that has doubled the dimensions of the institution.

Some 300 guests will come from art centers of the United States, Canada and Europe to join museum members and benefactors Monday night at the invitational preview of the extensive new pavilion, the five major special exhibitions and the re-mountings of the permanent collection in renovated galleries of the older sections of the museum.

Ribbon cutting ceremonies — with Mayor Fred Hofheinz, museum president Alexander K. McLanahan and museum director Philippe de

Montebello presiding — will signal the opening of the museum to the public at 7 p.m. Tuesday.

Frank Stanton, former president of CBS, will be speaker and members of the Houston City Council and consular corps will be special guests.

A colloquium featuring lectures and a panel discussion of contemporary art and films, all in the new auditorium of the pavilion, will involve some of the country's leading artists and art authorities and carry the inaugural events through Jan. 20.

Meanwhile, officials and
Please see Celebrations/pg 2A

About the author

Houston architect S. I. Morris, F.A.I.A., is vice chairman of the board of the Houston Museum of Fine Arts and a past president of the museum.

Pavilion last effort of great architect

By S. I. MORRIS

The opening of the Brown Pavilion of the Museum of Fine Arts Tuesday is significant in that it marks the completion of an architectural progression and because it is a last project of the great architect Mies van der Rohe — an example of the final studied evolution of his style.

The 72,000 square foot addition doubles the size of the museum and provides a 320-seat auditorium, an ample library, a garden-view restaurant, administrative offices, a book shop and large exhibition spaces, the largest being a completely glass-enclosed space 300 feet long, 84 feet

wide and 22 feet high overlooking Bissonnet and, through stately live oaks at each end, Main Street and Montrose Blvd.

According to Donnelly Erdman and Peter Dapodemetriou, the history of the Museum is the history of Houston from the turn of the century: First, The Public School Art League, the Houston Art League and on April 12, 1917, the present site was dedicated, having been acquired as a result of the generosity of the George Hermann Estate and funds given by Joseph S. Cullinan.

Architect William Ward Watkin, who had come to

Please see Pavilion/page 2A

Oil clash too costly, Arab says

Post News Services

Sheikh Ahmed Yamani, Saudi Arabian oil minister, told the major oil consuming nations Saturday that any attempt to force a showdown with producers would bring worldwide economic "disaster."

Yamani issued his warning

New light/page 3B
'Catastrophe'/page 3A
Action looms/page 16C
Losing lease/page 6D

list the nations attending President Nixon's Feb. 11 oil summit talks in Washington.

"We don't want to interfere in the internal affairs of any consuming country," he said. "It is up to any consuming country to get together and discuss their problems."

But, he said, they would find an attempt at a showdown costly. Although he did not spell out the consequences, he made it clear in answer to other questions that the Arab producers were well aware of their ability to throw the world into recession.

"All that we are concerned with — and we hope that it won't happen — is that the consumers don't form a bloc which will have any sort of congruence with the producers because then the whole world will go through a real disaster," he said.

"If there is a confrontation,

Please see Oil/page 2A

Cloudy, upper 40s forecast for game

Forecasters have labeled Sunday's Super Bowl weather as neutral—cooler than Miami but warmer than Minnesota.

And, most important for the expected 72,000

U.S., Texas weather/page 7A
City of losers/page 1C

Rice Stadium fans, no rain is predicted. The temperature should be in the upper 40s about game time, and the skies will be cloudy all day.

Imprint of a giant

The Cullinan Hall of the Museum of Fine Arts was the first museum designed by Mies van der Rohe. The Brown Pavilion was his last work before he died — giving to Houston the only museum in the United States designed by this architectural giant of the 20th century.

The new transforms the old. In square footage it doubles the space. In concept it does much more — compounding the space with dimension and mystery. The first impression of vast simplicity gives way to the perception of other levels, staircases, hidden galleries and a surprisingly large auditorium.

The new pavilion is not a simple enlargement of the Cullinan Hall plan. It is a new idea — a long arc of open space at tree branch level, a jewel box or display case for gleaming treasures. And the Cullinan Hall keeps its own identity, becoming the heart of this complex, the great pivot around which swings the inspired balance of spaces. Old galleries have been given new spirit with deep colors and new acquisitions from all parts of the world. This is no longer a museum to occupy an afternoon, but one to be explored.

Like the chambered nautilus, the Museum of Fine Arts has grown, beginning in 1900 with citizens who loved both art and Houston. On the generosity of successive generations of Houstonians, it has added chamber by chamber, becoming richer within as it has grown. It will grow again in years to come. But the opening of the Brown Pavilion, given by the Brown Foundation, marks the fulfillment of Mies Van der Rohe's plan and gives to the Southwest one of the nation's important art museums.

Houston is grateful to the Brown Foundation and once again recognizes its good fortune in the continuing, perceptive and widely effective generosity of George and Alice Brown.

Houston Post - 11-14-79

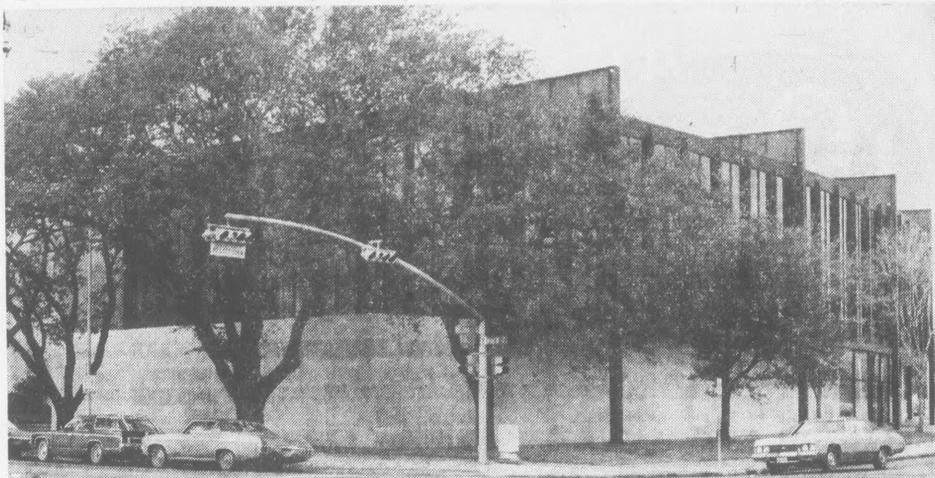


Photo by Orle Collins, Chronicle Staff

NEWLY COMPLETED BROWN PAVILION OF THE MUSEUM OF FINE ARTS
High Walls Surround Courtyards Along the Side of the Building

The Spotlight

Museum's Sweeping Brown Pavilion Last Great Work of Architect Mies

BY ANN HOLMES
Fine Arts Editor

When the Museum of Fine Arts opens Tuesday evening, the public will have its first opportunity to see an interesting — if controversial — architectural concept at work.

The sweeping new Brown Pavilion, a three-story addition to older portions, is the final phase of the master plan by the arch priest of the so-called International Style of architecture. Mies van der Rohe.

With its classic use of the now familiar Miesian materials — steel, glass and stone — this wing blends into Cullinan Hall which Mies had designed originally as a covered courtyard for painting and sculpture.

Considered together, these additions represent Mies' single American museum. His only other one is a huge square of glass in Berlin.

The barricades here had hardly come down before passersby were commenting on the proportions and curators had hardly taken possession from contractors before grumbling began inside.

It was said that the huge upstairs gallery, as long as a football field, with no walls for hanging pictures, was an architectural indulgence, not practical for museum use.

