

DRINKING TEA ON MARS

TOM SACHS: TEA CEREMONY OPENS SEPTEMBER 16

For the exhibition Tom Sachs: Tea Ceremony, the artist has reimagined chanoyu (the traditional Japanese tea ceremony), and created an environment for this new ceremony to take place. Sach's reinterpretation of the quiet and communal Japanese ritual of preparing, serving and drinking tea is meant to honor the original tea ceremony and provide a space to explore one's "inner space," or psyche.

RIGHT: Tom Sachs, Chabako, 2015. Con Ed barrier, plywood, epoxy, steel hardware, latex paint, mixed media. 12.375 x 14.25 x 9 inches.

Tom Sachs: Tea Ceremony

On view at the Nasher September 16, 2017 – January 7, 2018. To learn more, visit nashersculpturecenter.org.



BRICOLAGE

As a young boy, Tom Sachs figured out a way to give his father a camera that he wanted as a birthday gift but could not afford: he made a clay replica of it. Since then, Sachs' various bodies of work have been made by way of "bricolage," a French DIY method that emphasizes repurposing and remixing readily available materials to create new forms and meanings.

ABOVE: Tom Sachs, *Untitled (CE Wood Leica)*, 2004.

My First Camera

Allison V. Smith, Photographer



This is personal request I made for a camera in 1982. I was 12. I was way into photography, but it wasn't until

1986 that I got my first real camera: a beautiful Nikon handed down to me from my mother.

This camera looks nice. It is autofocus so I would not have "terrible pictures" - dad. It takes 35 mm film.

RIGHT: Torn-out magazine page with handwritten note from Allison, "I cut this out because I like the camera." ABOVE: Handwritten note from Allison describing a camera's desirable features to her father.



PAPER INTO SCULPTURE

Five Artists Taking Paper into the Third Dimension



The five artists featured in *Paper into Sculpture* push the medium of paper to its limits, exploring what it can and cannot do. Rather than using it as a surface to be drawn or painted on, artworks in this exhibition treat paper as a sculptural material. Works on view will occupy walls, corners and floor, using processes ranging from tearing, crumpling, and cutting to scattering, binding and adhering, to demonstrate how versatile paper can be.

Featured Artists:

- Noriko Ambe, born in Japan, lives and works in New York and Japan
- Marco Maggi, born in Uruguay, lives and works in New York
- Joshua Neustein, born in Poland, lives and works in New York
- Nancy Rubins, born in Texas, lives and works in California
- Franz West, born in Austria

LEFT: Nancy Rubins, *Drawing*, 2010. Graphite pencil on paper, 134 x 379 x 12 in. (340 x 963 x 30 cm). © Nancy Rubins.

Paper into Sculpture

On view at the Nasher October 14, 2017 – February 18, 2018. To learn more, visit nashersculpturecenter.org.



Catherine and Kate: A Conversation about Paper

Catherine Craft, Curator of *Paper Into Sculpture*

Kate Kahle, Junior, Booker T. Washington High School for the Performing and Visual Arts



Kate Kahle: *Is the idea of the intersection of 2-D media and 3-D ideas only present in contemporary art?*

Catherine Craft: No, not at all! Paper in the form of papier-mâché has been used for several hundred years to make sculptures, reliefs, containers, models and architectural ornament – we're illustrating in our exhibition catalogue a beautiful 15th-century relief sculpture of the Adoration of the Magi that's basically made of paper. Paper's often used in place of more expensive materials, or because it's relatively quick and easy to work with. But because paper is not as sturdy as, say, plaster, few of these objects have survived.

KK: *Of the pieces in the exhibit, which two do you think are the most technically different from each other and why? can you explain the processes that were used to create those pieces?*

CC: Probably Nancy Rubins's *Drawing* and Joshua Neustein's *Paper Bales*: Rubins's work is basically a drawing, but taken to an extent and scale that moves it really into the sculptural. At nearly 13 feet long, it's the largest work in the show, and it's made the way you would make any drawing: Rubins uses flat-sided carpenter pencils and thick Arches watercolor

