

Big Cité Beat

Ah, capella! According to the November 1988 issue of *Connoisseur*, the **Menil Foundation** has made possible the recovery and restoration of 13th-century frescoes that had been removed from the apse and dome of a Byzantine church dedicated to Saint Themonianos in the village of Lysi, Cyprus, shortly after the Turkish occupation began in 1974. Under terms of an agreement concluded with the government of Cyprus and the Greek Orthodox church, a chapel will be erected on the Menil Foundation grounds in Houston, "allowing the frescoes to be seen and to function in their religious context" on loan for 15 years "subject to periodic review in the future."

Sign offing: **Isaac S. Brochstein**, the Rambo of Houston's antibillboard movement, has been named an honorary member of the **Texas Society of Architects** for his longstanding efforts on behalf of **Billboards, Limited!**, which led to passage of the city's sign control ordinance in 1980. Brochstein is responsible for arranging the initial collaboration between **Philip Johnson** and **Gerald Hines**, at Post Oak Central. His generosity also helped make possible **James Stirling's** first built commission in the United States, the Brochstein wing of the Rice School of Architecture, completed in 1981.

I for image: *Progressive Architecture* magazine in its recent portfolio of convention centers (February 1989) recognized the **George R. Brown Convention Center**, designed by **Mario Bolognini** of Golemon and Rolfe (see *Cite*, Spring-Summer 1988), for its superior architectural image along with four other examples of the genre (New York's Javits Convention Center by I. M. Pei, 1986; Chicago's McCormick Place annex by Skidmore, Owings and Merrill, 1986; Seattle's freeway-straddling Washington State Convention and Trade Center by HNTB Architects with Pietro Belluschi, 1988; and the San Jose Convention Center by Mitchell/Giurgola, to be completed June 1989). The Brown Convention Center was also one of five cited for innovative structure.

Rampant image: **Paul Hester's** photographs of **Donald Judd's** Marfa installations, taken for *Cite* (Spring-Summer 1988), appeared as cover, as frontispiece, and inside the Whitney Museum of American Art catalogue *Donald Judd*, by Barbara Haskell (Norton, 1988).

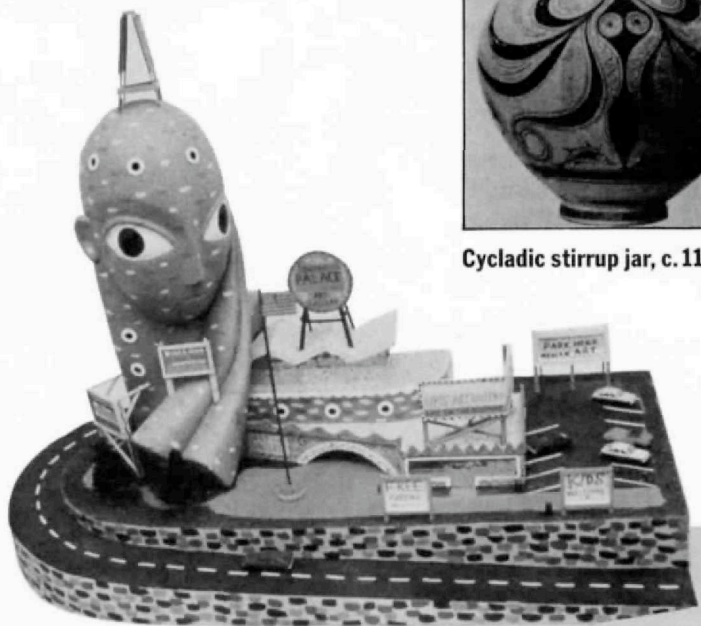
Stymied: **Victoria Herberta**, with aid from RDA board member **Carolyn Farb**, has been trying for months to have



Hog haven: "Pigdom," Crawford at Eagle, vacated by Jeffrey Jerome during the recent huffing and puffing.

her pet pig **Jeffrey Jerome** returned to her home from a farm near Waller, Texas, where he has wallowed in exile since a neighbor complained that his presence violated a city ordinance. Jerome has helped Herberta raise funds to buy food, clothing, and necessities for Houston's other homeless and was honored at Studebakers on National Pig Day earlier this month. So far, 8,000 signatures have been collected on petitions asking that Jerome be allowed to return. For information on how to help, call **523-HOGS**.