Meanwhile, those who had become accustomed to the airy, aristocratic look of the white-mullioned Cullinan Hall were expressing disappointment at the proportions of masonry, especially at the corners of the building. These are high walls creating unseen courtyards.

We are told these were added after the initial plans were made.

Though the look is more ponderous than the eye expects, perhaps the extra cement work creates a suitable counterbalance, after all, for the mass of stone in the initial neo-classic building. It is conceivable the Brown Pavilion could have looked more like a

activity as well as beauty and for the first time you feel that the museum's role is no longer remote. Despite its almost poetic good looks, Cullinan Hall's erstwhile curve did look elitist.

All that is gone now and Mies' new addition is boldly aware that it is a 20th Century building in a democracy. Mies practiced what he taught his students: Think of the time in which you are working and relate your building to the time.

The outside of his buildings were never a separate facade to Mies, whose last major work was this museum. While architect Louis Sullivan may have believed in the facade as a face of its own, Mies said "the interior and exterior of my buildings are all one. The outside takes care of the inside."

From the street day or night, the bright colors and shapes of art works are visible through the windows. Inside, the visitor experiences a totality, a fluidity as you move from one half grade to another, seeing from the

lower level of one to the top of another.

If, in that upper gallery with its tall walls of glass on three sides and its open balcony to Cullinan Hall on the other, there is no room to hang pictures in the traditional way, Mies planned it so. Function would not guide his plans. "Instead, let us make room for any function," he often said.

Openness, he believed, was a space for continual modification and a protection against obsolescence. The anonymous background provided an invitation for imaginative use.

Large as it is — and huge pictures there seem of average size — Brown Gallery has a fairly warm and inviting feeling. The human being is not swallowed up by it. It manages to achieve a sense of human scale along with projecting an expected grandeur.

In that room, the panels on which pictures have been arranged are useful: They work. But the thickness of them is

discordant considering the slimmness of so many Miesian details. Mies was fussy about every stick of furniture and every placement of it and once remarked, "God is in the details." And in that building one can see repeated use of free-standing stairs, of proportions and modules that thoroughly delight the eye.

Outside, the question of bumping neo-classic walls with Mies' new 20th Century technological design is moot. It works without jarring.

The three styles, from William Ward Watkin's Grecian revival details to Kenneth Franzheim's anonymous middle section architecture (on the Main St. side) to Mies' design are, happily, all exposed. The progression of 50 years in a changing culture is a visible exoskeleton and Mies' very beautiful span has found a stylistic harmony with the older ideas.

It is good, in fact, to see the evidence of a cultural continuity in a city which otherwise suffers sometimes from too much instant metropolis.

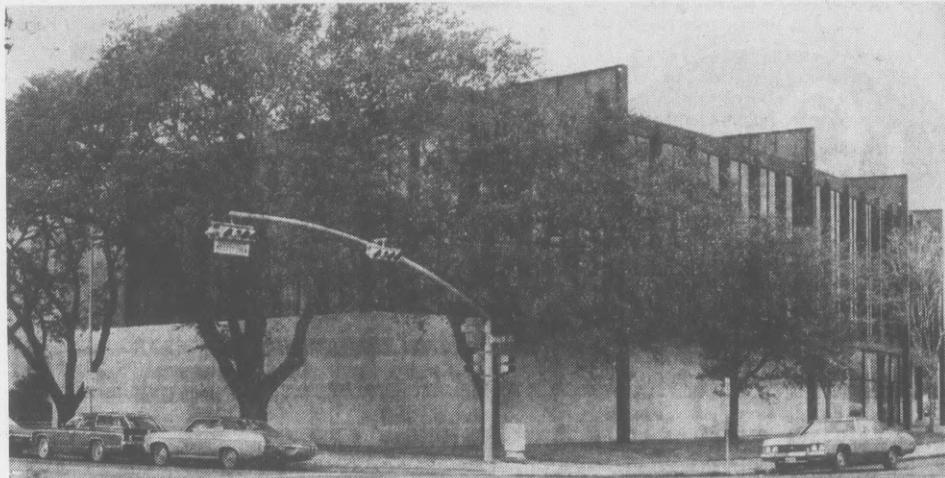


Photo by Orle Collins, Chronicle Staff

NEWLY COMPLETED BROWN PAVILION OF THE MUSEUM OF FINE ARTS
High Walls Surround Courtyards Along the Side of the Building

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Considered together, these sections — ~~sections~~ airy, aristocratic look of the white-mullioned Cullinan Hall were expressing disappointment at the proportions of masonry, especially at the corners of the building. These are high walls creating unseen courtyards.

We are told these were added after the initial plans were made.

Though the look is more ponderous than the eye expects, perhaps the extra cement work creates a suitable counterbalance, after all, for the mass of stone in the initial neo-classic building. It is conceivable the Brown Pavilion could have looked more like a giant sunporch had it not been given this firm rooting.

The new wing, in its curve and particular design, gives the impression of strength and assurance. Its steel mullions, black now, are pleasing.

With its door right on the sidewalk and its upper level cantilevered over, the new museum seems to go to meet the people. There is a look of

activity as well as beauty and for the first time you feel that the museum's role is no longer remote. Despite its almost poetic good looks, Cullinan Hall's erstwhile curve did look elitist.

All that is gone now and Mies' new addition is boldly aware that it is a 20th Century building in a democracy. Mies practiced what he taught his students: Think of the time in which you are working and relate your building to the time.

The outside of his buildings were never a separate facade to Mies, whose last major work was this museum. While architect Louis Sullivan may have believed in the facade as a face of its own, Mies said "the interior and exterior of my buildings are all one. The outside takes care of the inside."

From the street day or night, the bright colors and shapes of art works are visible through the windows. Inside, the visitor experiences a totality, a fluidity as you move from one half grade to another, seeing from the

lower level of one to the top of another.

If, in that upper gallery with its tall walls of glass on three sides and its open balcony to Cullinan Hall on the other, there is no room to hang pictures in the traditional way, Mies planned it so. Function would not guide his plans. "Instead, let us make room for any function," he often said.

Openness, he believed, was a space for continual modification and a protection against obsolescence. The anonymous background provided an invitation for imaginative use.

Large as it is — and huge pictures there seem of average size — Brown Gallery has a fairly warm and inviting feeling. The human being is not swallowed up by it. It manages to achieve a sense of human scale along with projecting an expected grandeur.

In that room, the panels on which pictures have been arranged are useful: They work. But the thickness of them is

discordant considering the slimmness of so many Miesian details. Mies was fussy about every stick of furniture and every placement of it and once remarked, "God is in the details." And in that building one can see repeated use of free-standing stairs, of proportions and modules that thoroughly delight the eye.

Outside, the question of bumping neo-classic walls with Mies' new 20th Century technological design is moot. It works without jarring.

The three styles, from William Ward Watkin's Grecian revival details to Kenneth Franzheim's anonymous middle section architecture (on the Main St. side) to Mies' design are, happily, all exposed. The progression of 50 years in a changing culture is a visible exoskeleton and Mies' very beautiful span has found a stylistic harmony with the older ideas.

It is good, in fact, to see the evidence of a cultural continuity in a city which otherwise suffers sometimes from too much instant metropolis.