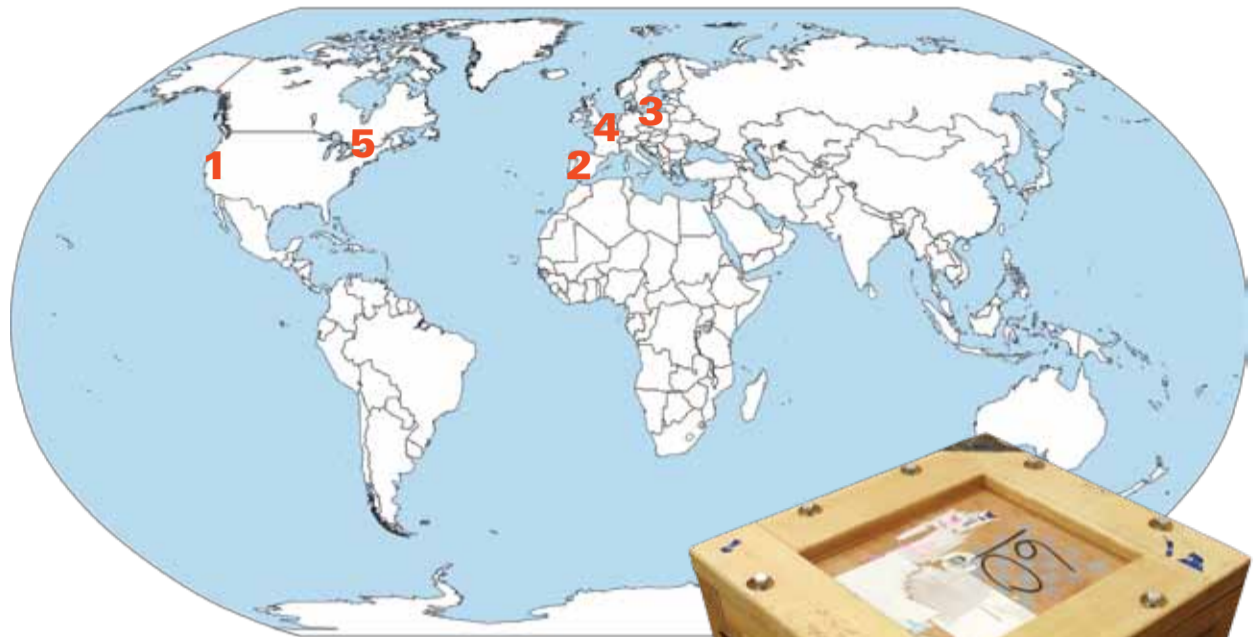
watercolor paper, which she completely coats with graphite by covering them with scribbles, then she joins them together and mounts them to the wall. They're like gigantic reliefs, and they have this silvery deep space to them that's very dramatic. Neustein's work consists of two bales of paper from a local paper distributor that were headed for the recycling center until they were placed in our gallery. The bales are from trimmings of large rolls and flats of new paper, so they're gleaming white.

On the one hand, they continue the tradition of the readymade, Marcel Duchamp's category of an everyday object that becomes art by being designated as art by the artist; once you put them in an art museum, they start acting "as" sculpture – they're these big, shaggy rectangular modules, like mutated Minimalist sculptures. They're really kind of beautiful, but they also provoke thoughts of waste (if you're an artist, or writer, who's ever destroyed work, seeing a whole bale of ripped and fragmented paper can be very sobering). The bales, by the way, will continue their voyage to the recycling center when the exhibition closes.

Story continues on Page 4.

WHERE IN THE WORLD HAS THIS CRATE BEEN?

Did you know that many artworks you see in a museum are world travelers? Museums and galleries often loan artworks to other institutions, and use special crates for shipping. Nasher Head of Registration Melisa Durkee tracked the crate for Carl Andre's *Untitled (Negative Sculpture)* to find out where it's been lately. Learn more about Melisa's job and other arts careers at nashersculpturecenter.org/learn/resources.



1. Dia: Beacon, Beacon, NY 2014-2015
2. Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain 2015
3. Nationalgalerie im Hamburger Bahnhof, Berlin, Germany 2016
4. Musee d'Art Moderne de la Ville de Paris, France 2016-2017
5. The Museum of Contemporary Art, Los Angeles 2017

Carl Andre, Untitled (Negative -Sculpture), New York, 1958. Clear acrylic block, 5 1/8 x 2 5/8 x 1 5/8 in. (14.9 x 6.7 x 4.1 cm.). Raymond and Patsy Nasher Collection, Nasher Sculpture Center, Dallas, Texas.



