



# Nasher Sculpture Center

## Self-Guided Tour

### Elementary Level

**Self-guided visits must be scheduled in advance.**

Please call 214.242.5170 or email [cborsh@nashersculpturecenter.org](mailto:cborsh@nashersculpturecenter.org).

For tour policy information, visit [www.nashersculpturecenter.org](http://www.nashersculpturecenter.org).

### How to Use This Guide

- Ask chaperones to read this guide in advance and select a few of the artworks to spend time with rather than trying to see everything during one visit.
- Check the galleries in advance of your visit to plan your tour route and make sure that the artworks you want to use are on display.
- This guide includes both information and questions to guide discussion with students.
- Read the questions and discussion points in the guide to students before revealing the title and artist of the artwork they are looking at. This allows students to make discoveries on their own as discussion progresses.
- Larger groups should divide into smaller sections and plan to rotate through the galleries to avoid crowding.
- Please advise students not to touch the artworks or the indoor walls. When touring, be mindful of their proximity to the art.

### Tips for Looking at Sculpture

- Discuss with students how sculpture differs from painting in its form and how it is made.
- Walk all the way around the sculptures. Notice that they are placed away from the walls so you can do this.
- Look at the sculpture and try to figure out what materials the artist used to make it.
  - Discuss why the artist might have chosen to make the sculpture a certain size or color and how the textures and shapes students see affect what they think of the sculpture.
- To initiate discussion, go around the group and have each student give you an adjective to describe the sculpture, then defend why they chose that word.
- Ask if the artwork seems to tell a story.
  - If so, have students describe the story they think it tells.
  - If not, ask what they think the artist was trying to show.
- After discussing, read the label.
  - How does this information compare to your ideas about the sculpture?

## Who Were the Nashers?

- Most of the artworks you'll see today come from the collection of Raymond and Patsy Nasher.
- Both Raymond and Patsy loved art and began collecting sculpture together in the early 1960s.
- When collecting, the Nashers selected sculptures that were meaningful or exciting to them. Raymond said that they looked at many works of art, but only took home those that "gave them butterflies". How do you feel when you are excited about something?
- Patsy had a passion for learning more about art and became friends with many of the artists whose artworks she and Raymond collected.
- Raymond sometimes said that a great work of sculpture was like 360 different works of art. What do you think he meant by that? (Hint, think about the geometric shape you make when you walk around a sculpture!)
- Through Raymond and Patsy's efforts, the Nasher collection grew to become one of the greatest collections of modern and contemporary sculpture in the world!



Raymond Nasher, age 21



Patsy Nasher, age 16

The Nashers collected **modern** and **contemporary** sculpture. That means sculpture created in the 20<sup>th</sup> and 21<sup>st</sup> centuries.



Patsy Nasher and Andy Warhol, c. 1970

## About the Building



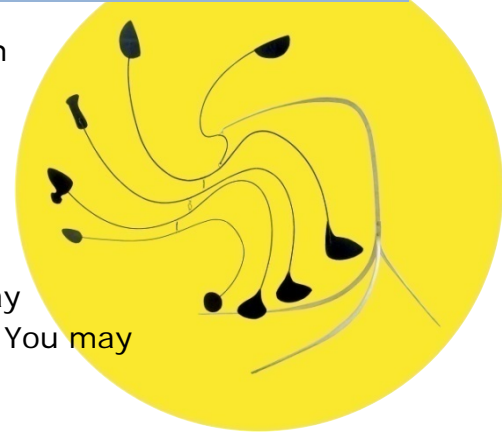
Raymond Nasher and Renzo Piano, 2003



- In the 1990s, Raymond Nasher began plans to open a museum to share his collection with the public. He chose Italian architect Renzo Piano to design the building.
  - Piano designed the building with parallel walls of Travertine marble in a layout inspired by Roman ruins in Italy.
  - The Nasher Sculpture Center opened to the public in 2003.
- Look up. What do you notice about the roof?
  - The roof of the building is designed to allow light into the building so that we can see the sculptures more clearly.
  - Above the curved glass ceiling are aluminum panels with angled openings that allow in northern sunlight. This soft light does not create dark shadows on the sculpture and has very few damaging UV rays.
- The Garden was designed by landscape architect Peter Walker to be an outdoor museum gallery.
  - The lawn is made up of layers of different kinds of soil to create a solid base for heavy sculptures.
  - If you look carefully, you'll see that many things in the garden line up with the building. Look at the rows of trees, the sidewalks, and even the seams in the pavement!