The Board of Trustees and the Director of The Museum of Fine Arts, Houston
invite you to attend

A COLLOQUIUM ON
THE INAUGURAL EXHIBITIONS

January 14 — January 20, 1974

PARTICIPANTS

Walter Darby Bannard	Painter and Author, Princeton, New Jersey
Kermit Champa	Professor of the History of Art, Brown University, Providence, Rhode Island
Dan Christensen	Painter, New York, New York
Clement Greenberg	Author, New York, New York
James Harithas	Director, the Everson Museum of Art, Syracuse, New York
Kenworth Moffett	Curator of Contemporary Art, Museum of Fine Arts, Boston, Massachusetts
Stephen Prokopoff	Director, the Museum of Contemporary Art, Chicago, Illinois
E. A. Carmean, Jr.	Curator of Twentieth-Century Art, The Museum of Fine Arts, Houston

PROGRAM

Wednesday, January 16, 10 a.m.	Film:	<i>Robert Motherwell</i> by Michael and Christopher Blackwood.
Wednesday, January 16, 1 p.m.	Film:	<i>Painters Painting</i> by Emile de Antonio.
Friday, January 18, 1 p.m.	Film:	<i>Painters Painting</i> by Emile de Antonio.
Friday, January 18, 8 p.m.	Lecture:	<i>Modernist Art.</i> Mr. Greenberg.
Saturday, January 19, 11 a.m.	Panel:	<i>Art of the Sixties into the Seventies.</i> Mr. Bannard, Mr. Champa, Mr. Christensen, Mr. Moffett, Mr. Harithas, Mr. Prokopoff, and Mr. Carmean.
Sunday, January 20, 2 p.m.	Lecture:	<i>Post-Impressionism.</i> Mr. Champa.
Sunday, January 20, 4:30 p.m.	Film:	<i>Painters Painting</i> by Emile de Antonio.

Splendor of architecture matched by exhibits, events

By CHARLOTTE MOSER

It's a toss-up which is more significant about this week's Museum of Fine Arts' festivities — the inauguration of the architectural monument designed by Mies van der Rohe or the exhibitions and activities housed for the event in the sleek new building. The grandeur of the Brown Pavilion is matched eye-for-eye by five major special exhibitions and nine more refurbished galleries exhibiting long unseen pieces from the permanent collection. And for matters of the mind, the museum's colloquium wins hands down.

The upper Brown Pavilion's opening show, "The Great Decade of American Abstraction: Modernist Art 1960 to 1970," alone rivals the artistic contribution of the Mies wing. Organized over a two-year period by E. A. Carmean, curator of 20th century art, and funded by grants from the National Endowment for the Arts and the

Tenneco Foundation, the show is an overview of the development of abstract art during a fertile and controversial period in American art.

Works were loaned from private collectors and galleries in the United States and Canada and 14 major American art museums. Fifty-two large paintings will be hung on permanent partitions arranged within the 25,000 square-foot, glass-walled space and will include work by Walter Darby Bannard, Jack Bush, Friedel Dzubas, Helen Frankenthaler, Adolph Gottlieb, Hans Hofmann, Morris Louis, Robert Motherwell, Barnett Newman, Kenneth Noland, Jules Olitski, Larry Poons, Mark Rothko, Frank Stella and Clyfford Still. Seven sculptures by Anthony Caro and David Smith will also be shown. Considered to be one of the most important tributes to this decade so far, it will show until March 10.

Three other exhibitions will balance the modern with the past. A show of paintings and drawings by 16th century Italian artist Luca Cambiaso, known for his ceiling decoration at the Escorial in Madrid, will be on view in the new Gladys Madigan Andrews Gallery. This exhibit, also to remain open until March 10, represents the first complete showing of Cambiaso's work from the Suida-Manning Collection in New York, including a painting "Lucrezia" never before exhibited in North America.

In the mauve-colored Jones Galleries, more than 40 Impressionist and Post-Impressionist paintings from the John A. and Audrey Jones Beck collection will be shown

on extended loan to the museum. Every major Impressionist and Post-Impressionist artist, many of whom have never been seen in Houston's museum, is included in this rare and complete private collection amassed by the Houston couple.

A new addition to the museum's repertoire, the Masterson Decorative Arts Gallery will house a selection of decorative arts from the permanent collection, supplemented by an anonymous loan of English 17th and 18th-century silver. Included in this unique exhibition will be art glass by Tiffany, Steuben, and Emile Galle, leader in Art Nouveau glassware; 18th-century faience and porcelain and lace given to the museum by Annette Finnigan in 1940. Vincent Ciulla of New York is designing this exhibit.

And, finally, for Houston's children, an exhibit called "Color: An Educational Exhibition" to be housed in the Masterson Junior Gallery will illustrate how painters through history have used color and solved problems associated with color phenomena. Organized by curatorial assistant Alvia Short, the exhibit will contain 15 paintings from the permanent collection, a series of mini-exhibits tracing the painting process from the raw pigment to techniques of paint application and a slide presentation juxtaposing real life scenes with details from paintings in the show. A children's color workshop will be held every weekend until April 22 when this "learning" show closes.

Other galleries in both the cheerfully redecorated old building and in the new wing, including the new Alvin Romansky Gallery for prints and drawings, will contain Western European and American painting and sculpture,

African, Oceanic, Pre-Columbian, and American Indian art from the permanent collection. One of the delights of the spruced-up old building is the Lovett Room of Antiquities. Brightly lit and painted a soft Mediterranean blue with a glowing sandstone color in the display windows, the room is now enlivened with the charm of ancient Egypt instead of its former gloomy mystery. Leading back into the sienna-colored gallery where the American Indian artifacts will be housed is a series of earth-colored rooms which, seen through a sequence of doors, look like an Albers square-on-square print.

Once the ribbons are cut and the public admitted to the new building Tuesday at 7 p.m., a veritable week-long beehive of activities will begin with films and a weekend colloquium of speakers in the 300-seat Brown Auditorium. A film on Robert Motherwell is scheduled for Wednesday at 11 a.m., and "Painters Painting," a two-hour film of discussions with art greats like Willem de Kooning, Hans Hofmann, Jackson Pollock, and Andy Warhol, will be shown on Wednesday at 1 p.m., Friday at 1 p.m. and Sunday at 4:30 p.m.

Clement Greenberg, author of many landmark books on 20th century art and probably the most powerful critic in the United States today, will open the colloquium on Friday, at 8 p.m. with a lecture on "Modernist Art." The real guns will come out, however, on Saturday at 11 a.m. when a panel of seven eminent art historians and critics will converge for a joint discussion of "Art of the '60s into the '70s." Carmean will moderate the panel consisting of Darby Bannard, painter and critic for Artforum Magazine; Ker-

mit Champa, art history professor at Brown University; Christensen, N.Y. painter Greenberg; James Harithas, director of Syracuse's Everston Museum; Kenworth Moffett, curator of contemporary art at Boston's Museum of Fine Arts and Stephen Prokopoff, director of Chicago's museum of Contemporary Art. With as much intellectual controversy as contemporary art engenders, this discussion ought to be a lively one. Champa will end the colloquium, speaking on Post-Impressionism at 2 p.m. next Sunday.

In addition to planning the exhibitions and activities, the museum staff will produce three fully-illustrated catalogues on the Decade show, the Cambiaso show, and the Beck Collection, five posters in commemoration of the opening exhibitions, a museum guide book and a handbook to the permanent collection.

Forty out-of-town guests were expected for the event; 350 from all over the U.S. have already accepted, making Houston's Museum of Fine Arts' opening one of national importance. The quality of the opening activities will appropriately put the museum into gear for the coming year.

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BY CONTEMPORARY ARTISTS

Sunol Alvar
Kavel Appel
Charles Bragg
Alexander Calder
Michael Challenger
Salvador Dali
Lebedang
Haku Maki
Peter Max
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Art notes

"Tradition and Innovation: American Paintings 1860-1870," an exhibition to benefit the Museum of Fine Arts saluting the opening of the Brown Pavilion, will be presented at Meredith Long Gallery, 2323 San Felipe, through Jan. 25. It includes 30 works on loan from the Metropolitan Museum of Art in New York, the Boston Museum of Fine Arts, Yale University Art Gallery and other institutions.

