



Portrait of the artist. Pencil on paper by Phong Bui.

## GALLERY RESOURCE

*“My work is about drawing attention to the way the world around us frustrates and surprises us. All sorts of things happen that make me intrigued about our everyday choreography within the urban landscape.”* —Phyllida Barlow



Phyllida Barlow, *untitled:stockade2015*, 2015. Courtesy of the artist and Hauser and Wirth.

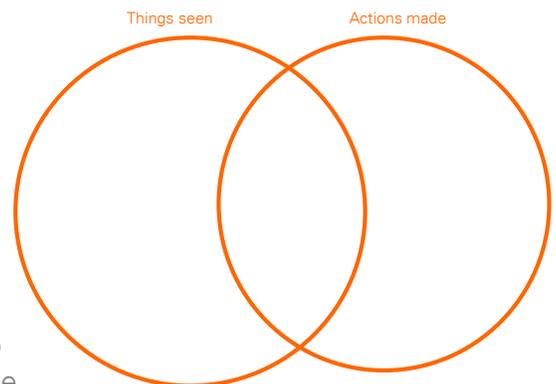
### Biography

Phyllida Barlow was born in England at Newcastle upon Tyne in 1944 into a family of artisans. She studied in London at Chelsea School of Art and Slade School of Fine Art, becoming a professor at Slade a few years later. After a successful 40-year teaching career, she decided to devote herself completely to making art. In 2011 Barlow became a Royal Academician, an honor bestowed only on 80 of the United Kingdom’s finest professional painters, sculptors, printmakers and architects.

### tryst

[say: trist] *An appointment to meet at a certain time and place; A rendezvous made in secret.*

- Why do you think the artist chose this title for the exhibition? Where in the exhibition do you find objects coming together in surprising ways?
- “Tryst” can be both a noun and a verb. Similarly, Barlow’s work emphasizes both the product and process of making.
- Look carefully at the exhibition. On one circle write all the things you see. On the other, write all the actions it required to make this sculpture as well as your movements around it. Write words that can fit both in the space where they intersect.
- Try acting out the verbs and see if your friend or family member can identify the action.



## Scale and Space

“I wanted to explore the building physically with the work and give the audience a way of looking at sculpture in a performative or choreographed way – looking across, around and through in a way that takes them into seeing the building.”

- Notice how Barlow’s sculptures push the boundaries of the space and interact with the architecture of the Nasher Sculpture Center. In what ways do the sculptures reinforce or challenge the architecture?



Phyllida Barlow, *Untitled: stitdecorates2015, 2015*. Courtesy of the artist and Hauser and Wirth.

## Sculpture as Monument

Many of Barlow’s works challenge idea of what a monument should be. In the sculpture shown at right, she takes a tall, monumental form and hangs it on its side.

- What is a monument to you? What famous monuments have you seen? Consider the scale and materials that artists use in monuments. Sketch your version of a monument which signifies an event that happened in your lifetime, then think about how you could change the form.



Phyllida Barlow, *Untitled: hanging monument2015, 2015*. Courtesy of the artist and Hauser and Wirth.

## Repetition and Recycling

Barlow often utilizes repetition of shape, materials and form in her work.

- Make a sculpture that utilizes a repeated element or action to create a form. (You may want to use plastilina clay, craft sticks, wood blocks, styrofoam blocks, fabric, etc.)

Barlow is interested in the process of making and re-making. The wood supports of the sculpture shown at right were re-used from a sculpture in a previous exhibition after it was dismantled.

- Take apart the sculpture you have just made and remake it. How will you change the way the parts relate to each other?



Phyllida Barlow, *Untitled: 100bammers2015, 2015*. Courtesy of the artist and Hauser and Wirth.

## Connections to the Nasher Collection

Take a look at the work by other artists on display at the Nasher. Phyllida Barlow worked with our curators to choose sculptures that would relate to her work.

- Consider the qualities of Barlow’s works and see how many connections you can find.

Barlow’s artwork	Name of related sculpture/artist	Ways the two works relate

*“Every movement we make in relationship to a sculpture generates another point of view that is also another image. Our physical movement in the relationship to sculpture’s stillness is the triumph of sculpture.”* –Phyllida Barlow