
THE NASHER FOUNDATION

NASHER FOUNDATION ANNOUNCES BEQUEST BY RAYMOND NASHER

Dallas, Texas - The Nasher Foundation of Dallas, Texas, announced today that its founder, the late Raymond D. Nasher, bequeathed the bulk of his estate to the Foundation, which will henceforth be principally dedicated to the operation and maintenance of the Nasher Sculpture Center, located in the heart of the Arts District in downtown Dallas.

Mr. Nasher, a successful Dallas real estate developer and banker, died on March 16, 2007. He, along with his late wife Patsy R. Nasher, who died in 1988, assembled over the course of their lives together and after Mrs. Nasher's death, an internationally renowned art collection valued at the time of his death well in excess of \$350 million. The Collection, together with significant other financial assets, were left to The Nasher Foundation. These donations, augmented by the \$72 million that the late philanthropist personally paid to construct the renowned Nasher Sculpture Center bring to over \$500 million the value of Mr. Nasher's contribution to the cultural life of Dallas.

Vast as it is, and known primarily as the repository of one of the world's greatest collections of modern and contemporary sculpture, the Nasher collection as a whole was actually quite varied, encompassing significant and highly regarded holdings beyond sculpture in areas such as Pre-Columbian, African, Guatemalan, Indonesian, and Native American arts; modern and contemporary paintings, drawings, and prints.

Elliot Cattarulla, Executive Director, The Nasher Foundation said: "It was Mr. Nasher's intent that items related to the core mission of the Nasher Sculpture Center be retained and that those not vital to the Center's mission be sold in order to augment the financial resources he left as endowment. He began this process prior to his death, and as his estate is being settled, the Board of The Nasher Foundation will continue the process by consigning certain works of art to Sotheby's for sale in their Spring 2008 New York auctions."

Income from the endowment, when added to continuing admissions and membership revenue from the general public, and most especially from loyal patron members and corporate donors, will enable the Center to continue its mission to be the global focal point for the study, appreciation, and conservation of modern and contemporary sculpture.

Mr. Nasher's estate has not yet been settled. The size of the eventual endowment will depend on what the proceeds are from the sale of art and from other assets bequeathed to the Foundation.

For more information, please contact:

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The Nasher Collection

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The Raymond and Patsy Nasher Collection is considered one of the foremost collections of modern and contemporary sculpture in public or private hands and is comprised of more than 300 works dating from the mid-19th century to the present.

The birth and growth of the Raymond and Patsy Nasher Collection started more than fifty years ago. In the early 1950s, the Nashers began collecting works by American artists. On a business trip to New York, Raymond and Patsy purchased their first major artwork titled *Tennis Players* (undated) by Ben Shahn in 1954, and acquired another work by the artist, titled *Penultimate Paterson* (1959), a few years later.

Starting in the early 1960s, Raymond and Patsy traveled to Mexico, where they became interested in Pre-Columbian art and bought their first three-dimensional works, a sculpture from the Canary Islands and a pair of Nayarit figures from ancient America. From 1961 to 1968, the Nashers' Pre-Columbian collection grew to more than 150 objects. Mr. Nasher often credited this early involvement with Pre-Columbian and other tribal arts as having whetted the Nashers' appetite for, and appreciation of, modern three-dimensional works.

By the mid 1960s, Raymond and Patsy Nasher began meeting with artists in person and made their first significant purchases of modern and contemporary sculpture including Jean Arp's *Torso with Buds* (1961); Henry Moore's *Three Piece No. 3: Vertebrae* (1968); and Barbara Hepworth's large and powerful *Squares with Two Circles (Monolith)* (1963, cast 1964). *Torso with Buds*, the first modernist piece of sculpture to come into the Collection, was a particularly sentimental piece for the couple as it was purchased by Patsy for Raymond's birthday in 1967 and graced the entrance of their home until the time of Raymond's passing. Hepworth's *Squares with Two Circles* and Moore's *Working Model for Three Piece No. 3: Vertebrae*, both purchased in 1968, were the Nashers' first acquisitions of large outdoor sculpture.