The Museum of Fine Arts' Junior School of Art will

present "An Experience in Children's Art" Thursday evening in the School lecture hall, 3815 Garrott. It will include "Actual Art Experience" workshops in approaches to children's art conducted by the Junior School faculty.

Chen Chi, New York watercolorist, will conduct a lecture-demonstration at 2 p.m. today in the Dominican College auditorium, 2401 Holcombe. It is sponsored by the Southwestern Watercolor Society, and admission is \$5.

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The first 50 years

By ELEANOR FREED

When Homer Saint-Gaudens made the dedicatory address at the opening of the first unit of the Museum of Fine Arts in 1924, Houston was a city with a population of 200,000 yet it was still very much of a cultural hinterland.

A few public spirited citizens interested in fostering the study of art in the public schools, the Houston Art League (not connected with the Art League of Houston), became the organizing nucleus behind the construction of the neoclassical structure on Main Street designed by William Ward Watkin, then head of the architecture department at Rice Institute. Five decades and 1,200,200 inhabitants later this now visually sophisticated city pays homage to the Brown Pavilion, a \$4 million structure containing 75,000-square-feet, the final testament of one of the 20th century architectural giants, Mies van der Rohe.

As the eyes of the art world focus on the last great building in the International Style, whose master-plan blueprints were supervised by Mies himself not long before his death in 1969, and as we celebrate the museum's 50th anniversary, the successful completion of a \$15 million fund drive and the volumetric doubling in size of the existing museum space, we might pause to salute the generations of benefactors, the visionary professional and lay people whose input of self and substance has made possible the present attainments. Alexander K. McLanahan has given crucial leadership as board president during this climatic period.

In an era when museum directors and curators seem bent on reviving the old game of musical chairs it is indeed unusual to think of a museum evolving over a 50 year span under the baton of only four directors.

James Chillman Jr. was at the helm of the Museum of Fine Arts from its inauguration in 1924 until 1953, when he became director emeritus, until he was redefeated for another stint during a change in tenure between Lee Malone and the arrival of James Johnson Sweeney (1959-1961). During all of these many years Chillman derived his primary source of income from his academic post as professor of architecture at Rice Institute.

Although his professional field was architecture, he was particularly knowledgeable in the field of Italian painting and Renaissance sculpture. His eye was uncompromising, his taste conservative and Catholic and he endowed the museum with a desire for excellence and a total nonacceptance of mediocrity.

New Yorkers Edith A. and Percy S. Straus had such respect for Chillman's expertise that they felt their collection of 14th and 15th century Italian and Netherlandish paintings and High Renaissance bronzes would be in careful and appreciative hands within the Houston museum. This major gift in 1944 marked the seriousness and maturity of this museum's intentions. Unfortunately more people outside of Houston to this day than within Houston know the importance of these Straus masterworks, the many paintings of rarity including the Master of the Straus Madonna, the 15th century Ferrarese marriage tondo "Meeting of Solomon and the Queen of Sheba" and Fra Angelico's "Temptation of St. Anthony."

Encouraged by the late Jimmie Chillman's incredible ability to get along with people, many gifts were forthcoming.

Miss Annette Finnigan gave the museum a fine group of Egyptian and Classical artifacts as well as a large collection of lace and textiles in the 1930s. By 1939 Miss Ima Hogg had



From the Edith A. and Percy S. Straus collection the museum obtained this tempera on wood, "The Meeting of Solomon and the Queen of Sheba" (detail), a late 15th century painting.

given about 100 watercolors, drawings and prints including work by Sargent, Feininger, Klee and Picasso and in 1943 Miss Ima and her late brother Tom gave a major collection of 70 works by the great American illustrator, Frederic Remington. By 1944 Miss Ima turned over to the museum a representative cross section of Southwest Indian art.

During 1953 the museum received physical possession of part of the Samuel H. Kress collection of Spanish and Italian paintings of the High Renaissance. These were not actually deeded to the museum until 1961. According to Chillman, Houston was the first museum ever to receive a gift from the Kress family, the Lorenzo Lotto "Holy Family With Donor."

During 1953 the Robert Lee Blaffer Memorial Wing designed by Kenneth Franzheim was inaugurated and the collection of 15th to 20th century European painting was placed permanently in the Blaffer Room by Mrs. Robert Lee Blaffer. Mr. and Mrs. Harris Masterson remodeled galleries in memory of Frank Prior Sterling and established the Masterson Junior Gallery.

In 1954 Mrs. Harry C. Weiss gave funds to renovate the largest of second floor galleries and Mr. and Mrs. Jesse H. Jones remodeled the west wing and built a lecture hall.

In 1954 Miss Nina Cullinan commissioned architect Ludwig Mies van der Rohe to draw plans for a hall in memory of her parents, Mr. and Mrs. Joseph S. Cullinan, and provided the funds for its construction. Cullinan Hall opened with appropriate fanfare in 1958.

In 1966 Miss Ima Hogg presented her residence, Bayou Bend, and the exceptional collection of American decorative arts from the 17th through the 19th century.

It is difficult to reconstruct the roll call of major contributions, particularly since the long overdue museum handbook, actually now in state of preparation has been delayed until spring publication.

The Mies master-plan was made possible by Houston Endowment and the Hobby Foundation. Mrs. Harry C. Hanszen, Esther Goodrich, the Hermann Estate, Mr. and Mrs. John de Menil, A. T. McDannald, Mrs. William P. Hobby, Mr. and Mrs. George R. Brown all were among those who figured prominently in museum benefactions before the Brown Pavilion, as did the Laurence H. Favrot bequest and the Agnes Cullen Arnold Endowment Fund.

Shortly after the completion of Cullinan Hall the board began to seek a director of interna-

On loan to the MFA is this 1906 oil, "L'Estaque," by Andre Derain, from the John A. and Audrey Jones Beck collection.



tional distinction and the noted critic and museum director, James Johnson Sweeney became director in 1959. With his advent, the museum could never again be considered provincial.

During Sweeney's regime works by Picasso, Rothko, Miro, Brancusi, Motherwell, Calder, Chillida, Alechinsky, Soulages, Mondrian as well as important examples of Greek, Roman and primitive cultures entered the collection. With the potential space within Cullinan Hall, exhibitions took on an international dimension, and with Sweeney's genius for installation the sometimes unmanageable spaces of Cullinan Hall were manipulated with great effectiveness.

Only those who remember the diligence, loyalty and dogged dedication of Ruth Uher, curator of education, can appreciate how much was accomplished without other curatorial appointments. During the Interim after her death and Sweeney's departure Mary Hancock Buxton, former director of docent training, became museum administrator and maintained a lively exhibition program.

By 1969 Philippe de Montebello, former associate curator of painting at the Metropolitan, became the museum's director. And now the pendulum has swung again for immediately after the formal opening of Brown Pavilion de Montebello leaves to become vice director of curatorial affairs at the Metropolitan.

De Montebello believes strongly that this museum must be encyclopedic in scope and to that end set out to collect with historic continuity. There was no medieval art within the museum collection and now the museum has a few enviable examples. Jack Schrader, former curator, has been lured away by the Cloisters of the Metropolitan Museum of Art in New York.

There was a great paucity of drawings within the collection and museum purchases included numerous fine old master examples. The museum had virtually no prints to speak of, and now incorporating the Charles Clark collection and Alvin Romansky gifts, two new galleries bearing the name Romansky have been added to the museum. There was only tokenism in Oriental art. The Carol and Robert Straus gifts of Tang figurines and other early dynasty works have greatly enriched this area. Examples of Art Nouveau glass have just been presented by J. Brian and Varina Eby and rare porcelains by the Harris Mastersons.