Visiting the Nasher: Top Ten Tips

Randy Guthmiller, Manager of Visitor Experiences

Keep Your Distance

Make sure there are 12 inches between you and any artwork.

Lighten Your Load

Ask about complimentary coat, bag and stroller check. Bags and purse are subject to inspection.

Have Some Nosh

Enjoy refreshments at the Nasher Cafe. Outside food and drinks are not permitted.

Enjoy a Set of Wheels

Wheelchairs and stools are available free of charge on a first-come, first-served basis.

Friendly Reminders

Gallery Security may remind visitors to remain a safe distance from the artworks. Please follow their requests.

Take Your Time

There's not just one way to see the museum – take your time and explore both floors and the garden.



Frame Your Shot

You may take pictures of the museum and most artworks. Ask what can be photographed. Use of flash, tripods, or selfie sticks are prohibited.

Keep the Peace

The Nasher is a peaceful space. Weapons and contraband are prohibited. Turn all electronic devices on silent.

Family Reminders

Ask about family activity bags and family guides. Children must be accompanied by an adult at all times.

Additional Resources

Ask about resources for visitors with sight and hearing impairment, limited mobility, and other needs.

PLAN YOUR SCHOOL VISIT

Student Tours

Teachers are invited to reserve free Self-Guided Visits and Guided Tours for student groups of 10 or more.

Guided Tours

- Available Tuesdays and Thursdays at 10 am and 11 am.
- Maximum group size is 60 (including chaperones).
- Must be booked at least three weeks in advance.
- Free admission with advance reservation.
- Tours are approximately one hour in length.

Self-Guided Visits

- Available Tuesday through Sunday during normal museum hours.
- Maximum group size is 60 (including chaperones).
- Must be booked at least three weeks in advance.
- Free admission with advance reservation.

Resources for your visit can be found at: nashersculpturecenter.org/learn/resources

To schedule a tour:
nashersculpturecenter.org/visit/tours



Snapshot: Nathan Carter's The DRAMASTICS A Punk Rock Victory Twister in Texas

Artist Nathan Carter presents the story of a fictional, all-female punk rock band who call themselves The DRAMASTICS. For his exhibition in the Nasher's Corner Gallery, Carter presents his video, *The DRAMASTICS Are Loud AF* (2016) with a selection of dioramas that transport the viewer into the colorful and chaotic world of The DRAMASTICS. On view starting October 24.

Installation view: Nathan Carter: The DRAMASTICS & The Fascinators, Casey Kaplan Gallery, New York, June 23 - July 28, 2017.