In 1971, with the resounding success of NorthPark Center, the Nashers' first retail development, Raymond and Patsy commissioned Beverly Pepper's *Dallas Land Canal* for the shopping center. In 1972, Joan Miró's *Moonbird* (1944-46, cast 1967) and Alexander Calder's *Three Bollards* (1970) entered the Collection. Throughout the rest of the decade, the Nashers continued to focus their attention on modern and contemporary works and purchased a number of pieces by such artists as Anthony Caro, Max Ernst, Donald Judd, Roy Lichtenstein, Henry Moore, Claes Oldenburg, David Smith, and Mark di Suvero. The Collection was first shown to the public in 1978 at Southern Methodist University in an exhibition entitled *20th Century Sculpture from the Mr. and Mrs. Raymond D. Nasher Collection*.

During the 1980s, the Nasher Collection grew at an accelerating pace. The Nashers purchased important modern and contemporary works by virtually all the great masters from America and Europe including works by Jonathan Borofsky, Constantin Brancusi, Jean Dubuffet, Alberto Giacometti, Willem de Kooning, Henri Matisse, Joan Miró, Pablo Picasso, Raymond Duchamp-Villon, Auguste Rodin, Medardo Rosso, George Segal, and Joel Shapiro.

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By 1987, the Nasher Collection had gained international recognition and was one of the first exhibitions in the Dallas Museum of Art's new downtown building, designed by Edward Larrabee Barnes. Over 100 pieces from the Collection were subsequently presented in the National Gallery of Art, Washington, DC; the Centro de Arte Reina Sofia, Madrid, Spain; the Forte di Belvedere, Florence, Italy; and the Tel Aviv Museum, Israel.

Following the death of Patsy Nasher in 1988, Raymond purchased Rodin's *Age of Bronze* (ca.1876) in 1995, one of only a few known life-size plaster casts of the artist's first true masterpiece. In October 1996, more than 70 sculptures from the Collection were exhibited in *A Century of Sculpture: The Nasher Collection* at the California Palace of the Legion of Honor in San Francisco. The exhibition then traveled to the Solomon R. Guggenheim Museum in New York City. In 2005, over 100 works from the Nasher Collection were featured in *The Evolution of the Nasher Collection*, the inaugural exhibition at the Nasher Museum of Art at Duke University.

In April 1997, Raymond announced that his family would build a new museum in Dallas, the Nasher Sculpture Center, entirely financed by himself and the Nasher Foundation. Renzo Piano was selected as the architect and Peter Walker as the landscape architect. Looking toward the opening of the Sculpture Center, major works were added including Pablo Picasso's cast concrete *Head of Woman* (1958), Mark di Suvero's *Eviva Amore* (2001), Joel Shapiro's *Untitled* (1996-99), and Antony Gormley's *Quantum Cloud XX (tornado)* (2000), as well as Henri Matisse's only male figure, *The Serf* (1900-04, cast ca. 1912). The Nasher Sculpture Center broke ground in January 2001 and opened to the public in October 2003.

Surveyed as a whole, the Nashers' Collection of modern and contemporary sculpture demonstrates considerable balance between early modern works and art of the postwar period, abstraction and figuration, monumental outdoor and more intimately scaled indoor works, and the many different materials used in the production of modern art. Perhaps its single most distinguishing feature, however, is the depth with which it represents certain key artists including Alberto Giacometti, Henri Matisse, Joan Miró, Henry Moore, Pablo Picasso, Medardo Rosso, and David Smith. Such well-rounded perspectives on the development of these masters provide, in effect, a series of mini-retrospectives within the collection's overall historical spectrum.

Since the opening of the Nasher Sculpture Center, Raymond purchased several works including *The Tragedy of Life* (1910) by Boleslaw Biegas, *Walking to the Sky* (2004) by Jonathan Borofsky, *Song of Songs III and IV* (2004) by Jaume Plensa, *Untitled* (1987-2004, cast 2005) by Cy Twombly, and *Untitled XXXII* (1960) by Richard Stankeiwicz. Just weeks before his death in March 2007, Raymond made his final acquisition, a wax over plaster sculpture by Medardo Rosso titled *Il Birichino* (ca. 1882-83).