Nineteenth and 20th century art examples are woefully replete with gaps. The John A. and Audrey Jones Beck collection of Impressionist and Post-Impressionist art, with the major accent on the latter, constitute an extraordinarily animated and joyful collection of works with indelible impact. The two rooms containing 47 paintings of the Beck collection recently loaned to the MFA positively sing exuberantly. The primary eye catcher is Andre Derain's brilliant, spectacular fauve painting "L'Estaque," and this painting is backed up by prime examples of Braque, Van Dongen, Raoul Dufy, Kandinsky, Modigliani and Matisse.

De Montebello has purchased some exceptional examples of baroque painting and sculpture, Claude Lorraine's luminous "Pastoral Landscape," Mattia Preti's "The Decollation of St. Paul" and other fine old master paintings; however recent emphasis has shifted to include Julio Gonzalez' noted sculpture "Homme Cactus No. 2", a shaped canvas by Frank Stella, an Anthony Caro sculpture as well as a number of purchases by young Americans.

When De Montebello departs he will also leave as his legacy a beautifully reinstalled museum which is now hung chronologically against colors which add to the visual ambience of the room's contents. In addition the splendid Museum Bulletin has attained for Houston a new rung in scholarship. He has imported a fine curatorial staff, each person highly trained in respective fields, and he has given them ample scope to prove their abilities by being willing to delegate responsibility.

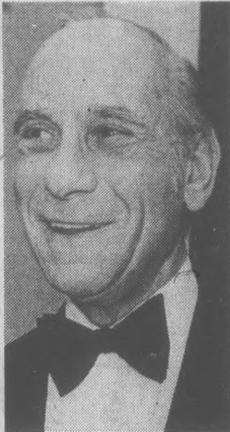
The landmark exhibition organized by E. A. Carmean Jr., curator of Twentieth Century Art, "The Great Decade of American Abstraction: Modernist Art 1960 to 1970" challenges the behemoth spaces within the great hall of Brown Pavilion.

And now Houston has one of the greatest exhibition halls for the display of art in the world. It will have its admirers and its detractors for it is on a scale which is almost visually overwhelming.

Although there are fine new facilities in the lower level of Brown Pavilion, the upper hall, however, is not now adapted to housing an increasing permanent collection. Pre-existing conventional galleries cannot absorb many more works of art. What to do with an expanding inventory in a major museum will still pose a real challenge to trustees and a new director as we move into the last quarter of this century.



JOHN MARION
"A Sensation"



TIBOR DE NAGY
"Very Enthusiastic"



DIRK LOHAN
"People Make Design"



TOM ARMSTRONG
"Work With Space"

Brown Pavilion Draws Praise

BY SUSAN L. BUTLER
Fine Arts Staff

Art connoisseurs from around the country were highly impressed with the new Brown Pavilion of the Museum of Fine Arts which most saw for the first time Monday night at the members and out-of-town guests opening of the addition.

"Oh, I can't tell you how enthusiastic I am," said New York Gallery owner Tibor de Nagy, who represents several of the artists in the "Great Decade" exhibit in the Upper Brown Gallery. "It's so exciting. You know (Henry Geldzahler tried this at the Metropolitan, but it was not as good."

The museum directors contacted during the evening, also seemed unanimous in their praise not only of the Brown Pavilion, but of the major inaugural exhibit as well.

"I'm envious," was said several times by the new director of the Dallas Museum of Fine Arts, Harry Parker. And his colleague from the Walker Art Center in Minneapolis, Martin Friedman commented, "This is some of the most monumental space I have ever seen. And it was used so well."

Tom Armstrong, director of the Whitney Museum of American Art in New York, was not so quick with his adulation, but agreed that the large Brown Pavilion had been used well. "You have the space, now you have to work with it."

And while John Marion, president of the auction house of Sotheby Parke-Bernet of New York, said he thought the museum housed a "remarkable collection," Lawrence Rubin, director of the contemporary wing of Knoedler's New York Gallery said, "It's good for provincial museum, far more interesting, for

example, than the Los Angeles County Museum."

Perhaps one of the people most interested in the pavilion architecturally was Dirk Lohan, grandson of the building's designer, the late Mies van der Rohe. Lohan, who had seen the building earlier without so many people in it, liked the space, with and without viewers.

"People really make the design," the young, good-looking architect said. "It's delightful in such a festive mood."

Among the thousands who circulated throughout the museum were Texas politicians, Houston's art community — supporters and artists — some viewers were in jeans, most in black tie and long gowns and a few in drag.

What they saw, and what the public can see as of 7 p.m. today, were three major inaugural exhibits, plus a larger portion of the permanent collection.

If you want to start at some familiar point, head directly to the Wiess and Blaffer galleries. They are about the only rooms which have remained the same.

Even a new entrance has been added, on Bissonnet St., and the South Garden entrance off the sculpture garden has been renamed for Lovett Gallery, which is directly inside. A Main St. entrance will be open for night moviegoers.

If contemporary art is your favorite, enter via Bissonnet. The Calder "Crab," formerly in the sculpture garden, now stands on the sidewalk beside the door; a lively Picasso nude sculpture and a Motherwell painting, among others, greet you in the foyer, and a few steps up lands you in Cullinan Hall, home of the permanent collection of American paintings and sculpture.

Overlooking Cullinan Hall is Upper Brown Gallery, that 300-foot-long hall, which until March 10 is completely devoted to "The Great Decade of American Abstraction; Modernist Art 1960-1970."

No matter where you start to look at the permanent collection, once you go through every gallery, you will have a taste from almost every period of art. You can move in a European chronology, from the gray and Byzantine red Upper Jones Gallery through

Eastern art is the new Masterson Decorative Arts Gallery, which for a while is showing Galle and Tiffany vases, new to the MFA collection, and a supplemental exhibit of 17th and 18th Century English silver. This room is a mellow brown with most of the illumination coming in the display boxes.

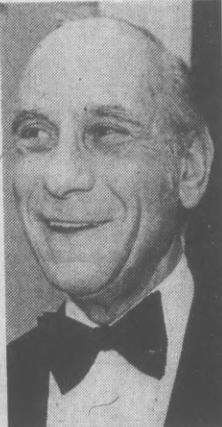
Almost all the galleries are painted some color to complement the hues used by the artists of that particular period and some undoubtedly will change as new exhibits occupy the space.

With the official opening this week, the museum be-

comes as new as it is old. Inaugural ceremonies, featuring speeches by director Philippe de Montebello, Mayor Fred Hofheinz and past president of Columbia Broadcasting System, Frank Stanton, begin at 7 p.m. today and the museum will remain open until 11 p.m.



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Antiquities in a baby blue room and Far Eastern works in a pea green room flank either side of the Lovett Gallery, and directly beyond the

Eastern art is the new Masterpiece Decorative Arts Gallery, which for a while is showing Gale and Tiffany vases, new to the MFA collection, and a supplemental exhibit of 17th and 18th Century English silver. This room is a mellow brown with most of the illumination coming in the display boxes.

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Betty Ewing



Culture Crowd Was Super, Too

IF SUPER BOWL got D for dull, as reports would indicate, then mark up an E for exciting on the recap of opening night at the Museum of Fine Arts' new \$4 million Brown Pavilion.

A counter had ticked off 3082 less than midway into the 4-hour party and a blended (black tie and blue denim) crowd continued to surge forward for a look at the works of the biggest names in artdom — and each other. Later guests from all over the world fanned out to 23 separate dinner parties given by members of the museum board.

