

PRESS RELEASE

## Nasher Sculpture Center



### **The Nasher Sculpture Center Announces *Bruce Nauman: Identical*, Opening September 2026**

*Nauman's first exhibition organized by a Texas museum will include suspended sculptures composed of animal forms and found objects, and related drawings.*

DALLAS, Texas (April 1, 2026) – The Nasher Sculpture Center announces *Bruce Nauman: Identical*, an exhibition of recent sculptures and drawings depicting animal forms that build upon the artist's long-term investigation of his own role as an artist and his daily practice in the studio. The show will be on view from September 19, 2026–March 21, 2027 and is Nauman's first exhibition organized by a Texas museum.

For over six decades, Bruce Nauman (American, b. 1941) has worked in a stunning range of media, from video, film, and sound, to neon, wax, and performance. His earliest works took his own body as subject matter, resulting in body casts and repetitive actions recorded on video. He has produced monumental sculptures using commonly found building materials, videos that explore violence, aggression, and comedy, neons that display philosophical aphorisms and sexual gestures, and disturbing and meditative sound installations. Nauman's inventive attitude toward art making has deeply influenced generations of artists and he is widely considered to be one of the most important artists of our time.

*Bruce Nauman: Identical* features a group of polyurethane, silicone rubber, and plaster-cast animal forms fabricated from elements the artist had in his New Mexico studio, as well as a selection of related silverpoint and goldpoint still life drawings. Nauman assembled the sculptures from polyurethane foam taxidermy molds of coyotes and foxes, wild animals common to the New Mexico ranchland where the artist has lived and worked since the 1980s. The taxidermy molds are commercially manufactured forms used by taxidermists to provide an interior body for skins, furs, and the deceased animal. In *Identical* Nauman enlivens the forms through composition and replication, casting similar animal parts in plaster and arranging the casts into ordered compositions that mimic their foam counterparts. Wires join and ensnare the abstracted creatures in intimate, absurd, or aggressive suspended configurations—a sentiment heightened by the scrap lumber, hammers, cardboard, steel, and disembodied cast bronze heads that anchor the sculptures to the floor. Suspended amongst the tangled objects and animal forms are the silicone molds used to produce the plaster counterparts, displayed at the Nasher for the first time.

This group of works was produced in the artist's New Mexico studio from 2023 to 2026, initially inspired by his return to drawing. "I really like to draw, and I was pretty good at it at one point," says Nauman. "I cleaned up a corner of the studio and started drawing what was on the wall. I had two foam foxes left from 1989, the year I made the *Animal Pyramid*, so I put up some boxes and used the two foxes for a still life and drew them. I kept changing the configuration so I would have more ways to draw them." The resulting silverpoint and goldpoint drawings depict the sculptural elements and tools found in Nauman's studio and served as visual guides for the sculptures that followed. The hanging animal sculptures extend Nauman's drawings into three-dimensional space; as the artist describes, the "wires work as gesture" and "allow the bodies to move."

Within the Nasher gallery, the animal forms are grotesquely twisted and contorted while paradoxically orchestrated in neatly geometric compositions. Sculptures like *2 plaster coyotes horizontal*, with the four paws of each coyote gently touching, are playful and lively, while *2 plaster fox halves and hammerhead* implies violence, with the two white plaster halves of the fox form splayed open recalling Nauman's 1988 multimedia sculpture *Carousel (George Skins a Fox)*. In one of the sculptures, a hammer head dangles ominously close to the two cast-metal human heads, prompting a sense of inevitable doom.

*Bruce Nauman: Identical* takes on the trope of *memento mori* through its intimate ties to creation, death, and remembrance, given the role of taxidermy forms as a way to enliven something that has perished and transform living nature into still life.

"*Identical* attests to Bruce Nauman's deep involvement in the medium of sculpture," says Curator Leigh Arnold. "By masterfully rendering the complex process of casting, he challenges the assumption that the method is a straightforward, one-to-one means of making, illustrating instead the different stages of the process through the display of the forms and molds alongside the resulting casts. Visitors to the exhibition will gain a deeper understanding not only of Nauman's art but also how conventional methods of sculpture-making evolve and advance through the minds and artworks of sculptors. This makes it a particularly relevant show for the Nasher."

"The Nasher Sculpture Center is thrilled to share, for the first time, the work of Bruce Nauman," says Director Carlos Basualdo. "Building off his lifelong practice of looking to the studio for inspiration, the Nasher exhibition presents the recent work of an artist for whom looking back is a way to engage in the forward momentum of making."

For images, please click the link below:

[https://www.dropbox.com/scl/fo/6letgwokb0cf1rwswezy/Alw\\_KwixiYpfhOjW0tcPFYA?rlkey=a9d2skwx3gcrtmq08yqhqwivq&st=uxj0nqtt&dl=0](https://www.dropbox.com/scl/fo/6letgwokb0cf1rwswezy/Alw_KwixiYpfhOjW0tcPFYA?rlkey=a9d2skwx3gcrtmq08yqhqwivq&st=uxj0nqtt&dl=0)

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### **About Bruce Nauman**

Bruce Nauman was born in Fort Wayne, Indiana, in 1941. He received his BS from the University of Wisconsin, Madison (1964) and his MFA from the University of California, Davis (1966). Since his first solo gallery show in 1966, Nauman has been the subject of numerous surveys and retrospectives at institutions including the Los Angeles County Museum of Art and the Whitney Museum (1972-73); Whitechapel Art Gallery, Kunsthalle Basel and Musée d'Art Moderne de la Ville de Paris (1986-87); and Walker Art Center, Hirshhorn Museum, Museo Nacional Centro de Arte Reina Sofia, Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; and Kunsthau Zurich (1993-95). Nauman has been the focus of recent solo exhibitions at Konrad Fischer Galerie, Berlin (2025); Marian Goodman Gallery, Los Angeles (2025), Tai Kwun Contemporary, Hong Kong (2024); SITE Santa Fe, NM (2023); and Palazzo Grassi – Punta della Dogana, Venice (2021-22). Recent retrospectives include those at Pirelli HangarBicocca, Milan (2022-23) and M Woods, Beijing (2022). An eponymous survey at Tate (2020) traveled to the Stedelijk Museum, Amsterdam (2021), while *Bruce Nauman: Disappearing Acts*, a comprehensive retrospective, made its debut at Schaulager, Basel (2018) and then traveled to The Museum of Modern Art, New York and MoMA P.S.1 (2018/19). Notable awards include the Praemium Imperiale (2004) and the Frederick Kiesler Prize (2014) and the Golden Lion at the Venice Biennale (2009 and (1999).

### **About the Nasher Sculpture Center**

Located in the heart of the Dallas Arts District, the Nasher Sculpture Center is home to the Raymond and Patsy Nasher Collection, one of the finest collections of modern and contemporary sculpture in the world, featuring more than 500 masterpieces by Brancusi, Calder, de Kooning, di Suvero, Giacometti, Basquiat, Hepworth, LeWitt, Matisse, Miró, Moore, Picasso, Rodin, Serra, and Shapiro, among others. The Nasher Sculpture Center is open Wednesday through Sunday from 11 am to 5 pm. Admission is \$10 for adults, \$7 for seniors, \$5 for students, and free for children 12 and under and members, and includes access to special exhibitions. For more information, visit [www.NasherSculptureCenter.org](http://www.NasherSculptureCenter.org)