Citegeist



Rodney Alan Greenblat, Constantin's Palace Motel, 1988.



Cycladic stirrup jar, c. 1150 B.C.

Copenhagen, National Gallery

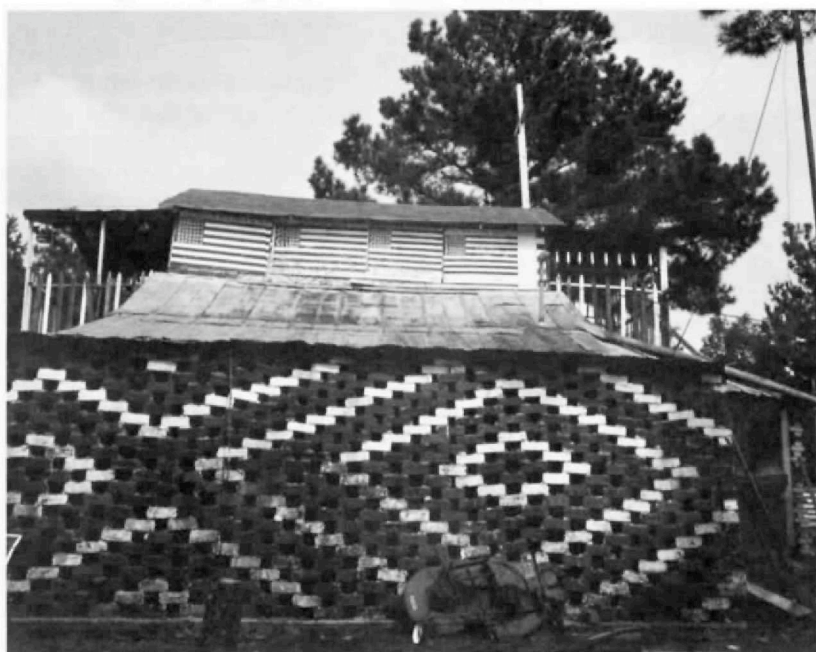
Courtesy Gracie Manston Gallery

Octopus outlet

Building bored? Just when you thought it was safe to stay out of the water, Rodney Alan Greenblat's octo-plussed homage to Constantin Brancusi washed ashore as part of last summer's fare at the Contemporary Arts Museum. This mollusk in drydock, essayed with disarming, sea-worldly charm by the Pee Wee Herman of contemporary art, extends its neovernacular tentacles from South Texas to the prehistoric Cyclades like so much salt-water taffy. Eat your heart out, Shamu.



Kent Barker, Caravan Shell Shop, State Highway 100, Port Isabel, Texas, 1985.



William Christenberry, Reverend B. F. Perkins' House, Bankston, Alabama, 1988.

Courtesy Middendorf Gallery, Washington, DC

Orange blossom special

Houston's folk environment par excellence, the Orange Show, is developing a clearinghouse for information concerning kindred places worldwide, but with a special emphasis on Texas and the southeastern United States. The Orange Show has already sponsored tours of the Houston and Beaumont areas as part of its "Eyeopener" series, and is planning a jaunt through the southeast for 1990. A folk-environment archive of slides, photographs, and assorted mementos will soon be stashed in a house across the street. Meanwhile, aficionados can compare notes at the Orange Show's bimonthly public lectures, called "Home Movies," next scheduled for Sunday, 9 April, 7:30 p.m., 2401 Munger. For more information, call 713/552-1767.

20mg

Wall buster

The less-than-civil visage of the 1958 Tarrant County Civil Courts Building has been slipcovered by the illusionistic tag team of trompe l'oeil muralist Richard Haas and architect George C. T. Woo, commissioned by the Sid Richardson Foundation at the instigation of trustee Sid Bass. The final product, which cost \$1.5 million to

execute, preserves four stylized, four-story-tall angels of justice from the original façade, ensconced within new wall planes that present a kinder, gentler face to Gunn and Curtiss's 1895 Tarrant County Courthouse with Fort Worth results.



W. D. Smith, Inc.



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Before: Wyatt C. Hedrick, architects, 1958. After: refaced, Richard Haas, artist, George C. T. Woo & Partners, architects, 1988.