It took a genteel body block to get downfield through a glittering congregation that included everybody from Lady Bird Johnson to author Truman Capote.

Clad in gold from earring to slipper, the dark-haired wife of the late President Johnson arrived with George and Alice Brown who had donated the museum addition through the Brown Foundation. Also with this celebrated group were Former Attorney General and Mrs. Herbert Brownell of New York and Museum President and Mrs. Alexander McLanahan. Author Capote, here to write about the Elmer Wayne Henley murder trial, was with Mrs. Oscar Wyatt.

From Chicago came handsome young architect Dick Lohan, grandson of the late Mies van der Rohe, who designed both the Pavilion and Cullinan Hall. And from Gladwyne, fashionable suburb of Philadelphia, came Welles Henderson, U.S. Commissioner General of Expo '74 which opens in Spokane, Wash., May 4. Henderson and wife Hannah, whose home and collection of 18th Century American furnishings recently were featured in Antiques magazine, loaned a Jack Bush painting to the modern exhibit in Brown Pavilion. Henderson is founder of the Philadelphia Maritime Museum.

All the way from La Paz, Bolivia (they're home on leave) came Houston artist Barbara Coleman and husband Dale of the U.S. State Dept. And from New York came the Robert Mannings who loaned the exhibition of works by the Genoese Renaissance artist Luca Cambiassi.

The pretty redhead swathed in cut velvet and brown boas and surrounded by admirers was Audrey Beck, granddaughter of the late philanthropist Jesse Jones. A fabulous collection of impressionist and post-impressionist paintings... including Van Gogh, Matisse, Toulouse-Lautrec, derain, Braque... was assembled during the past 20 years by Audrey and her late husband, John Beck, and is on view in the Museum's Jones Galleries. She was accompanied by Andrea and Leo Daly of Washington and San Francisco, Parke-Bernet President John Marion of New York and P-B's local director Flo Crady.

Houston's own grand dame Miss Ima Hogg, whose many donations include her home Bayou Bend, and Miss Nina Cullinan, who gave Cullinan Hall to the Museum in memory of her parents, the late Mr. and Mrs. Joseph Cullinan, were at the opening.

U.S. Sen. Lloyd Bentsen and wife B. A. and Congressman William Archer came from Washington and the state political scene was represented by Lt. Gov. William P. Hobby and wife Diana and state Sen. Jack Ogg and wife Connie, heading back to Austin for the Constitutional Convention.



George Brown and Mrs. Lyndon Johnson



Author Truman Capote



Museum opening nighters Isaac Arnold Jr. and wife Toni



Photos by Blair Pittman, Chronicle Staff
Mrs. John Beck, second from left, with visitors Parke-Bernet President John Marion of New York, left, and Lee and Andrea Daly of San Francisco and Washington.



Philadelphia art patrons Welles and Hannah Henderson, (center) loaned a Jack Bush modern painting to the Brown Pavilion exhibit. They're chatting with Ken Bentsen and Mrs. Dennis McMahon.

Life Style

The Houston Chronicle

Tuesday, January 15, 1974

Section 4

★★



Photo by Blair Pittman, Chronicle Staff

TURNING ON TO ART

1-15-74
Don Chron.

Claes Oldenburg's soft fan sculpture will never turn on, but it probably enthused members and out-of-town guests Monday night at the opening of the Brown Pavilion

of the Museum of Fine Arts. Thousands attended the invitation-only opening. Public inaugural ceremonies begin tonight at 7 p.m. (See stories, Sec. 2, Page 7; Sec. 4, Page 1.)

Museum opens 'a beautiful, great building'

BY KATHY LEWIS

Post Reporter

The space. The light. The openness. The flawlessness.

These were the expletives which bounced from conversation to conversation as thousands of wide-eyed art lovers celebrated the private opening Monday night of the \$4 million Brown Pavilion at the Museum of Fine Arts.

Artists and collectors, statesmen and business leaders — they came from all over the country to pay tribute to the work of the late architect Mies van der Rohe.

And there, too, were many of the Houstonians who helped nurture the growth of the museum.

Please see Museum opens/page 6B

Right, the top floor of Brown Pavilion. Below left, Senator and Mrs. Lloyd Bentsen. Center, Durk Lohan, grandson of architect Mies van der Rohe. Below right, Mr. and Mrs. Joseph Hirshhorn.

—Post photos by Fred Bunch



Above, Dr. Frank Stanton, left, and Mr. and Mrs. James Johnson Sweeney; below, Mrs. Lyndon B. Johnson greets the John Connallys.



B

Today

THE HOUSTON POST
Tuesday, January 15, 1974

See Dear Abby/page 3B

Museum opens...

From page 1

Mrs. Lyndon B. Johnson meandered from gallery to gallery with her friends Mr. and Mrs. George R. Brown. It was the Brown Foundation's \$4 million gift which doubled the size of the museum.

Mrs. Johnson said she had come to enjoy "the feast of art" with her friends. Mrs. Brown said this was the realization of a longtime dream.

"It is just something we have been dreaming of a lot and a lot of people have been working, more than I, on it for a long, long time. It is indeed beautiful."

The John Connallys arrived and were surprised to see Mrs. Johnson. "We didn't know we were going to have this pleasure," Connally said, as he reached out to greet the former first lady.

Senator and Mrs. Lloyd Bentsen and Lt. Governor and Mrs. Bill Hobby were among the state officials present.

Those from the art world walked up and down the pavilion which stretches the length of three football fields, viewing the opening exhibition, The Great decade of American Abstraction: Modernist Art 1960 to 1970. It is a collection of paintings whose size (the largest is 17 feet high) emphasizes the pavilion's grand dimensions.

Dirk Lohan, of Chicago, inspected the pavilion with pride. He is the grandson of Ludwig Mies der Rohe. "I am very happy tonight. You know he designed this back in the fifties. The architecture is timeless. It will outlive the style of the day.

"I think it is one of the great buildings in history. The different levels is unique in his work. It is beautiful."

Lohan was chatting with Anderson Todd, a Houstonian who was on the building committee that commissioned Mies van der Rohe 20 years ago.

Mies van der Rohe didn't need to lean on his for praise Monday night. James Johnson Sweeney, a former director of Houston said,

"Look, I lived to see this building built. Tonight is a very happy night. I was so delighted to see so many old

friends, I haven't really had a chance to view it."

Noted art collector Joseph Hirshhorn was so enamored with the pavilion he was dancing. "It is a beautiful, great building. The air. The space. The light. I wish I had a museum like this."

Frank Stanton, former president of CBS, flew in for the Monday night opening. Tuesday he flies to Los Angeles for a board meeting and then will return to be the guest speaker at the public opening Tuesday night. Stanton has worked nationally on a committee to encourage corporations to contribute to the art world.

"I think this is a quite elegant. There is so much interest in art now, I know it will be enjoyed greatly here. You should see Saturday afternoons in New York. The galleries are becoming so crowded the young people are driving out the old timers."

Irving Blum, an art dealer from New York, described the pavilion as "flawless." "You cannot get space like this in New York. The cross section of people here from everywhere is a great tribute. I am very pleased to be here."

The list of dignitaries goes on and on. Truman Capote, who is in town covering a trial, came with Mrs. Oscar Wyatt Jr. Ashton Hawkins, secretary of the Metropolitan Museum in New York, flew in.

The praise and adulation continued through the evening. Perhaps the most concise description came from one of the museum's longtime benefactors, Miss Ima Hogg. She said simply, "It's gorgeous."