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About the Nashers:

The late Raymond D. Nasher and his wife, Patsy R. Nasher, together formed one of the most extensive and important collections of modern and contemporary sculpture in the world.

Raymond Nasher was born in Boston in 1921 and attended Boston Latin School. After high school, he attended Duke University graduating Phi Beta Kappa in 1943. He received a Master of Arts degree in economics at Boston University in 1950. In 1973, he was honored with a Doctor of Humane Letters degree from Southern Methodist University in recognition of his business leadership and public services.

Patsy Nasher, who was born in Dallas in 1928, graduated as the valedictorian of Highland Park High School at the age of 14. She then attended Hockaday School Junior College followed by Southern Methodist University, and graduated from Smith College in 1949.

After getting married, the couple settled in Dallas in 1951 where Raymond began his career in real-estate. He was founder and Chairman of the Raymond D. Nasher Company which developed numerous residential and commercial projects in Texas, Oklahoma, and Florida. These projects included office buildings, shopping centers, industrial centers, mixed-use developments, banks, and residential communities.

In 1965, Raymond and Patsy created the award-winning NorthPark Center, which is still considered one of the country's pre-eminent shopping centers. NorthPark became a model for others developers around the world.

The Nashers soon began collecting art, educating themselves through reading, traveling, and visiting museums, galleries, and artists' workshops. They also made a commitment to install art throughout the shopping center and in their other business ventures to share their collection with the public. On display were such world-renowned artists as Jonathan Borofsky, Barry Flanagan, Antony Gormley, Roy Lichtenstein, Henry Moore, Beverly Pepper, Frank Stella and Andy Warhol. Raymond and Patsy were one of the first real estate developers in the United States to place museum quality works of art in their commercial developments.

Raymond was Chairman of The Nasher Foundation of Dallas and Chairman of Comerica Bank-Texas. He was a member of the national Business Committee for the Arts Inc. since 1987 and was appointed Chairman in October 2002. Raymond served in several governmental positions: Chairman of the National Commission of Urban Development, 1964 to 1965; Executive Director of the White House Conference on International Cooperation, 1965; member of the President's Commission on Urban Housing (Kaiser Commission), 1967 to 1968; U.S. Delegate to the General Assembly of the United Nations, 1967 to 1968; member of the U.S. Commission to UNESCO, 1962 to 1965; U.S. member of the German Cooperative Delegation, 1967; Board Director of the United Nations Association of the United States. He was a member of the Council on Foreign Relations since 1995 and of the National Council of the United Nations Association of the United States. Raymond was appointed to the President's Committee on the Arts and Humanities by three U.S. presidents, Presidents George H.W. Bush, Bill Clinton, and George W. Bush, and most recently served as Vice Chairman.

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Patsy was also involved in governmental affairs. She was a hostess at the White House for the Conference on International Cooperation, 1965; a hostess for official functions at the General Assembly of the United Nations, 1967; and served with Raymond in international missions for the State Department in tours through Germany, the Soviet Union, Iran and Scandinavia, 1966-1967.

Raymond played a leading role in the development and growth of many of the major arts organizations in Dallas. He founded the Dallas Business Committee for the Arts in 1988 and served as Chairman of the organization until his death in 2007. He also served as a board member on numerous Dallas/Fort Worth arts organizations including the Dallas Museum of Art, The Dallas Opera, the Dallas Symphony Orchestra, the Dallas Theater Center, Texas Ballet Theater, and the Modern Art Museum of Fort Worth. From 1992 to 1995, Raymond served on the Texas Commission on the Arts, and from 1988 to 1992 he was the Ambassador of Cultural Affairs for the City of Dallas.

Raymond served as trustee of several educational institutions, including Duke University, American University, Southern Methodist University, The University of North Texas and the Salzburg Seminar in American Studies, and the Fogg Art Museum at Harvard University. He was a visiting fellow at Harvard Graduate School of Education; a member of the Board of Visitors and the Standing Committee on Investment of Southern Methodist University's Meadows School of the Arts; an advisory board member of the Council for the Arts at Massachusetts Institute of Technology; a board member of the Dallas County Community College District Foundation; and an advisory council member of the University of Texas at Dallas School of Sciences. In addition, he served as an executive committee member of the International Board of Advisors for the Center for Social Policy in the Middle East.