## The Spider, Alexander Calder

- Walk all the way around the sculpture, being careful not to touch it or bump the base.
  - Do you think this sculpture is meant to stay still all the time could it move?
  - Imagine if the wind were blowing. Which parts would move and which would stay still? How do you know?
- As a child, Calder and his sister created small moving toys to play with. When he grew up, he created large mobiles like this one. You may have seen small mobiles before over babies' cribs.
- Calder meant this mobile to look like a certain creature.
  - Use your imagination. What does it remind you of?
- The title of this artwork is *The Spider*. Do you see eight legs and a head?
  - Use your hand to show how a real spider moves.

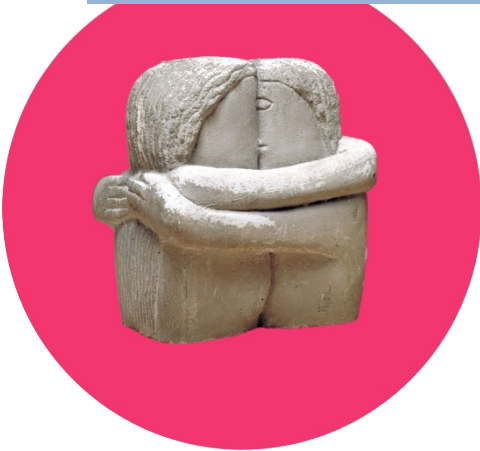


Look for another sculpture by Alexander Calder in the Entrance Bay of the museum. How is it similar to this one?



In school, Calder studied **Mechanical Engineering**. This is the science of creating machines with many parts that work together. How do you think this helped him make sculptures like *The Spider*?

## The Kiss, Constantin Brancusi



When Brancusi began his career as an artist, his figures were very realistic. Eventually, Brancusi chose to simplify his sculptures

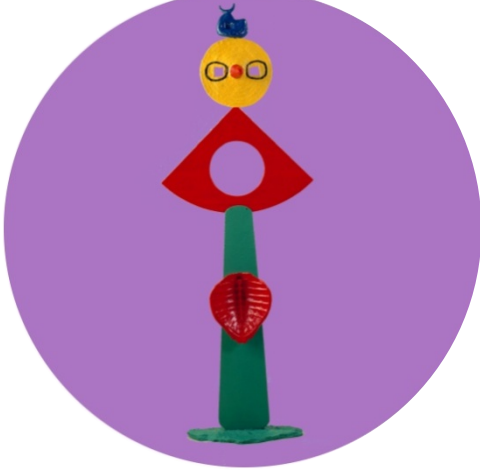


to share his ideas more directly.

- When you first looked at this sculpture, could you immediately tell what was happening?
  - What would you name this sculpture?
- What features (eyes, mouth, etc.) do these two people have that real people would have?
  - In what ways are they different than real people?
- The title of this artwork is *The Kiss*. Artist Constantin Brancusi (CON-stan-tin bran-COO-zee) simplified the figures in this sculpture so we would think immediately of the love they share, and not about who they might be individually. Notice how the two figures merge into one. Their love brings them together.
- Look at the surface of the sculpture. What does it appear to be made of?
  - The sculpture looks like stone, but it is actually made of plaster.
  - On the tops of the arms and heads, you can see where the surface is worn down. We think that the sculpture was once placed outdoors and water wore away these areas.

**Plaster** is a white powder which, when mixed with water, will dry into a hard, chalk-like form. Brancusi had plaster poured into a mold shaped like the stone carving of *The Kiss* to make the sculpture you see here.