Mies's Houston Museum Is Completed

By PAUL GOLDBERGER
Special to The New York Times

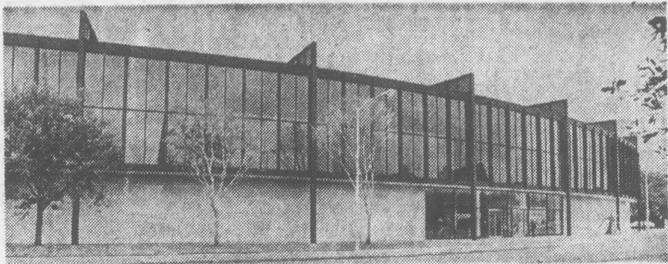
HOUSTON, Jan. 15—In 1954 Ludwig Mies van der Rohe, brought to Houston to design a medium-size addition to the Museum of Fine Arts here, took it upon himself to create a master plan that would virtually double the museum's gallery space.

He built the addition in 1958, but Texans—whose fondness for things big is extending more and more to art museums—wanted more space. This week they got it—the 75,000-square-foot, \$4-million Brown Pavilion, the final phase of the late architect's master plan, opened last night to an invited crowd of several thousand Texans and art-world visitors.

Among the guests were Mrs. Lyndon B. Johnson, Mr. and Mrs. John B. Connally, Mr. and Mrs. Joseph Hirshhorn and Dr. Frank Stanton. If the architecture was not typically Texas, the size of the party certainly was. Tonight, in another gala, the museum opened to the general public.

The building is very much in Mies's steel-and-glass idiom, a style that he largely created and that has now been so frequently, and badly, imitated as to be almost a cliché. But it is refreshing to realize how, in the hands of its master, the style once again takes on a strength and elegance.

A building of this kind by any other architect would, in 1974, be a throwback; Mies's design, however, is so refined—and simply so beautiful—as to rise above the limitations of an all-too-familiar idiom. The building wraps gracefully around the older, classical wing of the Museum of Fine Arts, creating a new facade of black-painted steel and glass, which curve to relate to the spread shape of the older building.



The Brown Pavilion, designed by the late Ludwig Mies van der Rohe, is an addition to Houston's Museum of Fine Arts. Facade curves to relate to shape of older building.

Mies's style, for all of its obvious modernity, is essentially rather classicizing, and so the relationship between the two wings, which are superficially so different, is nonetheless comfortable; nothing is Mies's architecture tries to invalidate the older building. The Mies wing works well in an urban sense, too, and the curve relates especially well to a building Mies never envisioned—Gunnar Birkert's Contemporary Art Museum, an angular corrugated metal shack across the street.

The massing of the Mies building is slightly more complex than his usual work: the glass facade is cantilevered slightly above the limestone wall of the lower floor; the wall continues beyond the edge of the building and turns the corner to become a baffle wall hiding an inner garden beside the structure. The play of masses recalls Phillip Johnson's Wiley House of 1952, designed shortly before this museum, a glass

The Mies building is entered through a low vestibule that doubles as gallery space. Ahead, the high space of Mies's 1958 addition, now just an interior room as the

new wing has swallowed it up, is visible. Symmetrical staircases lead down to both an auditorium and small gallery rooms, and up to what is at once the new building's triumph and its flaw—the huge gallery space that fills the entire floor above street level.

It is one of Mies's most stunning spaces, with a subtle curve of glass on one side and on the other an internal balcony looking down into the earlier gallery.

Mies was so concerned that the space remain open that he made plans to suspend pictures from wires letting them hang freely without interior walls. The Houston staff had its doubts, understandably, about the scheme, and after much debate finally settled on a system of movable screen walls on which to hang pictures.

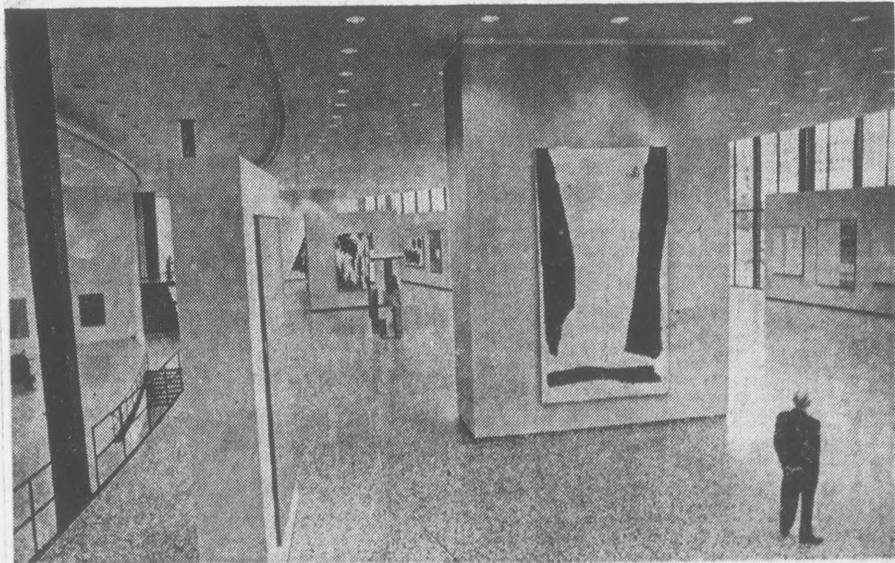
The walls are thick and are designed to resemble two large air-conditioning ducts, which are the only architectural elements that Mies permitted in his design to break up the space.

The Mies lieutenants who have run his office since the architect's death in 1969 have made no secret of their un-

happiness with this new picture-hanging scheme. But it is hard to blame the Houston staff. The Mies museum, like Frank Lloyd Wright's Guggenheim Museum in New York, is not an architecture particularly hospitable to art, and museum curators properly place ease and flexibility of display higher on their priority lists than they do architectural monumentality.

In any case, the Museum of Fine Arts was savvy in its choice of recent American abstract art for the inaugural exhibition. The show, "The Great Decade of American Abstraction—Modernist Art 1960 to 1970," contains 60 works by such artists as Frank Stella, Morris Louis, Mark Rothko, Barnett Newman, Kenneth Noland and Helen Frankenthaler. The works are huge and strong enough to avoid being overwhelmed by Mies.

The show, arranged by E. A. Carmean Jr., curator of 20th-century art, contains a number of important pieces, and it is hung with particular attention to the building. The only problem is that it is difficult to imagine Mies's huge, austere space containing any other kind of art.



Interior of the addition, which opened Monday night with the exhibition "The Great Decade of American Abstraction—Modernist Art 1960 to 1970." The paintings are hung on movable-screen walls.

Photographs for The New York Times by SAM PIERSON

The Houston Post

Wed. Jan. 16, 1974



Mayor Fred Hofheinz, left, joins Mr. and Mrs. George R. Brown and Alexander K. McLanahan, president of the Museum of Fine Arts, in ribbon cutting ceremonies Tuesday to open the new Brown Pavilion of the Museum. Please see story, page 2A.

—Post photo by Fred Bunch

s board

Ration plan estim

(Continued from page 139)



1. THE DENTON COOLEYS. Dr. Cooley is founder of the Texas Heart Institute
2. FRED HOFHEINZ: Houston's new mayor and son of Roy Hofheinz, developer of the world-famous Houston Astrodome
3. MRS. & MR. KENNETH L. SCHNITZER. He is chairman of the board, Century Development Corporation
4. NINA CULLINAN: Donor of Cullinan Hall in the Mies van der Rohe wing of the Houston Fine Arts Museum
5. MRS. KENNETH DALE OWEN: A director of Houston's International Seamen's Center
6. RICHARD J.V. JOHNSON: President, The Houston Chronicle
7. GLADYS MEDALIE HELDMAN: Publisher, *World Tennis* magazine

quered the *escargots* out on Westheimer and mastered the shing-a-ling under a dazzle of sparkling mirrors.