Raymond was a member of the National Council of the Fine Arts Museums of San Francisco and the International Council of the Tate Gallery in London, and served on the committees and councils of numerous leading museums, including the Guggenheim Museum in New York and the National Gallery in Washington, D.C. He was the recipient of numerous awards and honors, including: the Linz Award, the Woodrow Wilson Award, the H. Neil Mallon Award of the World Affairs Council of Greater Dallas and the Dallas Business Hall of Fame Award.

After Patsy's death in 1988, Raymond continued their legacy and purchased works to round out their Collection. He also never lost sight of their dream of developing a permanent home for their modern and contemporary sculptures in Dallas. In 2000, he announced that his family would build a new museum in Dallas, the Nasher Sculpture Center, entirely financed by Raymond and The Nasher Foundation.

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In 2003, Raymond opened the much-anticipated Nasher Sculpture Center designed by architect Renzo Piano and landscape architect Peter Walker. He had also previously underwritten the Patsy R. and Raymond D. Nasher Sculpture Garden at the Peggy Guggenheim Collection in Venice in 1995, and loaned artworks from their Collection for exhibition. Raymond gave a lead gift of \$10 million and spent many years planning to create the Nasher Museum of Art at Duke University, which was designed by Rafael Viñoly and opened in 2005.

The Nashers also donated sculptures to the Dallas Jewish Community Center and the University of Texas Southwestern Medical Center. The Nashers donated their significant collection of Guatemalan textiles to the Dallas Museum of Art.

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About the Center and Garden:

The Nasher Sculpture Center, which opened in October 2003, is the first institution in the world dedicated exclusively to modern and contemporary sculpture with a collection of global significance as its foundation. The \$72 million Center occupies a full city block in downtown Dallas, in the heart of the city's growing Arts District. It represents the realization of a long-held dream of Raymond and Patsy Nasher and their family to establish a public home for their Collection in Dallas. The 55,000 square-foot building and one-and-a-half acre Sculpture Garden were designed by world renowned, AIA gold medal and Pritzker Prize-winning architect Renzo Piano in collaboration with landscape architect Peter Walker.

The building is defined by parallel stone walls that form five equal-sized pavilions which house the Galleries, Nasher Cafe by Wolfgang Puck, and Nasher Sculpture Center Store. A unique barrel-vaulted glass ceiling allows for the percolation of natural light into the galleries. The Center also contains an auditorium, education and research facilities.

The 1.42 acre Sculpture Garden features more than a hundred trees, including cedar elms, live oaks, and crepe myrtles, as well as stone pathways, pools, and fountains that define intimate landscapes for quiet reflection and contemplation works of art, and create a verdant oasis in downtown Dallas. Approximately 25 large-scale sculptures from the Nasher Collection are on view in the Garden at any one time including works by such artists as Pablo Picasso, Auguste Rodin, Richard Serra, and Mark di Suvero. *Tending, (Blue)* (2003), by James Turrell, is the only site-specific work commissioned as part of the Sculpture Garden.

The Nasher Sculpture Center presents rotating exhibitions of works from the Raymond and Patsy Nasher Collection as well as special exhibitions drawn from and in collaboration with other museums and private collections. Past exhibitions have included *Picasso: The Cubist Portraits of Fernande Olivier*; *Medardo Rosso: Second Impressions*; *David Smith: Drawing and Sculpting*; *The Women of Giacometti*; *On Tour with Renzo Piano and Building Workshop: Selected Projects*; *Matisse: Painter as Sculptor*; and *Woman: The Art of Gaston Lachaise*.

The Nasher Sculpture Center is open Tuesday through Sunday from 11am to 5 pm and Thursday from 11 am to 9 pm. General Admission to the Center is \$10 for adults, \$7 for seniors, \$5 for students, and free for members and children 12 and under.

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