## Careless of a Bird, Joan Miró



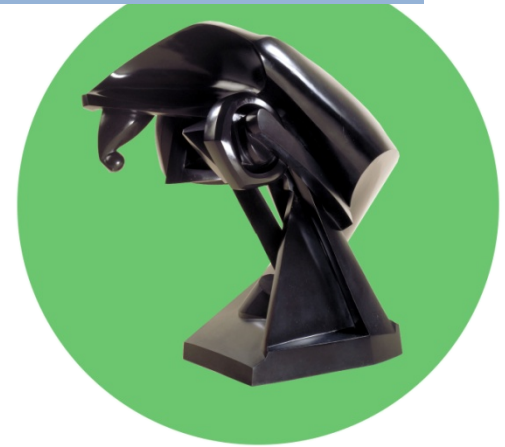
Miró often used his imagination to create sculptures. Look for other Miró sculptures in the Galleries. How are these similar to *Careless of a Bird*?



- Use your imagination as you look at this sculpture. What does it look like to you?
- Artist Joan Miró (WAN mee-RO) titled the sculpture *Careless of a Bird*. Some people see a tall colorful bird when they look at this, and others see a woman with a blue bird resting on her head.
- Miró originally made this sculpture out of objects he found near his studio. See if you can figure out what they were!
  - What do you think Miró used for:
    - The blue shape at the top?
      - *A stone with clay shapes added.*
    - The yellow face?
      - *A straw hat.*
    - Why do you think the hat has holes in it?
      - *It was not a hat for a person, but for a donkey, whose long ears would stick up through the hat.*
    - The long green shape?
      - *An ironing board.*
    - The red object on the ironing board?
      - *A turtle shell.*
    - The red shape with the hole in the middle?
      - *An outhouse seat. An outhouse is a kind*

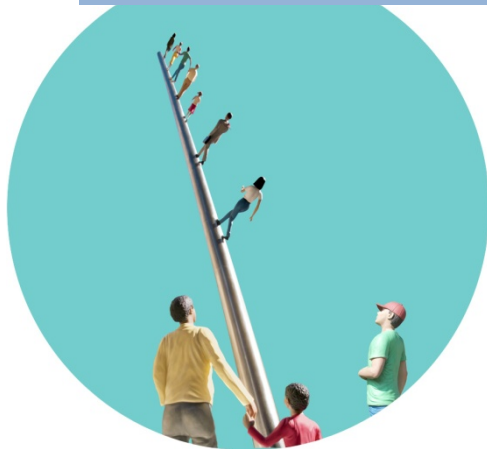
## Large Horse, Raymond Duchamp-Villon

- Walk all the way around this sculpture.
  - Where do you see parts that remind you of an animal?
  - Where do you see parts that remind you of a machine?
- The title of this sculpture is *Large Horse*, and it combines a horse with an engine like you might find in a car or a train.
  - Do you see the horse head at the front?
  - What are some ways that people use horses?
  - How are trains used?
  - Can you think of ways the two might be similar?
- Artist Raymond Duchamp-Villon (du-SHOMP vee-YON) originally made this sculpture in 1914, a time when horses were being replaced by trains and cars for transportation. He shows us this transition in his sculpture.
- Imagine if this creature were real. It would probably make a lot of noise as it moved
  - Divide into two groups. Have group should make sounds like a horse while the other group makes train noises. Sounds like progress!



Raymond Duchamp-Villon's brothers, Marcel Duchamp and Jacques Villon were also artists. Art ran in their family! Do you share similar interests with anyone in your family?

## Walking to the Sky, Jonathan Borofsky



Look for other sculptures by Jonathan Borofsky in the Galleries and Garden.



- Stand at the bottom of the sculpture and look up. What seems to be going on in this artwork?
- As a group, take turns describing the different people you see. Look at their body language. Do they seem frightened or happy to walk to the sky? How can you tell?
- Artist Jonathan Borofsky (bore-OFF-skee) created this artwork, called *Walking to the Sky* to share his idea that people of all different backgrounds could come together to do something positive. Here, we see men, women and children of many races and ages walking together to the sky.
- By placing figures on the ground, Borofsky includes us in his sculpture. When you stand behind them, you become a part of the group. Maybe you will be the next to walk to the sky!
- What do you think these people will find when they reach the sky? Make up a story to share with the group

This sculpture is partially based on stories Borofsky's father told him as a child. In the stories, he and his father would climb together to the sky to meet a friendly giant who could help them solve their problems on earth.