THE HOUSTON SOCIAL FIRMAMENT

While so much of Houston is newer than new, the city does have an entrenched Old Guard, comprised of families whose wealth originally came from cattle and timber. Much of the East Texas prairie, particularly north of the city, was actually covered by piny woods, which were harvested by early 19th-century settlers.

The oil-rich, who rank a notch below the Old Guard on the social scale, are themselves divided into two groups: *old-oil* and *new-oil*. The former are those whose families made money before 1930. The city's fantastic growth—and corollary influx of northern executives—in the past decade has tended to muddy some of these once clear-cut demarcations.

The Houston Country Club is still very much an Old Guard citadel. Its new address, Number One Potomac, on the city's western edge, has in no way diminished its stature. There are 680 members "in a number of classifications" and "a very long waiting list." One inside observer of the Houston social scene says H.C.C. members tend to be a "stuffy, inbred bunch," whereas the members of River Oaks Country Club "let it hang out a little bit."

Although the money that heads for River Oaks generally doesn't have the fine patina of that at the H.C.C., the two clubs are considered by most (except some H.C.C. die-hards) to be on a fairly equal social footing. River Oaks, with its palatial clubhouse, completely redone a few years ago, occupies what might well be the most valuable residential acreage in the world. Situated at the head of River Oaks Boulevard, it is surrounded by the grand manor houses of one of the most opulent neighborhoods in the nation. Building lots in this area of porticoed Southern Colonials and mansard-roofed chateaux are mighty scarce and very much in demand.

There are 745 active members on the River Oaks roster and

all of them are called "stockholders." In addition to a \$6,500 initiation fee, a new member must also buy a share of stock in the corporation which owns the club. The share last fall was worth \$8,500, bringing the total cost of entering River Oaks to \$15,000. In keeping with their "tight-lipped" reputation, members of the H.C.C. don't like to tell what it costs to be admitted to their inner sanctum these days.

In November, 14 girls were presented at the Allegro Ball, Houston's ranking debutante cotillion. The number of girls who come out now has "dribbled down," but even at the peak of debutantism in Houston there were never more than 30 girls who were presented at the Allegro. The first ball was held in 1925 at the Rice Hotel, which was built by Jesse Jones and for many years was the scene of the most important social occasions. In recent years, the Allegro has rotated its site and the latest gala was at River Oaks C.C.

Arbiter for the Ball is the Allegro Club, a men's organization, which started life as the "Twenty Dollar Club." That was the amount of dues back in the 1920s. The names of the debutantes are selected each year by secret committee.

In recent years, in keeping with the national growth of the sport, tennis clubs have become an important part of Houston's leisure life. The Net Set, Houston Racquet, and University are all popular clubs, with big dining rooms. The University, which has indoor courts, is located at the Galleria, Houston's poshest shopping center. Gerald Hines, builder of the Galleria, is a tennis buff and didn't think the project would be complete without a club dedicated to his favorite sport.

Miss Ima Hogg, who celebrated her 91st birthday a few months ago, is still the grandest *grande dame* and is much beloved and admired in the community. She is a devoted patroness of the Symphony and the Art Museum. To the latter, she has bequeathed not only her magnificent art collection, but also her estate, Bayou Bend, so that the public can enjoy her paintings in the same beautiful setting in which she did.

The Spotlight:

Reviewing the year and a porter

BY ANN HOLMES

Fine Arts Editor

PERHAPS the new year's preoccupation with gasoline will have a tonic effect upon the local arts.

Since it appears we may be forced to live together a little more closely, and can't shrug off local shortcomings as we breeze away to Paris, New York or San Francisco, the question of how good the arts here are becomes pressing.

If we generalize about what the outgoing year was like we could say:

- It was the season in which Houston Symphony Music Director Lawrence Foster and the musicians tried to achieve a political rapport which (despite official disclaimers) appears not to have been done;

- For the opera it was a twelve month of great pushing forward, often brilliantly, occasionally a little rashly to create uneven results;

- For the Houston Ballet, the big effort to establish itself almost instantly as one of the city's major entities resulted in programs highlighted by the presence of international and national stars who despite their reclamation didn't create traffic jams at the boxoffice;

- The Alley Theatre gave us a panorama of assorted works, from Moliere, badly done, to excellent productions of Albee and Tennessee Williams;

- The Society for the Performing Arts (SPA) continued its bright trajectory, importing major artists, coming closer than ever to balancing its books under Ann Sakowitz' magnetic presidency and James Bernhard's careful, courageous and non-compromising impresarioship; and taking its enviable place as one of the few non profit bureaus of its kind;

- The visual arts scene became the year-end spectacular with a brilliant array of new galleries opening as one or two older ones moved on to impressive shows.

But the great vision for this hour turns forward and here are the things any reliable crystal ball ought to reveal to you right now:

- Museum of Fine Arts will galvanize the city within the next fortnight, as more than 150 out of town art specialists and patrons

The Jones Galleries containing the superb Impressionist and post-Impressionist collection of John A. and Audrey Jones Beck; the Masterson Decorative Arts Gallery; the Oriental Gallery displaying the works of Mr. and Mrs. Robert Straus.

In the Gladys Madigin Andrews Room, paintings and drawings by Luca Cambiaso from the Suida-Manning Collection in New York will point up the grace and geometry of the Genoese Renaissance. And, at last! the entire permanent collection will be visible throughout the museum, with many major modern sculptures and paintings to be seen in Cullinan Hall.

If this significant opening, which reveals a museum reborn even as it redoubled in size, is important on its own square block, the concentric circles it will be making in the neighborhood should be exciting too.

Tibor de Nagy Gallery, on a nearby street, will display (as a benefit for the museum's 20th century department) a group of Motherwell works which tie into the Great Decade of the '60s; Meredith Long will stage a major benefit preview (for the museum) of his special exhibition "Tradition and Innovation" — American Paintings 1860-1870" a period antedating by exactly 100 years, the 10-year focus of the museum's Great Decade show. Janie C. Lee, who has opened a stunning new gallery on Bissonnet not far from the museum, will celebrate 11 artists any one of which has a kinship with the era of the 1960s. (See next page).

Lectures, panel discussions with experts, films, an explosion of related events social and otherwise will surround this opening activity.

Even as these happy rituals are ending next month, Philippe de Montebello will be exiting his Houston directorship to take a position at the Metropolitan Museum in New York. Outspoken in his lack of enthusiasm for the Miesian space created in the new wing, de Montebello has been likened to a man who, leaving his house, sets it on fire.

Thus a major item of business will be naming de Montebello's successor—hopefully a man who understands how to use the space which the outgoing director has seen as an architect's self indulgence at the ex-



Photo By Orle Collins, Chronicle Staff

Museum of Fine Arts' Cullinan Hall is being readied for its new look within the doubled museum building

arrive for the opening of the new wing and the refurbished older portions.

Not only will the beautiful Brown Pavilion designed by Mies van der Rohe be officially seen for the first time, but it will contain an opening exhibition of importance, ambitiously planned as the definitive show on abstract art of the '60s. Other galleries within the museum will be seen for the first time, too:

to be opened in a series of openings in mid-January.

pense of a museum's more pragmatic needs. It is safe to say there are two points of view on that matter.

- Contemporary Arts Museum will be naming a director too in 1974 if the museum is to hold together at all. Funds are all-important in the hiring of this now overdue new professional head. Assurance of secure budgeting is a necessity if the search com-