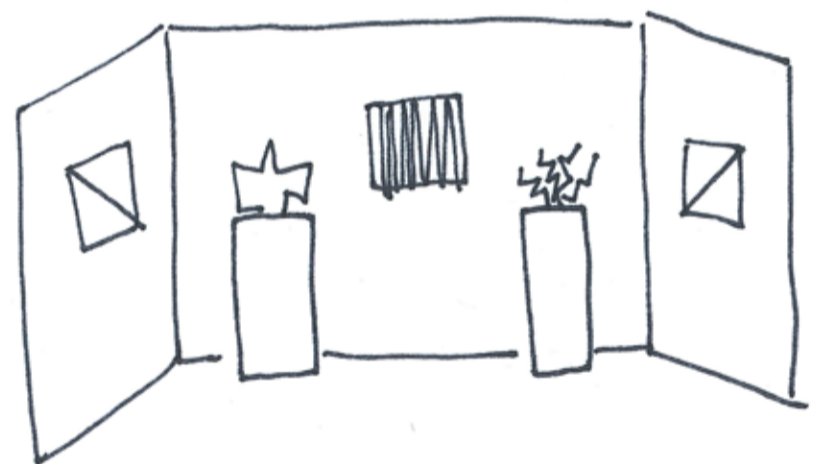
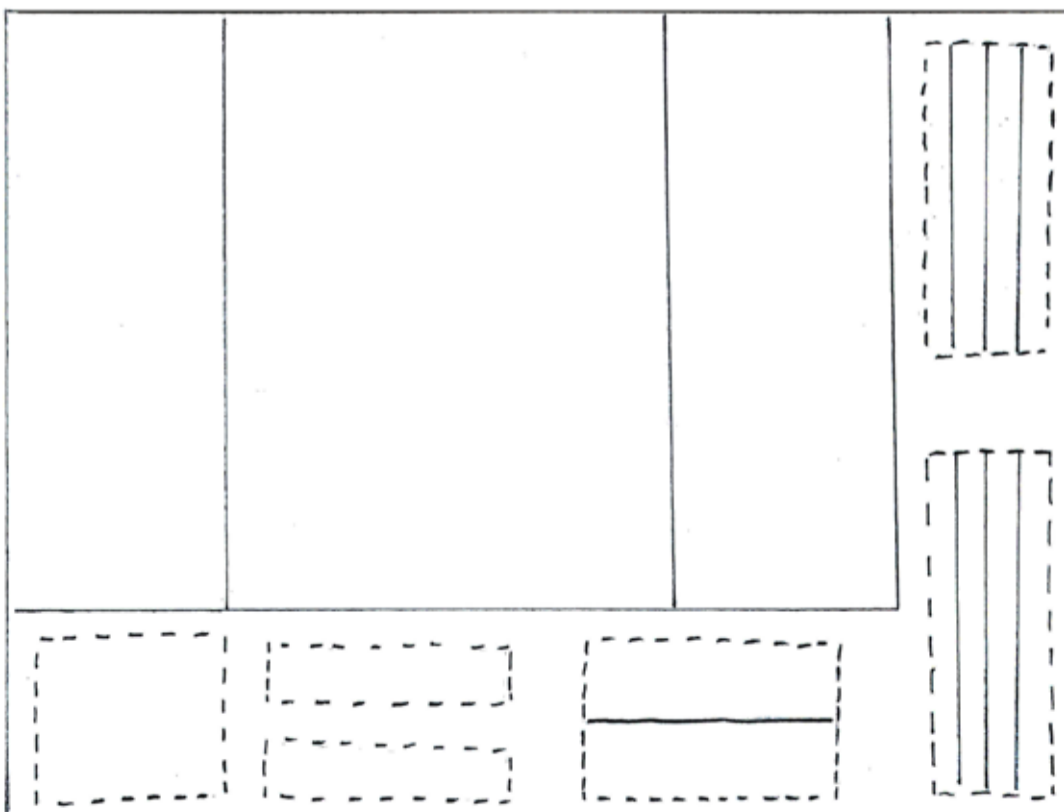
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KK: *What are unique qualities of paper as a material that make paper into sculpture so compelling?*

CC: Paper is cheap, readily available, and has a relatively high tensile strength, so it's really versatile – artists feel like they can take risks and experiment without fear of ruining something important or valuable. Paper is also fragile (sensitive to light and humidity, susceptible to being torn or punctured), but I think even that quality can be appealing to artists, because our bodies are fragile too. Finally, because paper has so many uses already in our culture (printing/writing, record-keeping, etc.), artists can work with those associations, creating works with many levels of meaning.

KK: *In what ways do you feel like the material of paper is integral to the message of the work in this exhibit?*

CC: The work, the exhibit, and the message wouldn't exist without the material of paper. The very existence of paper makes possible so many things we take for granted, even the way we think and conceive ideas for projects like exhibitions. Even if much of our life is online, paper and its language still structures the way we define it: going to a home page, belonging to Facebook, editing a document, even if it's on a computer screen. In art, paper has often been used for sketches – for artists dreaming and thinking their way through things. If you work in or on paper, you can just do it yourself, without assistance or assistants. And artists who focus on paper as a material tend to have those kinds of associations on their minds. Paper is a physical object, but it's also slight, so it's easy to miss it, or just take it at surface value.



Inspired by the work of Nathan Carter and the artists in *Paper into Sculpture*, create your own paper diorama gallery for miniature paper sculptures.

FIRST Cut out the gallery using the template to the left. (cut around the outside of the shape that looks like three large rectangles together.)

NEXT Fold the sides to create three walls (see above)

THEN Cut out the pedestals and a shelf to tape to your wall.

FINALLY Cut out and create your sculptures to install in the galleries

If you feel really inspired you can also give your show a title and create tiny invitations for its opening.