## Rush Hour, George Segal

- Walk all the way around this sculpture. Where do you think these people are going?
- Look carefully at their faces. Do they seem excited? Do you think they know each other? How can you tell?
- Artist George Segal (SEE-gul) named this artwork *Rush Hour* after the time of day when many people go to or from work. The people in this sculpture are walking together but they don't smile or talk as if they knew each other. Perhaps they are in the middle of a crowded sidewalk.
- Their facial expressions suggest that they are following a routine, going somewhere they go every day rather than somewhere new that might excite them.
- Segal made these sculptures from casts of people he knew. (Don't worry, the people are not still inside!) You can see the details of their faces and clothes. Can you spot buttons? Toes? A wedding ring?



Segal's casts were made using strips of gauze (a coarse fabric) soaked in plaster, just like the material doctors use to make casts for broken bones. You can see the texture of the gauze on the sculpture's surface!

Artists create a **cast** by making a hollow space shaped like an object, then filling that space with a liquid that will harden into the shape of the final object. In this case, a melted metal called bronze was poured into a hollow space shaped like the people and hardened to form this sculpture.

## Head of a Woman, Pablo Picasso

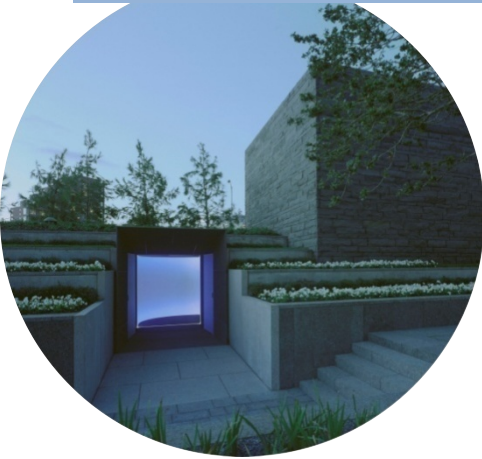
- Walk all the way around this sculpture. What can you see from the back and the sides that you could not see from the front?
- Does the sculpture seem to have one face or several faces? Are the faces all facing the same direction? How can you tell?
- In this sculpture, called *Head of a Woman*, artist Pablo Picasso wanted to show many sides of a face at once.
- Ask a volunteer to stand facing the group. Which parts of their head are visible and which cannot be seen? Turn the volunteer around to face away from the group. What can and cannot be seen now?
- Look at the sculpture again. Find a place where you can see both the front and side of a nose at once. What else can you spot?



Picasso made this sculpture using a technique called **Betograde** (BEH-toe-grayv). To create what you see here, a mold in the shape of the sculpture was filled with small stones and concrete. When the concrete hardened into this shape, parts of it were sandblasted to reveal the stones inside while other parts were left smooth.

Pablo Picasso, along with artist Georges Bracques (ZHORZ BROK), developed an art style called **Cubism** which showed a person or scene from many viewpoints at once.

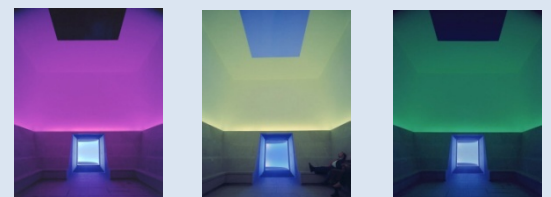
## Tending, (Blue), James Turrell



- Stop just outside the glass doors. You are about to go *inside* a sculpture! You may sit on the benches, but be sure not to climb or run inside the room.
- Once you are inside, look around. Where do you think the artist wants you to look?
- Artist James Turrell (tuh-RELL) created this skyspace, called *Tending, (Blue)*, as a place where we can rest quietly, look at the sky, and listen to our thoughts.
- For one minute, sit silently and gaze up at the sky.
- What did you think about? Did you notice anything about the sky that you didn't notice when you were outside earlier?
- Turrell believes that the light around us, whether it is sunlight or electric light, bright or dark, can change how we feel and what we think about. Imagine visiting this space on a very cloudy or very sunny day. Would it make you feel differently?

*Tending, (Blue)* is a sculpture that is also a building. To make visitors comfortable, the space is heated in the winter and air conditioned in the summer. You may notice two security cameras embedded in the walls, a bench that folds back for wheelchair access, and narrow drains along the outside of the floor and seats of the benches.

If you visit this artwork after sunset, you will see the room light up with many colors of lights. By changing the light in the room, Turrell makes the night sky appear to be different colors.



Alexander Calder  
 American, 1898-1976  
*The Spider*, 1940  
 Painted sheet metal and steel rod, 95 x 99 x 73 in.  
 (241.3 x 251.5 x 185.4 cm.)  
 Raymond and Patsy Nasher Collection, Dallas, Texas

Alexander Calder  
 American, 1898-1976  
*10 - 5 - 4*, 1958  
 Painted sheet metal and steel wire, 72 x 108 x 48 in.  
 (182.9 x 274.3 x 121.9 cm.)  
 Raymond and Patsy Nasher Collection, Dallas, Texas

Constantin Brancusi  
 French, born Romania, 1876-1957  
*The Kiss (Le Baiser)*, 1907-08 (cast before 1914)  
 Plaster, 11 x 10 1/4 x 8 1/2 in. (27.9 x 26 x 21.6  
 cm.)  
 Raymond and Patsy Nasher Collection, Dallas, Texas

Constantin Brancusi  
 French, born Romania, 1876-1957  
*Bust of a Boy (Buste d'enfant)*, 1906  
 Bronze, 12 1/4 x 8 x 7 in. (31.1 x 20.3 x 17.8 cm.)  
 Raymond and Patsy Nasher Collection, Dallas, Texas

Joan Miró  
 Spanish, 1893-1983  
*Caress of a Bird (La Caresse d'un oiseau)*, 1967  
 Painted bronze, 123 x 43 1/2 x 19 in. (312.4 x 110.5  
 x 48.3 cm.)  
 Raymond and Patsy Nasher Collection, Dallas, Texas

Joan Miró  
 Spanish, 1893-1983  
*Moonbird (Oiseau lunaire)*, also called *The Lunar  
 Bird*, 1944-46 (enlargement 1966, cast 1967)  
 Bronze, 90 x 80 1/2 x 57 3/4 in. (228.6 x 204.5 x  
 146.7 cm.)  
 Raymond and Patsy Nasher Collection, Dallas, Texas

Raymond Duchamp-Villon  
 French, 1876-1918  
*Large Horse (Le Cheval majeur)*, 1914 (enlargement  
 1966)  
 Bronze, 59 1/2 x 57 x 34 in. (151.1 x 144.8 x 86.4  
 cm.)  
 Raymond and Patsy Nasher Collection, Dallas, Texas

Jonathan Borofsky  
 American, born 1942  
*Walking to the Sky*, 2004  
 Stainless steel and painted fiberglass, Pole: 100 ft.  
 high  
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Jonathan Borofsky  
 American, born 1942  
*Hammering Man*, 1984-85  
 Painted steel plate, Cor-ten steel, and motor, 240 x  
 108 x 18 1/2 in. (609.6 x 274.3 x 47 cm.)  
 Raymond and Patsy Nasher Collection, Dallas, Texas

George Segal  
 American, 1924-2000  
*Rush Hour*, 1983 (cast 1985-86)  
 Bronze, 73 x 74 x 67 in. (185.4 x 188 x 170.2 cm.)  
 Raymond and Patsy Nasher Collection, Dallas, Texas

Pablo Picasso  
 Spanish, 1881-1973  
*Head of a Woman (Tête de femme)*, 1958  
 Gravel and concrete, 120 1/8 x 43 1/4 x 55 7/8 in.  
 (305.1 x 109.9 x 141.9 cm.)  
 Raymond and Patsy Nasher Collection, Dallas, Texas

James Turrell  
*Tending, (Blue)*, 2003  
 Black granite, limestone, plaster and lights  
 Gift of Raymond D. Nasher